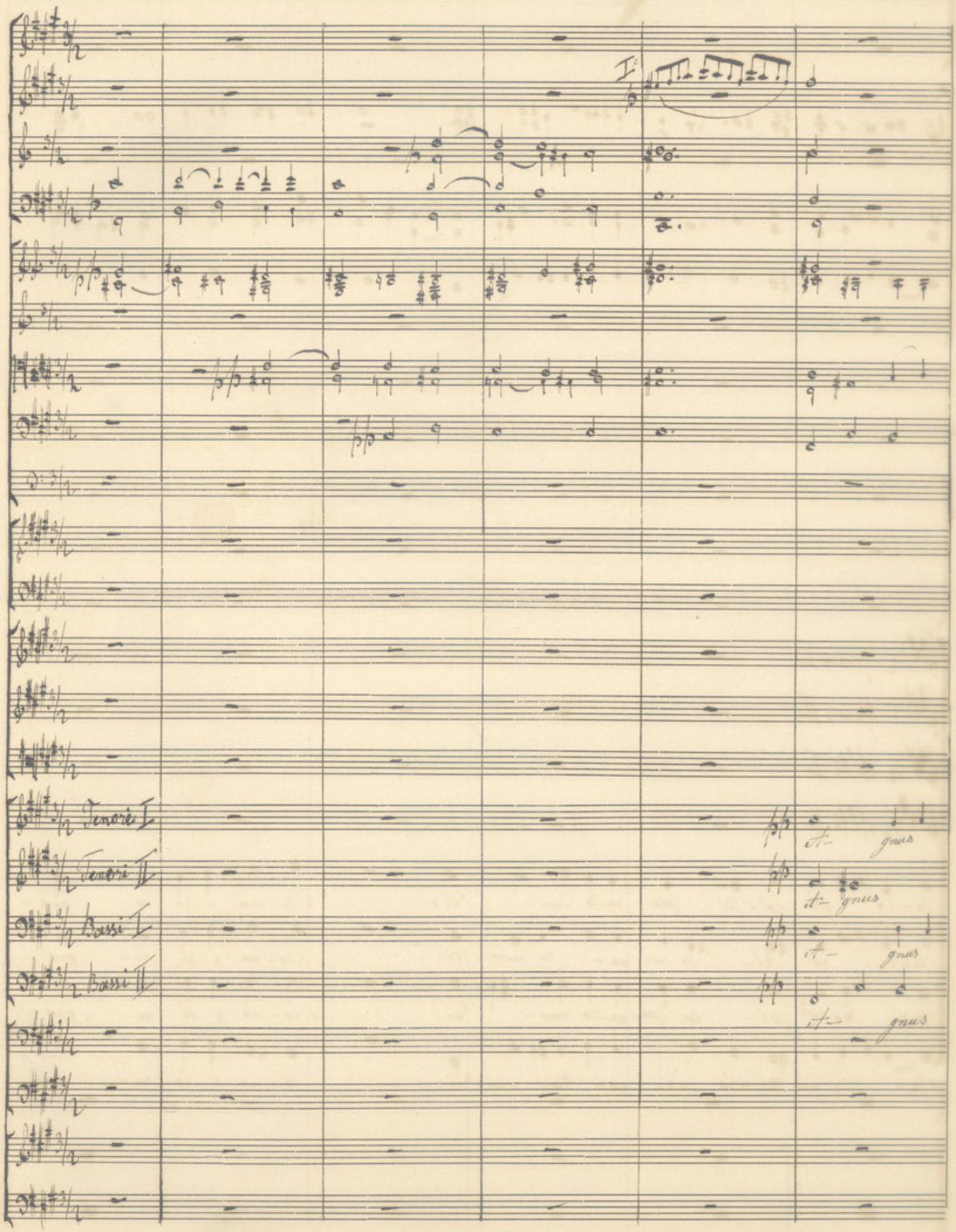
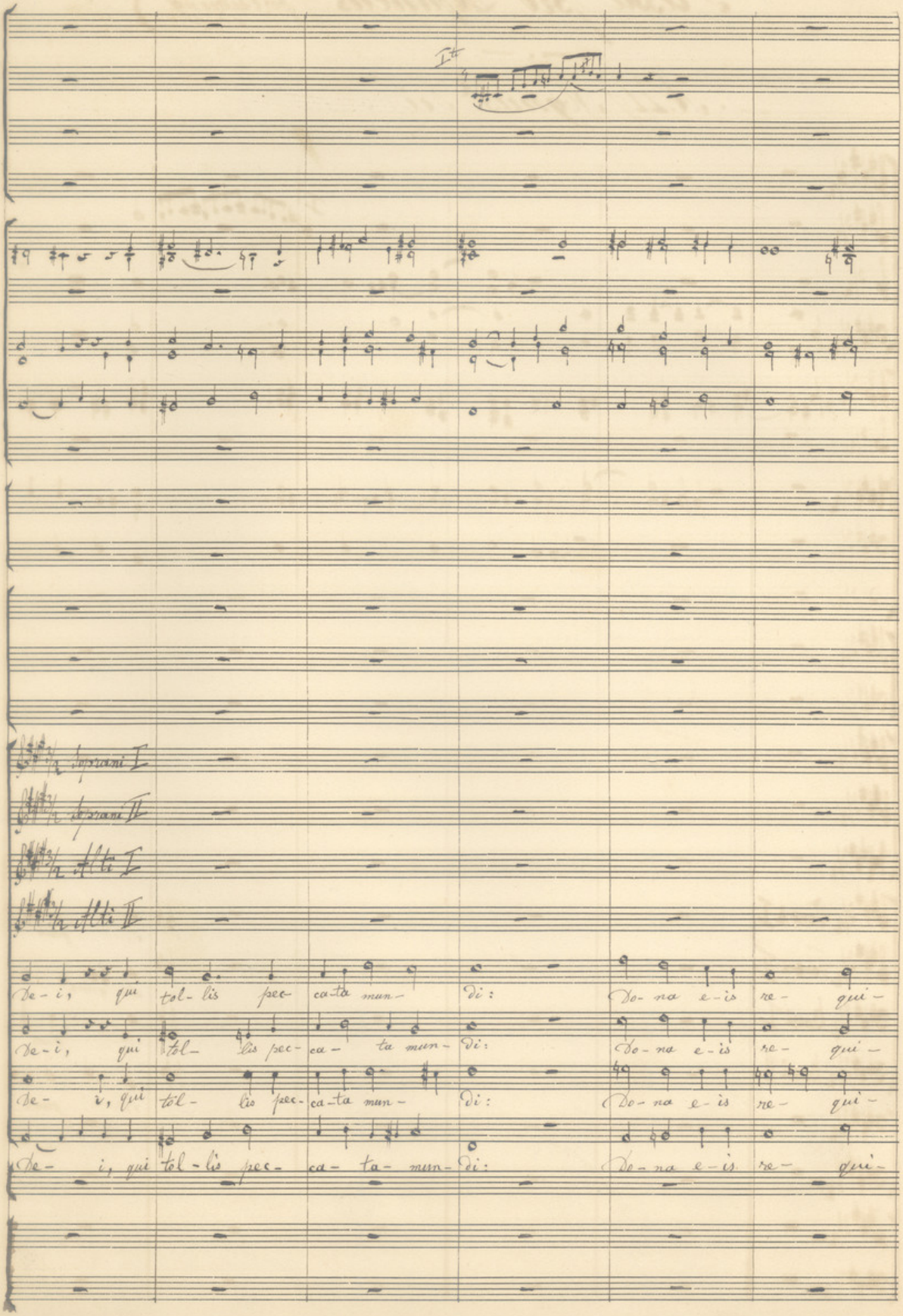
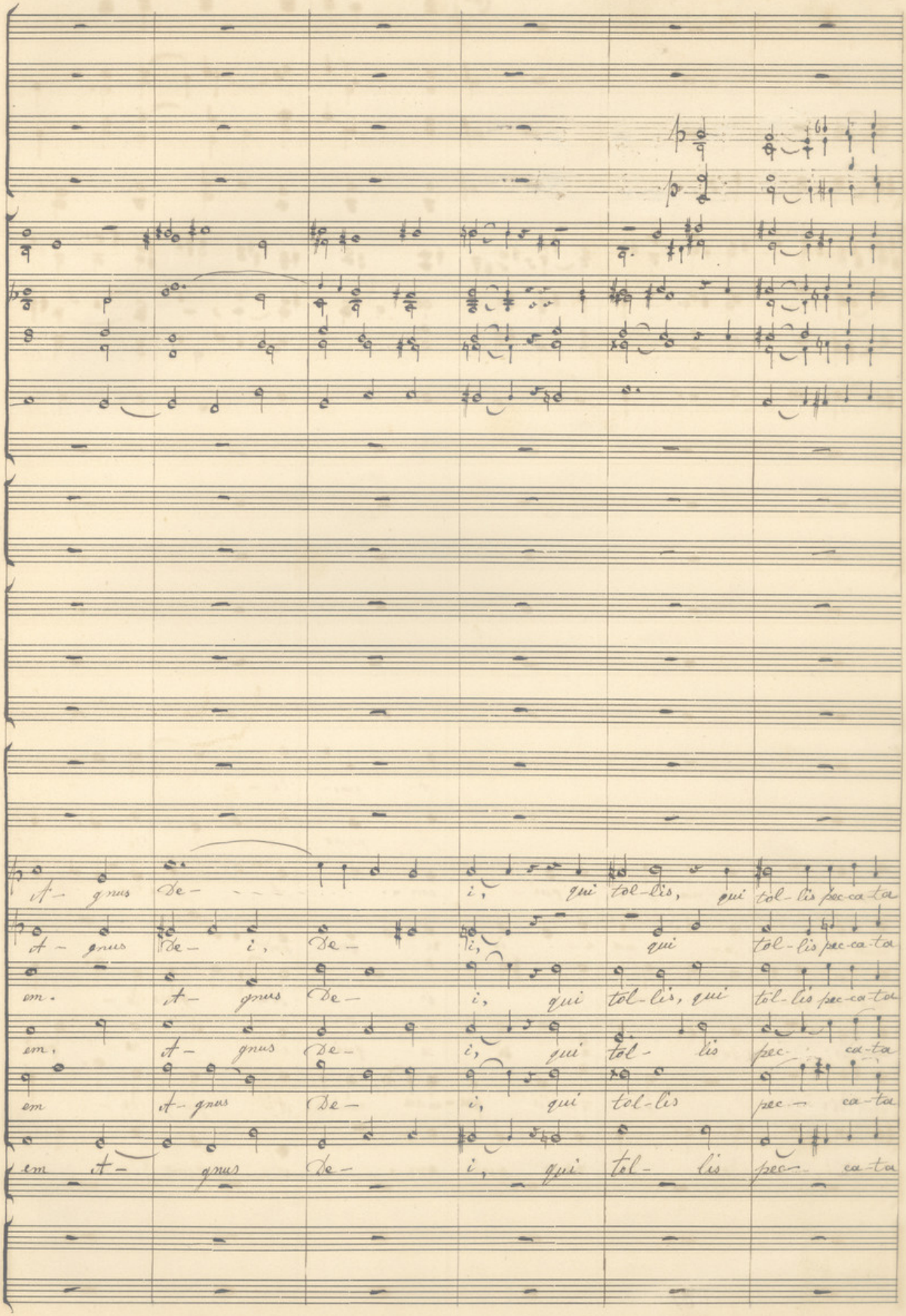
1889 + 1890

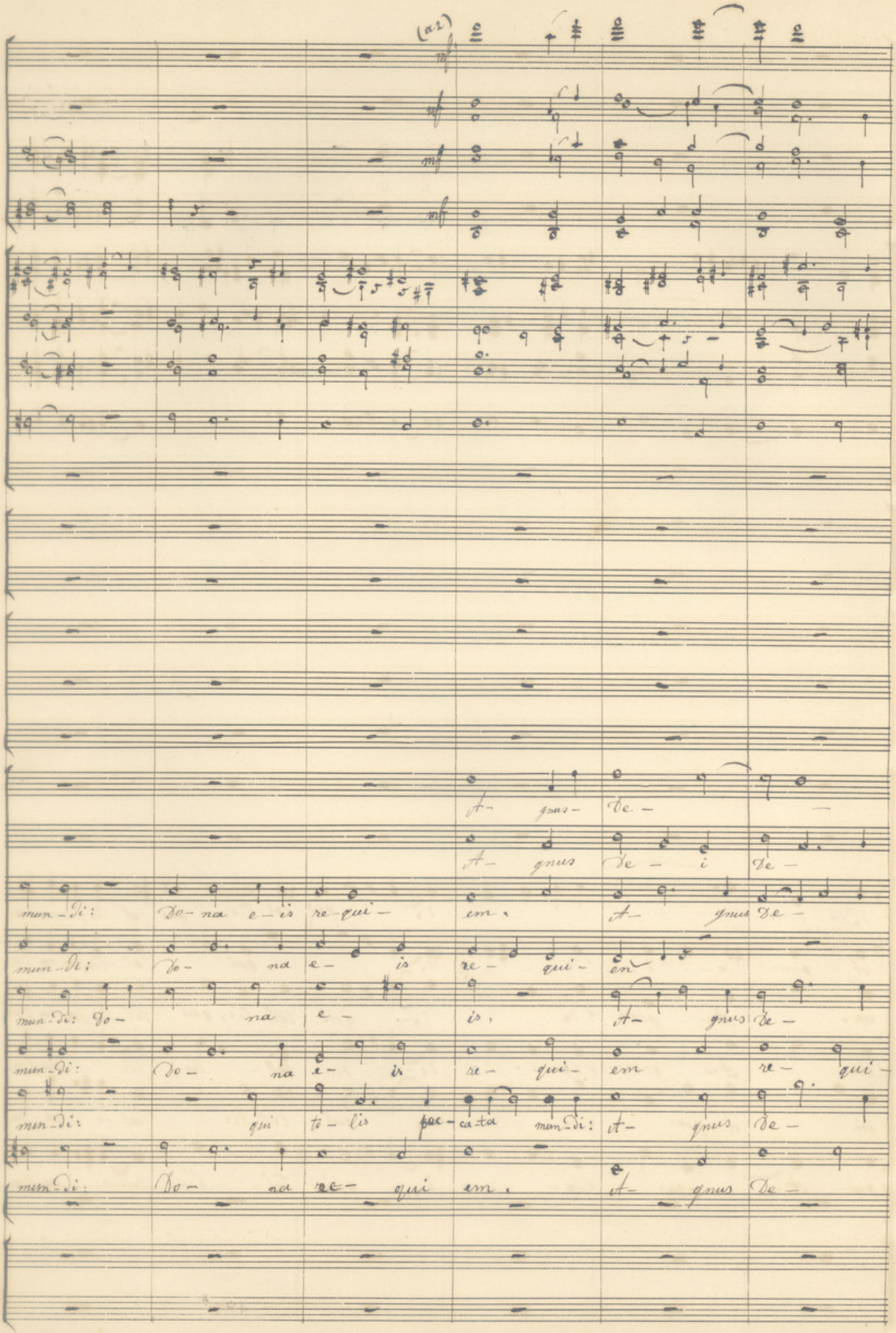
Missa pro Defunctis (fortsetzung)

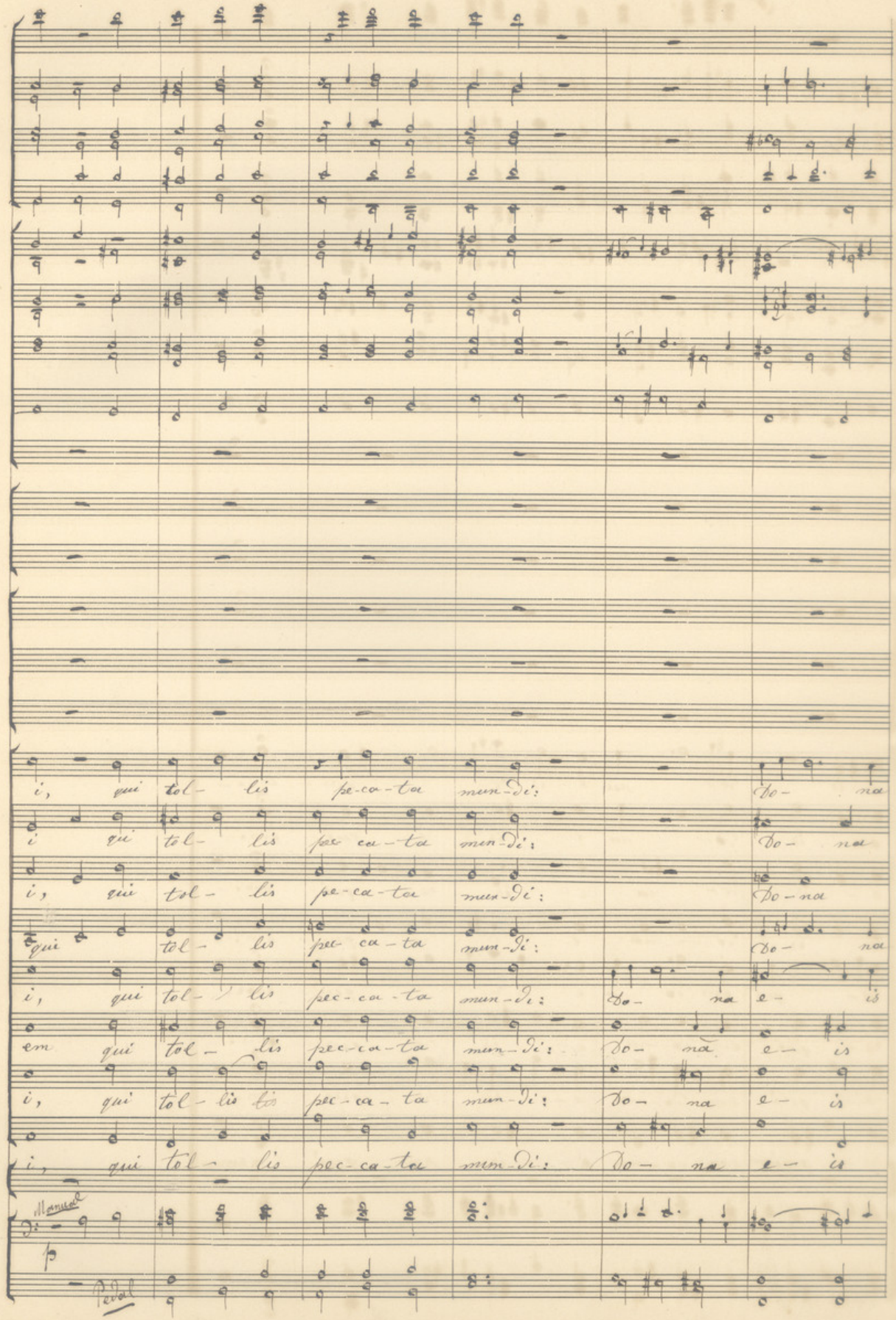
N. 11. Agnus Dei.

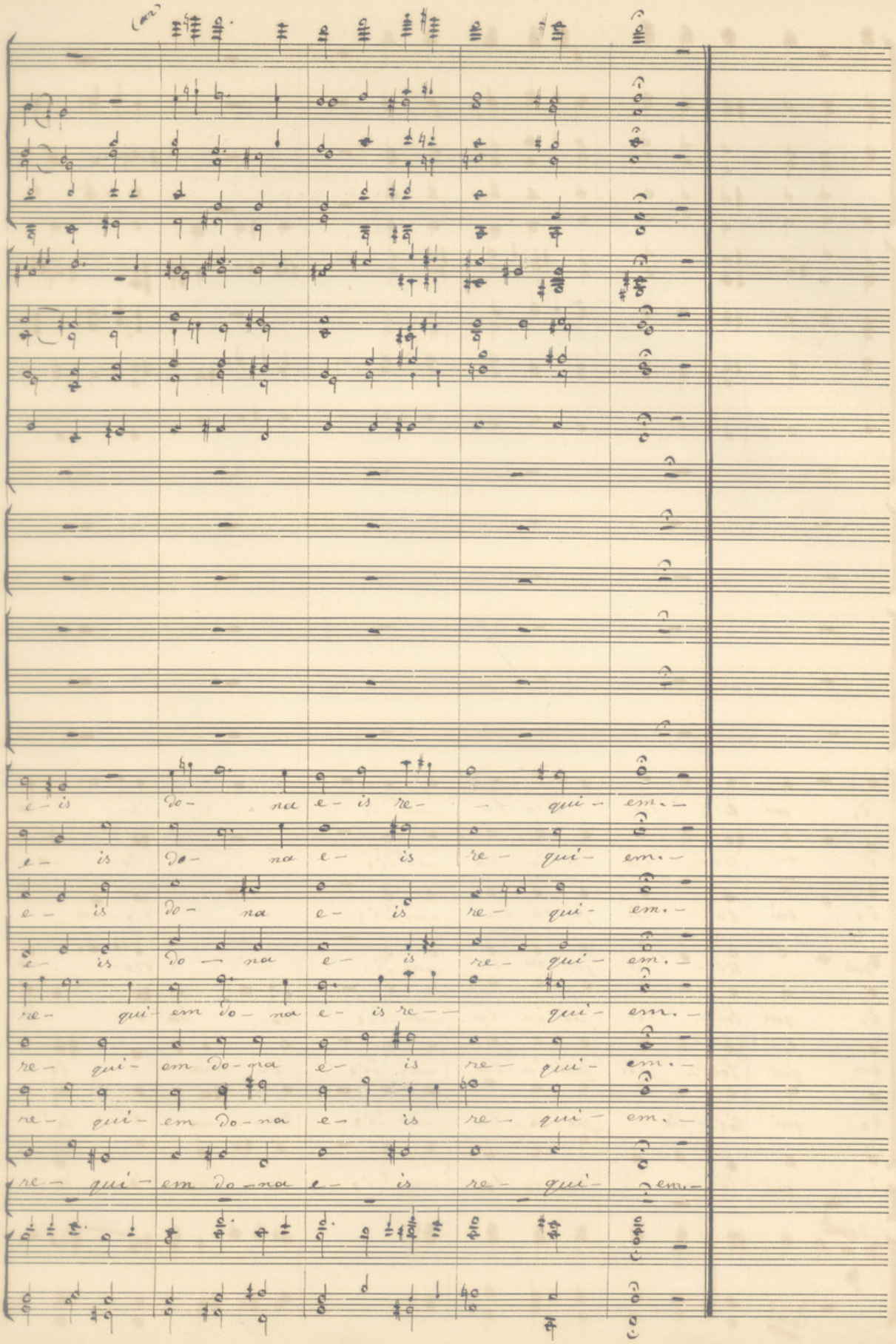



I#
Soprano I.
Soprano II.
Alto I.
Alto II.
De- i, qui tol- lis pec- ca-ta mun- di:
De- na e- is re- qui-
De- i, qui tol- lis pec- ca- ta mun- di:
De- na e- is re- qui-
De- i, qui tol- lis pec- ca- ta mun- di:
De- na e- is re- qui-
De- i, qui tol- lis pec- ca- ta mun- di:
De- na e- is re- qui-

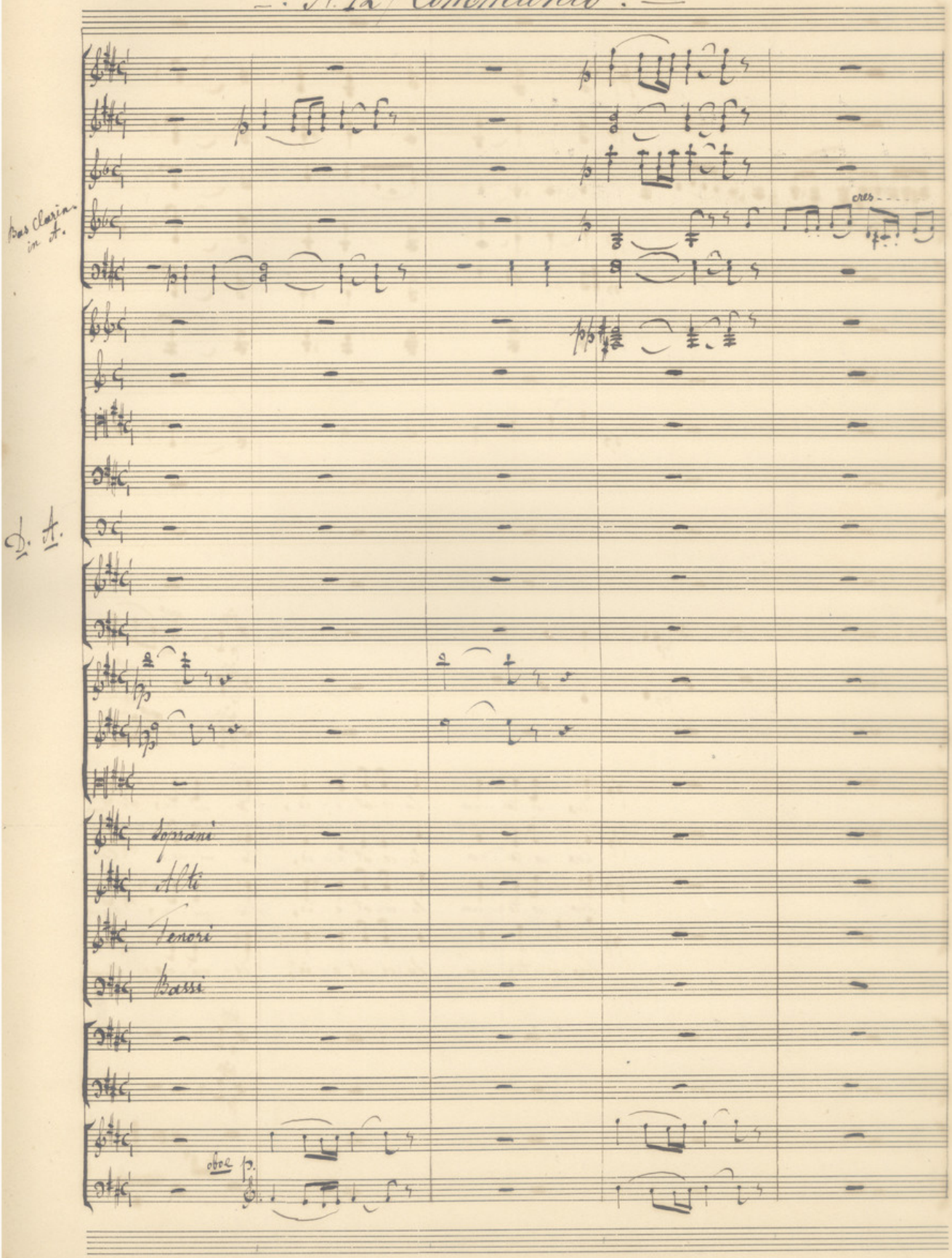

i - gnus De - i, qui tol-lis, qui tol-lis pec-ca-ta
- gnus De - i, De - i, qui tol-lis pec-ca-ta
em. - gnus De - i, qui tol-lis, qui tol-lis pec-ca-ta
em. - gnus De - i, qui tol - lis pec - ca-ta
em - gnus De - i, qui tol-lis pec - ca-ta
em - gnus De - i, qui tol - lis pec - ca-ta

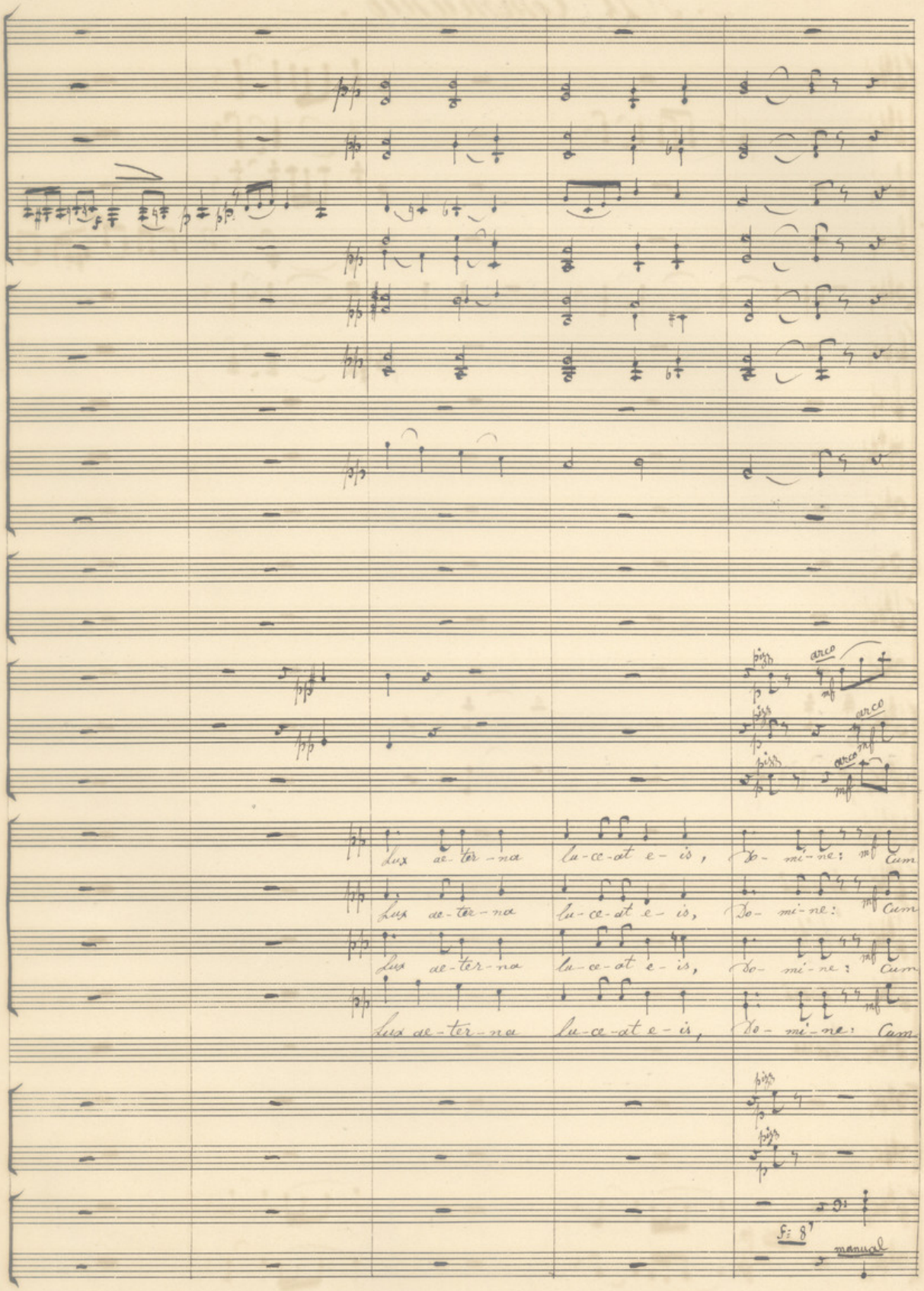

(az)
A- gnus De -
A- gnus De - i De -
mun-di: Do- na e- is re-qui- em. A- gnus De -
mun-di: Do- na e- is re- qui- em
mun-di: Do- na e- is, A- gnus De -
mun-di: Do- na e- is re- qui- em re- qui-
mun-di: qui to- lis pec- ca-ta mun-di: A- gnus De -
mun-di: Do- na re- qui- em. A- gnus De -

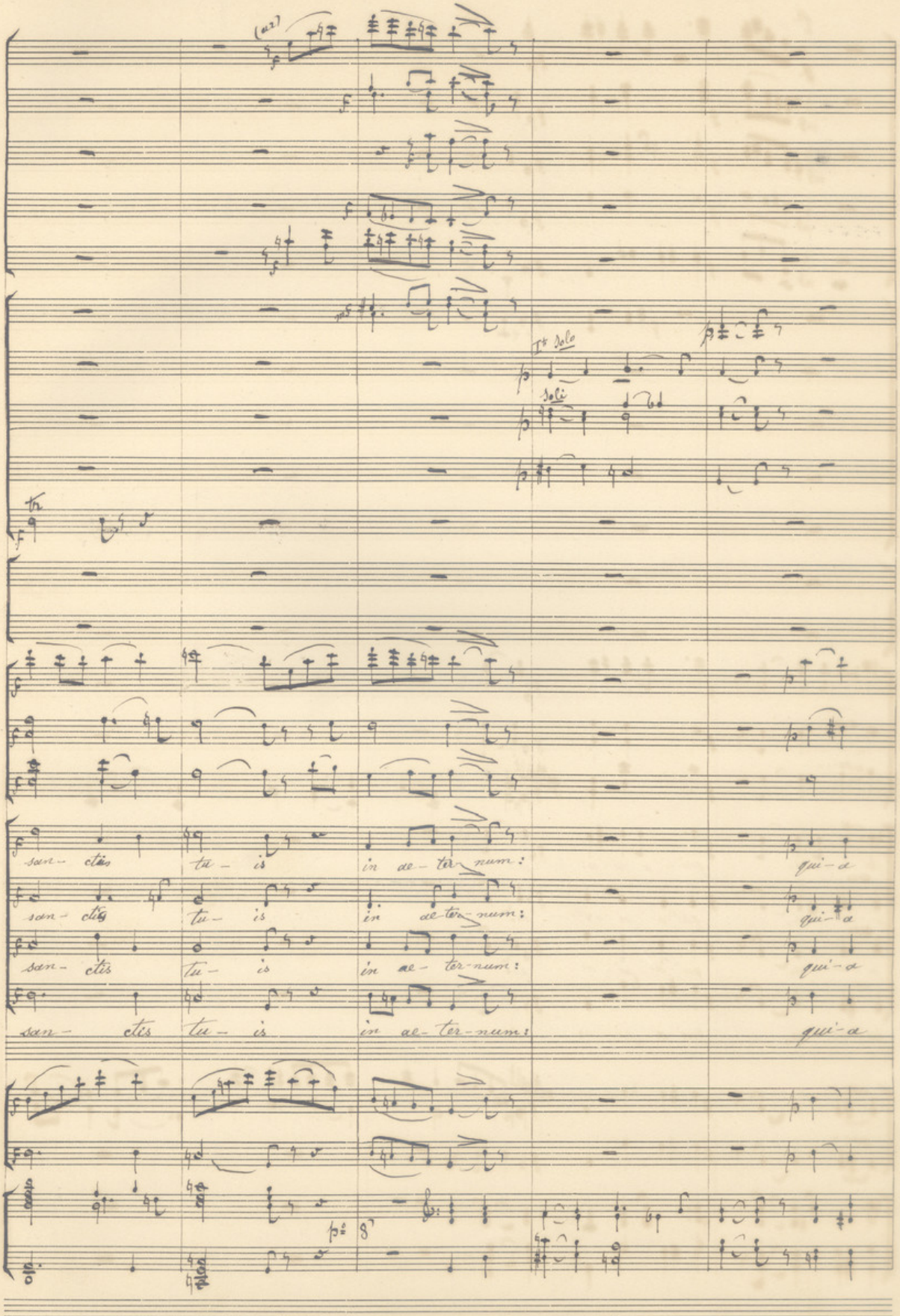

i, qui tol- lis pe-ca-ta mun-di: do- na
i qui tol- lis pe ca-ta mun-di: do- na
i, qui tol- lis pe-ca-ta mun-di: do-na
qui tol- lis pe ca-ta mun-di: do- na
i, qui tol- lis pe-ca-ta mun-di: do- na e- is
em qui tol- lis pe-ca-ta mun-di: do- na e- is
i, qui tol- lis pe-ca- ta mun-di: do- na e- is
i, qui tol- lis pe-ca-ta mun-di: do- na e- is
Manuel
p
Pedal

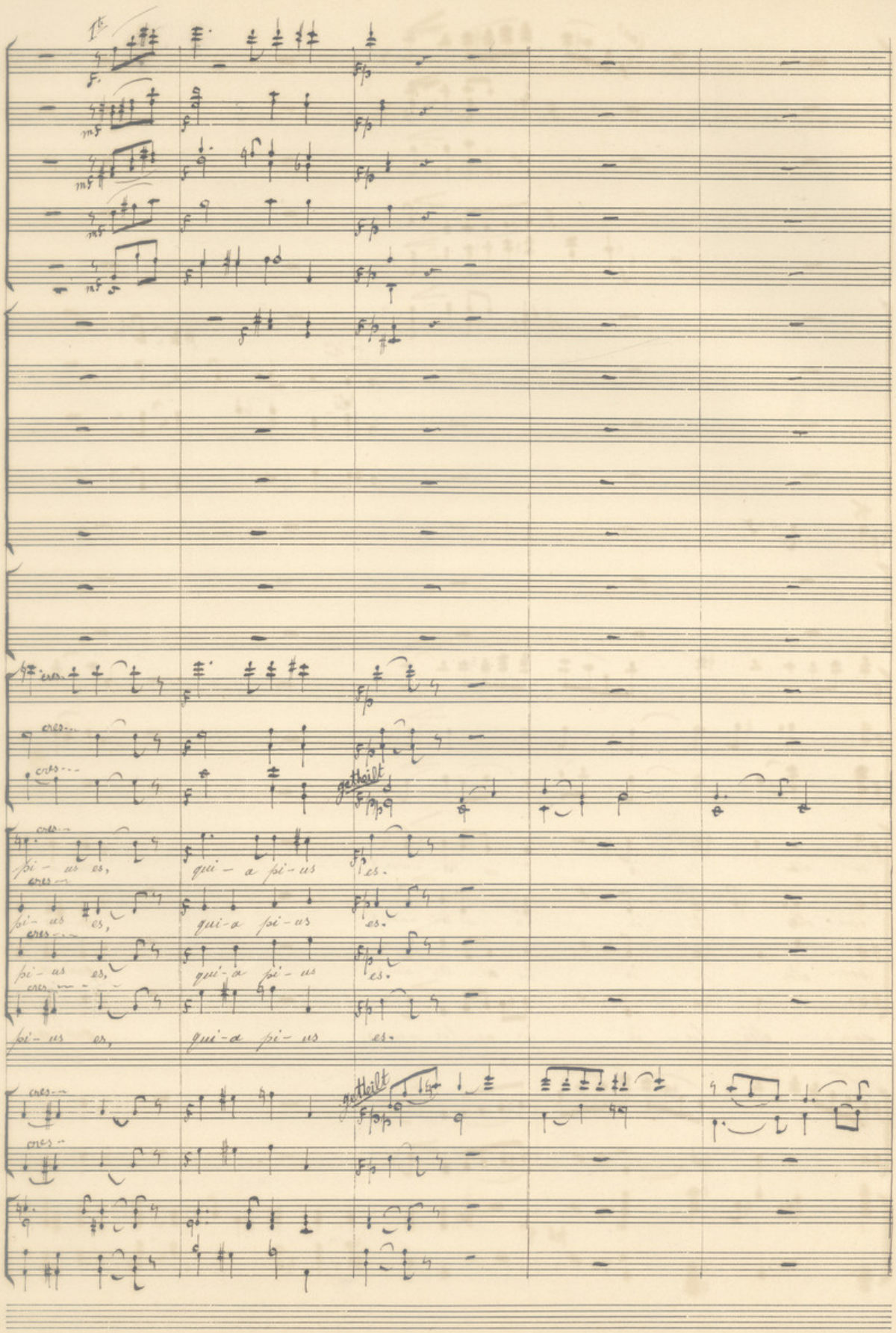

e - is Do - na e - is re - qui - em. -
e - is Do - na e - is re - qui - em. -
e - is Do - na e - is re - qui - em. -
e - is Do - na e - is re - qui - em. -
re - qui - em Do - na e - is re - qui - em. -
re - qui - em Do - na e - is re - qui - em. -
re - qui - em Do - na e - is re - qui - em. -
re - qui - em Do - na e - is re - qui - em. -

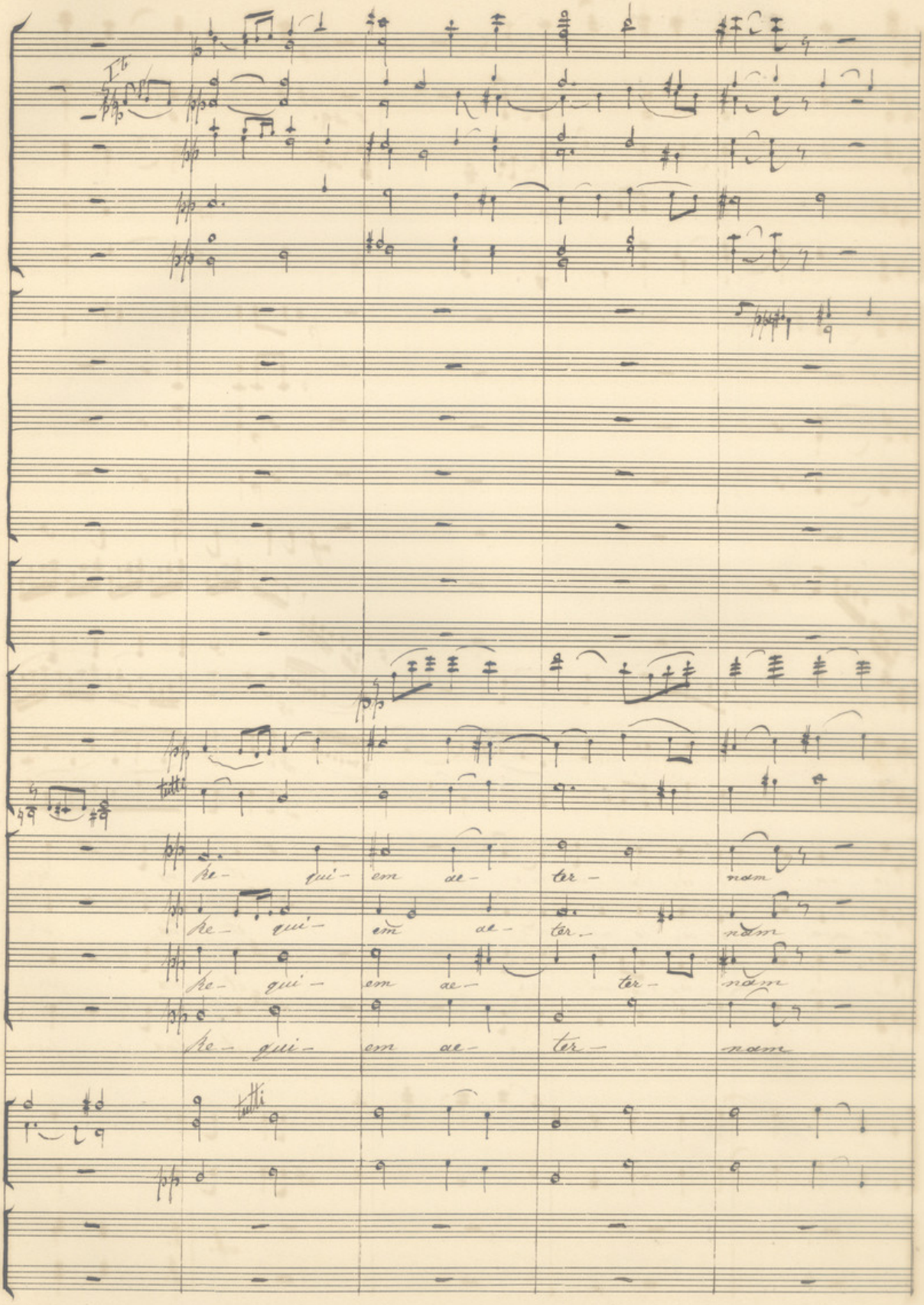
N. 12. Communio.

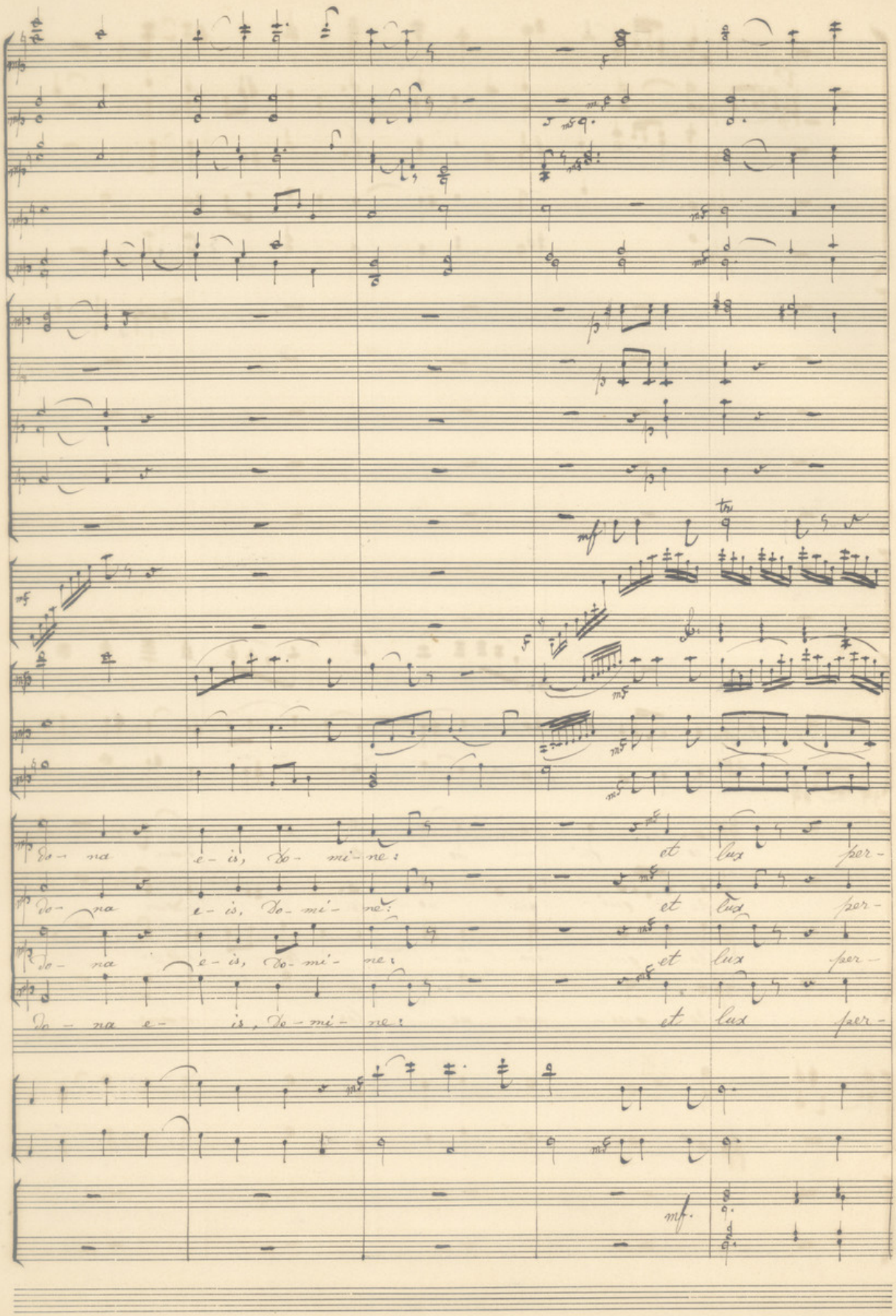


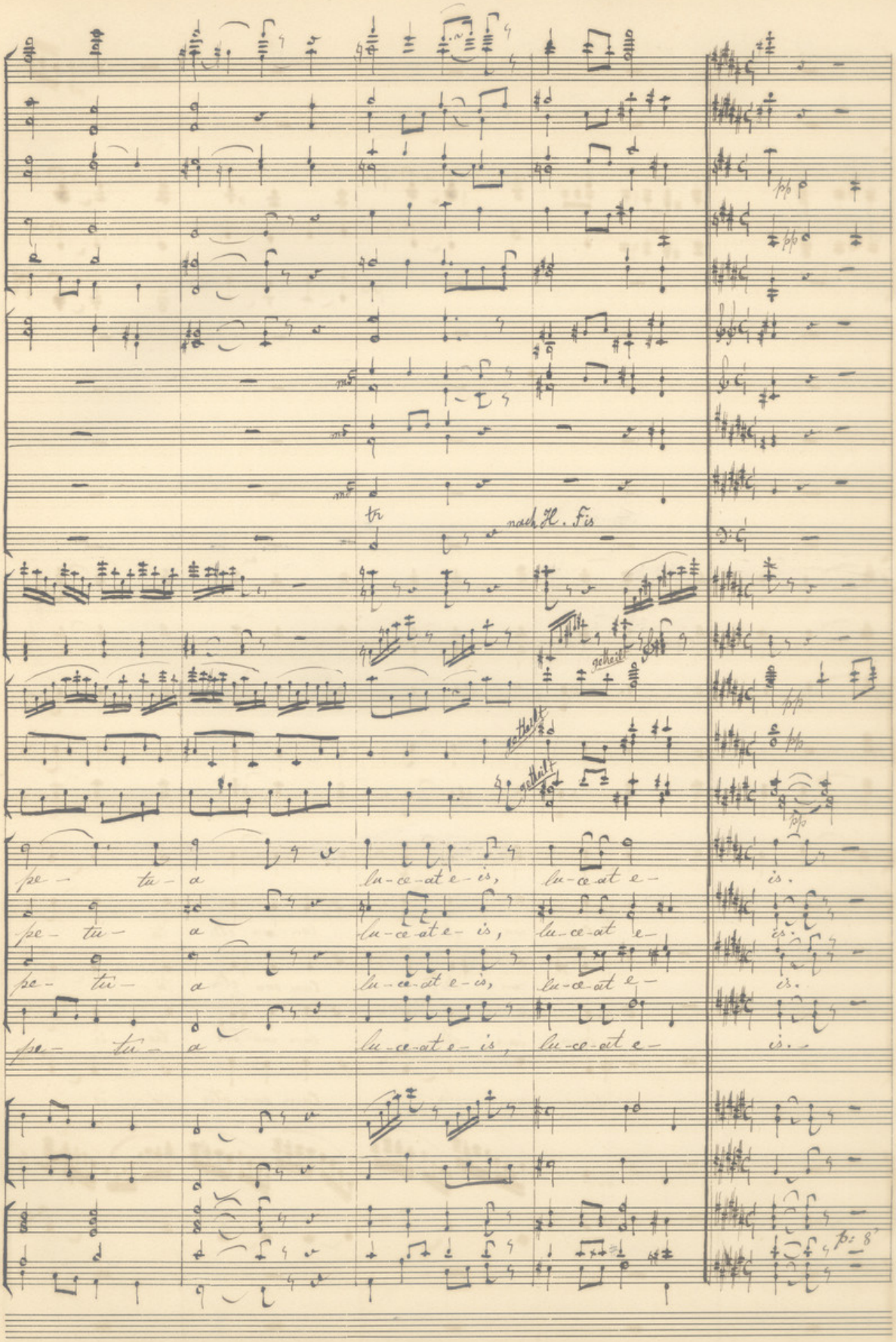

pizz.
arco
Lux ae-ter-na lu-ce-at e-is, Do-mi-ne: Cum
Lux ae-ter-na lu-ce-at e-is, Do-mi-ne: Cum
Lux ae-ter-na lu-ce-at e-is, Do-mi-ne: Cum
Lux ae-ter-na lu-ce-at e-is, Do-mi-ne: Cum
manual

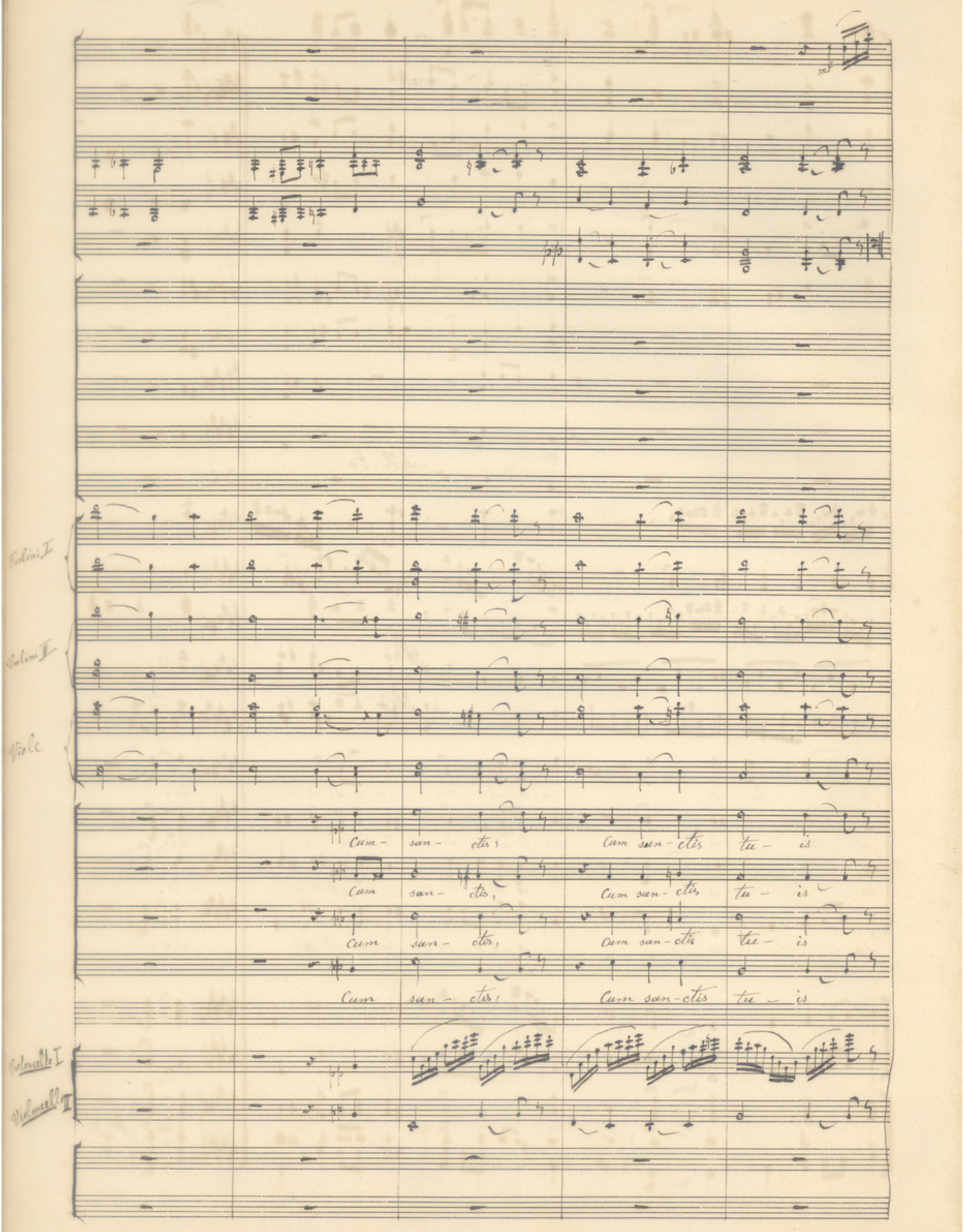

(a2)
Ist Solo
Soli
tr
san- ctis tu- is in ae- ter- num: qui- a
san- ctis tu- is in ae- ter- num: qui- a
san- ctis tu- is in ae- ter- num: qui- a
san- ctis tu- is in ae- ter- num: qui- a
p° 8

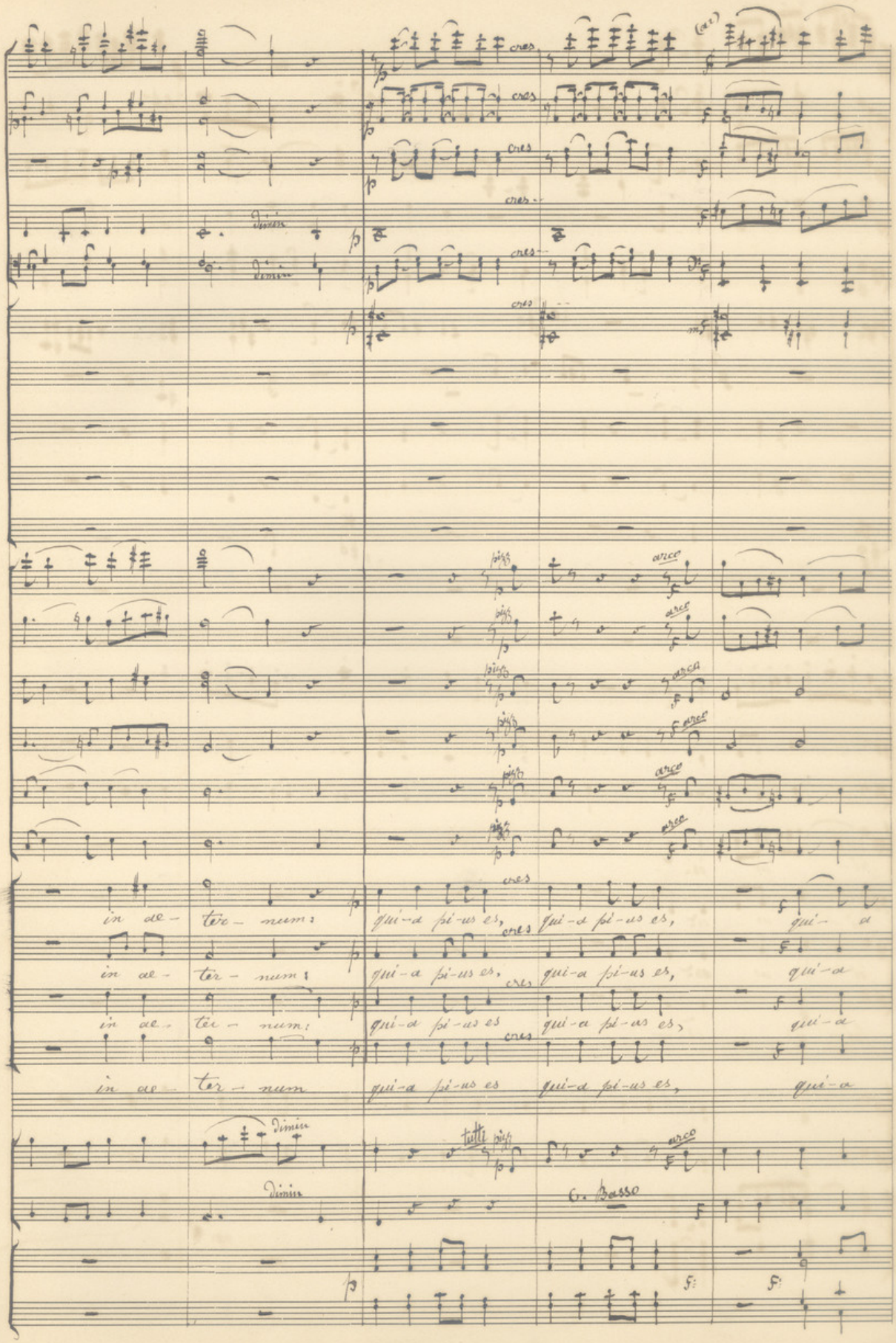

1te
cres.
getheilt
pi - us es, qui - a pi - us es.
pi - us es, qui - a pi - us es.
pi - us es, qui - a pi - us es.
pi - us es, qui - a pi - us es.
getheilt

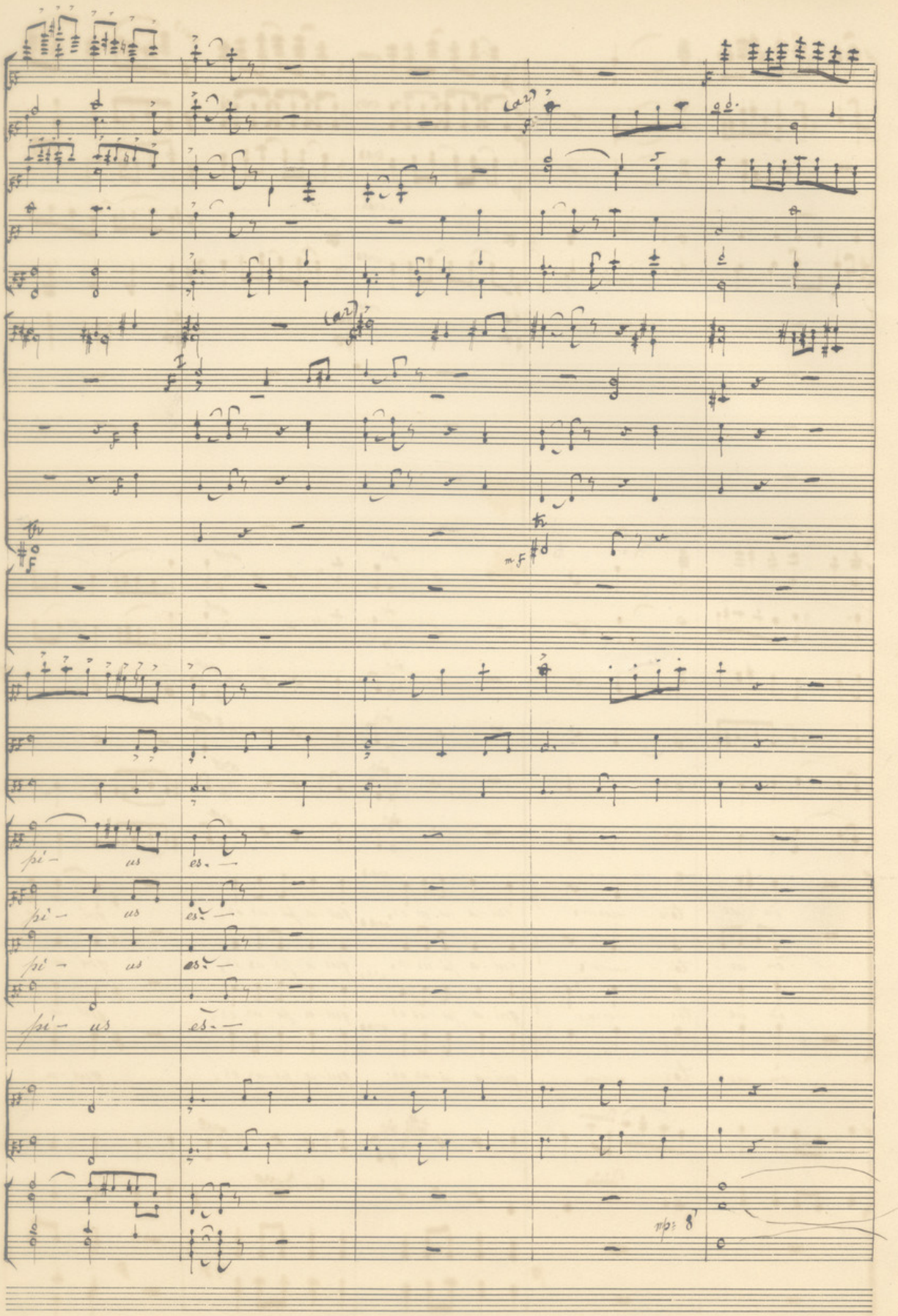

I.b
tutti
re- qui- em ae- ter- nam
re- qui- em ae- ter- nam
re- qui- em ae- ter- nam
re- qui- em ae- ter- nam
tutti

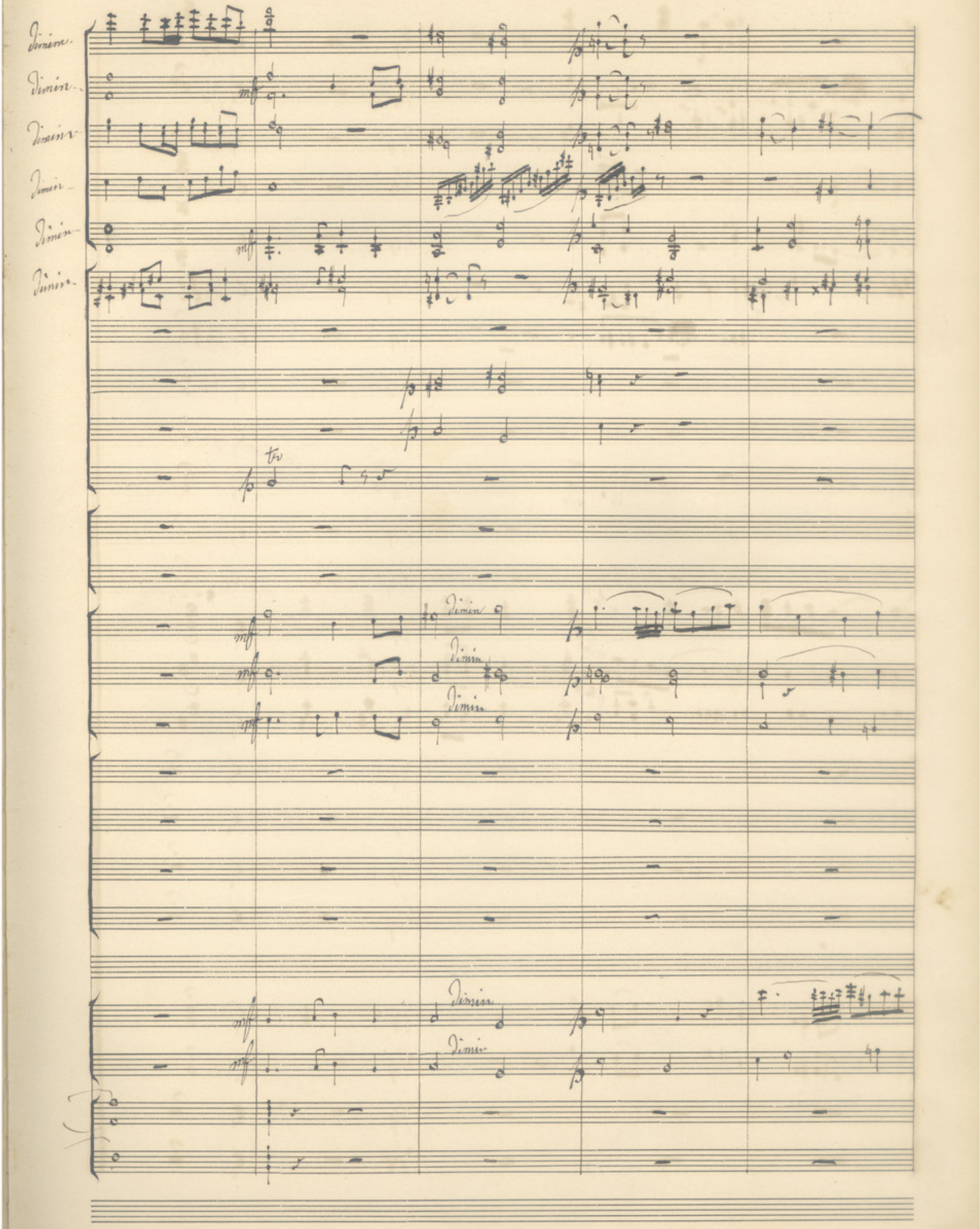

Do- na e- is, Do- mi- ne:
et lux per-
Do- na e- is, Do- mi- ne:
et lux per-
Do- na e- is, Do- mi- ne:
et lux per-
Do- na e- is, Do- mi- ne:
et lux per-

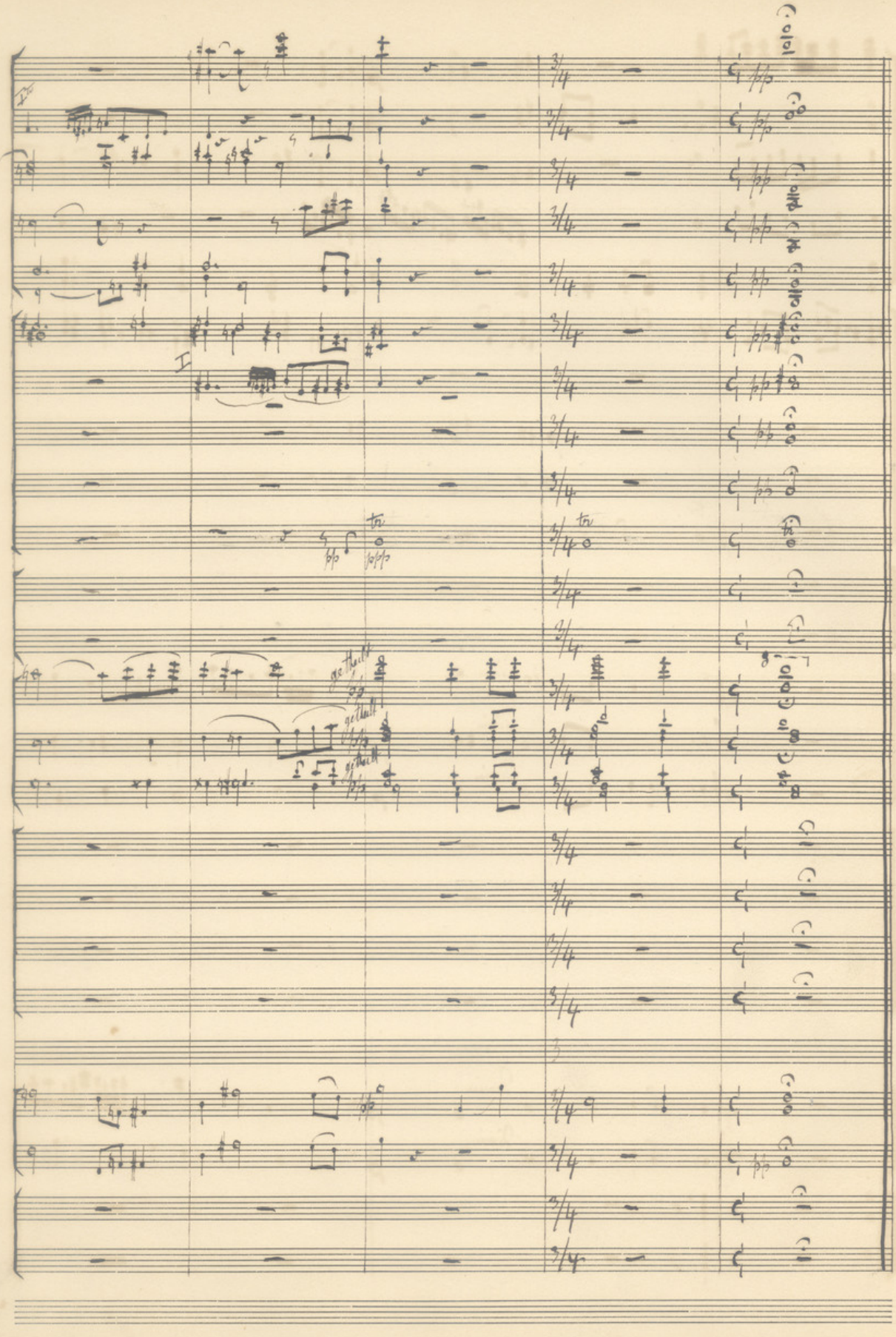

nach H. Fis
getheilt
getheilt
getheilt
pe- tu- a lu-ce-at e-is, lu-ce-at e- is.
pe- tu- a lu-ce-at e-is, lu-ce-at e- is.
pe- tu- a lu-ce-at e-is, lu-ce-at e- is.
pe- tu- a lu-ce-at e-is, lu-ce-at e- is.
p: 8'


Violini I
Violini II
Vle Cc
Cum - san - ctis, Cum san - ctis tu - is
Cum san - ctis, Cum san - ctis tu - is
Cum san - ctis, Cum san - ctis tu - is
Cum san - ctis! Cum san - ctis tu - is
Violoncello I
Violoncelli II


cres
dimin
pizz
arco
in ae- ter- num: qui-a pi-us es, qui-a pi-us es, qui- a
in ae- ter- num: qui-a pi-us es, qui-a pi-us es, qui-a
in ae- ter- num: qui-a pi-us es qui-a pi-us es, qui-a
in ae- ter- num qui-a pi-us es qui-a pi-us es, qui-a
tutti
C. Basso


mF
tutti
tutti
tutti
pi- us es-
pi- us es-
pi- us es-
pi- us es-
npz 8'


Violine
Violin
Violin
Violin
Violin
Violin
mf
tr
Violin
Violin
Violin
Violin
Violin


I
tr
tr
getheilt
getheilt
getheilt

Drei kleine Lieder

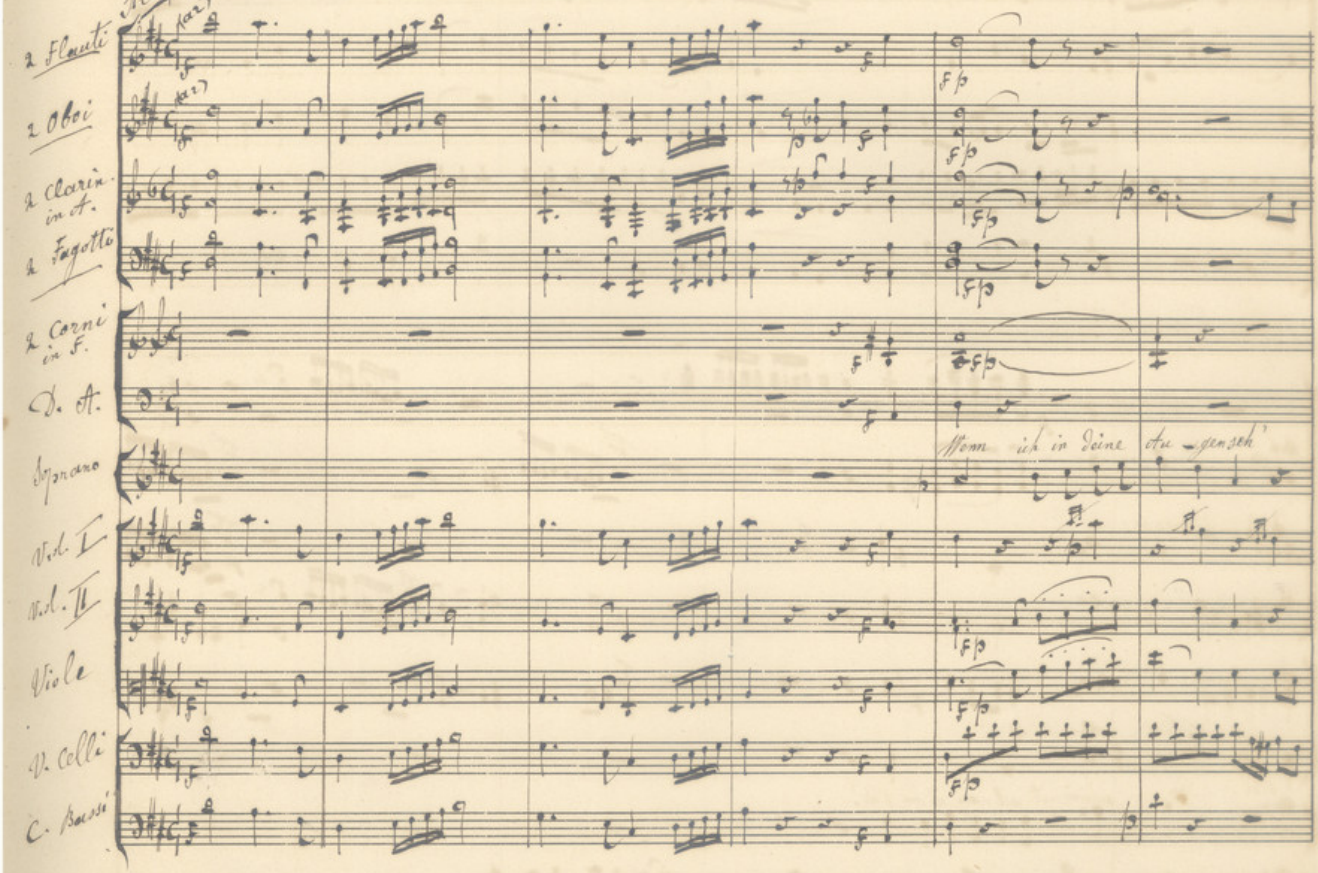
in Form einer Sonate

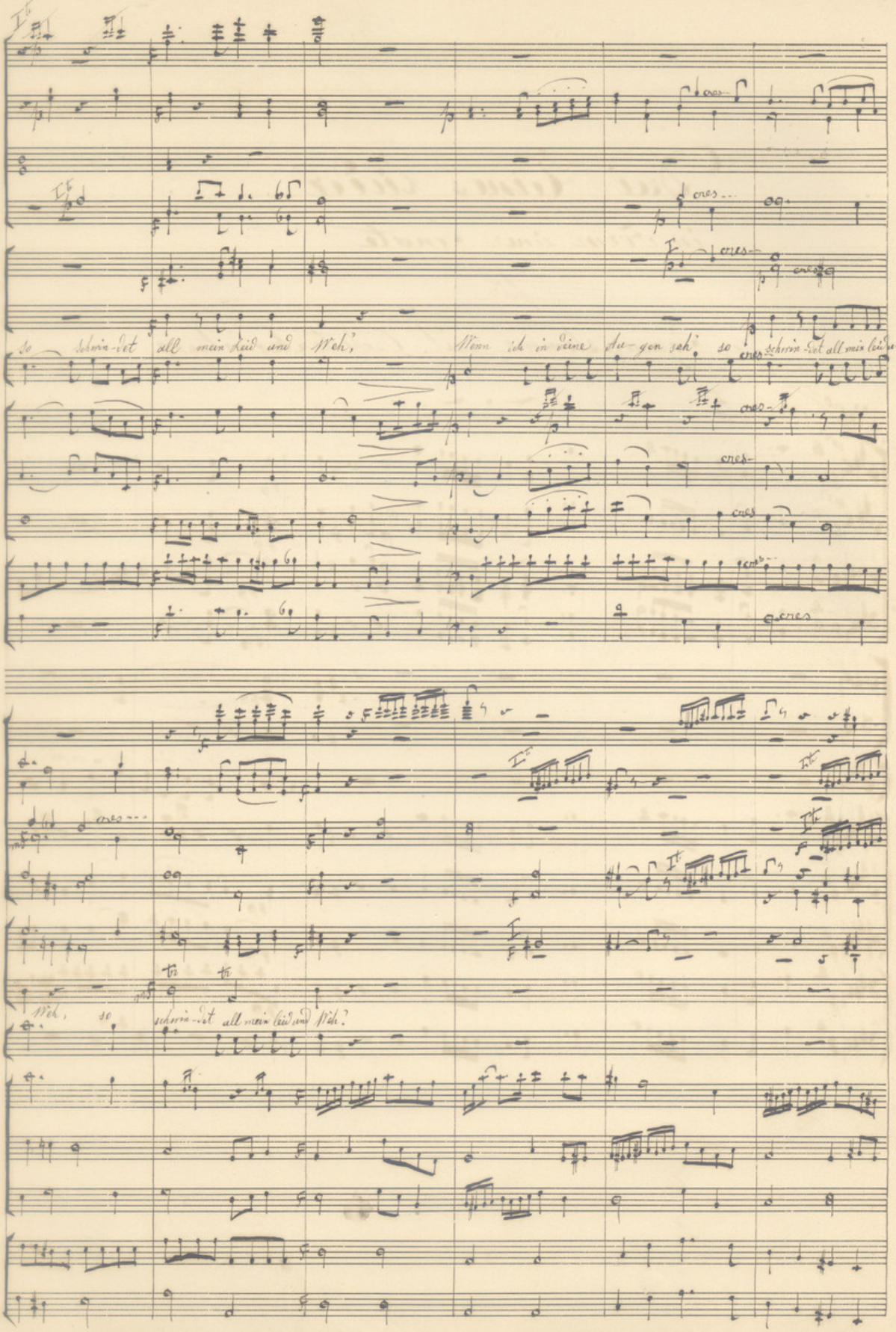
für

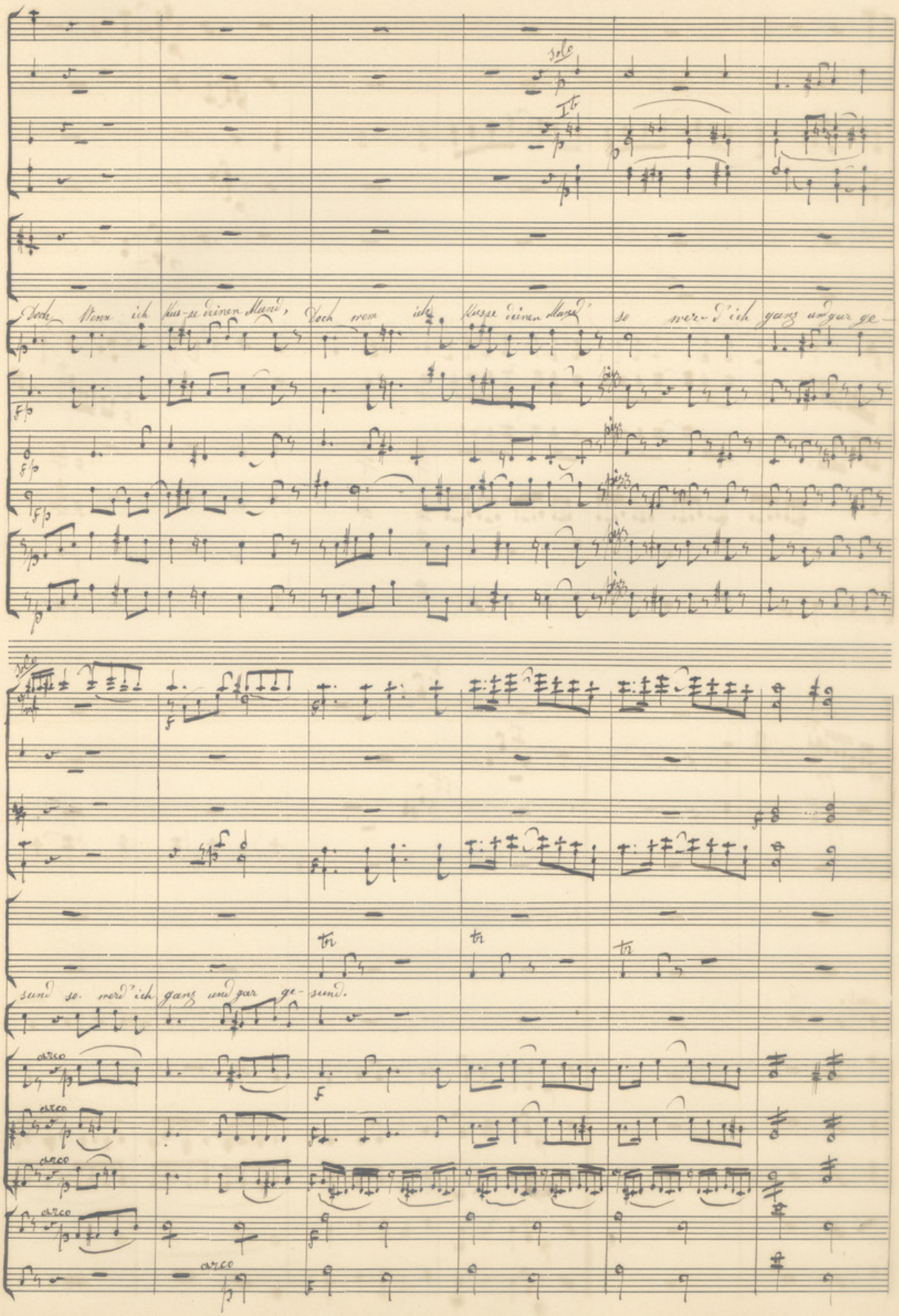
Sopranstimme mit Orchesterbegleitung

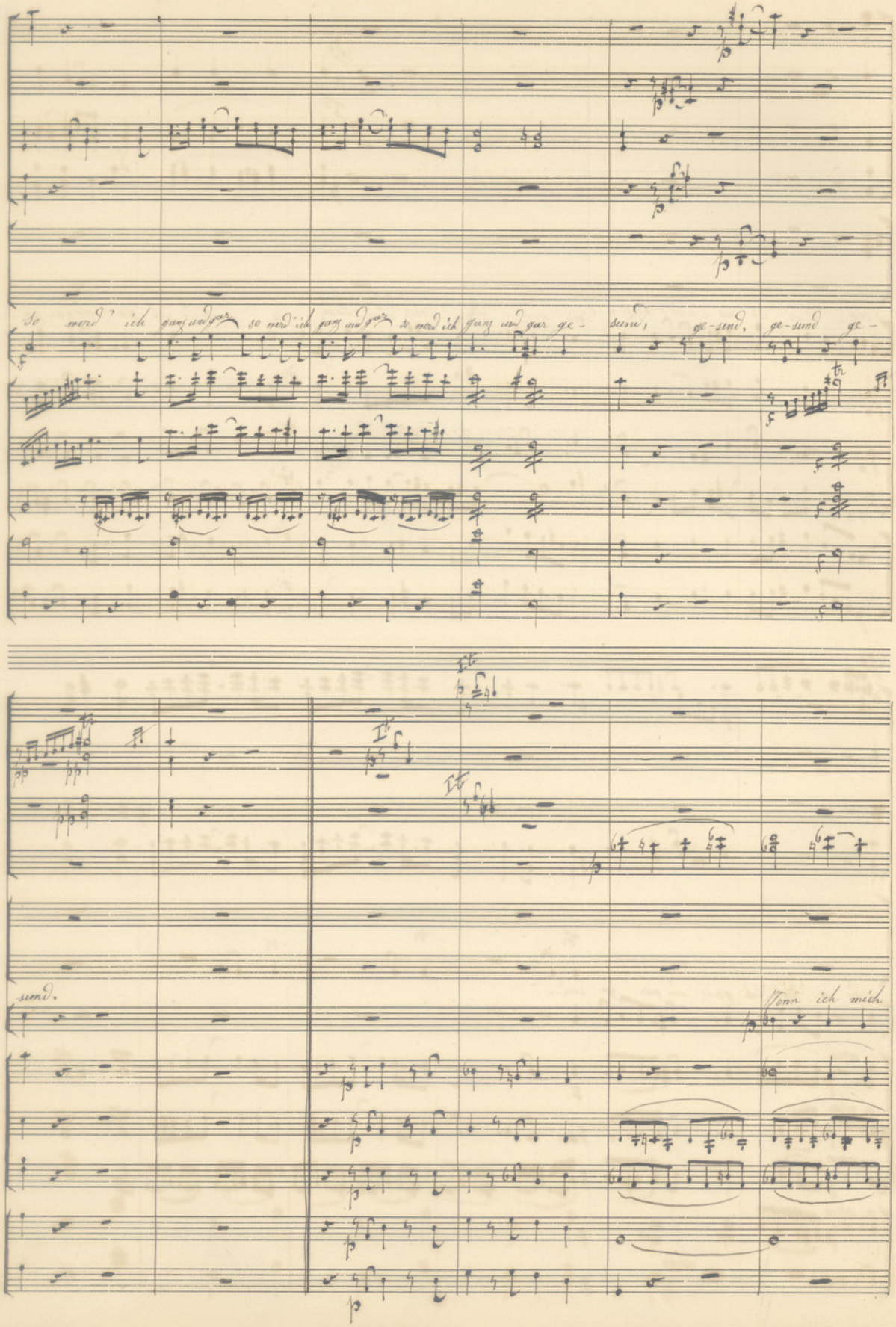
Allegro moderato

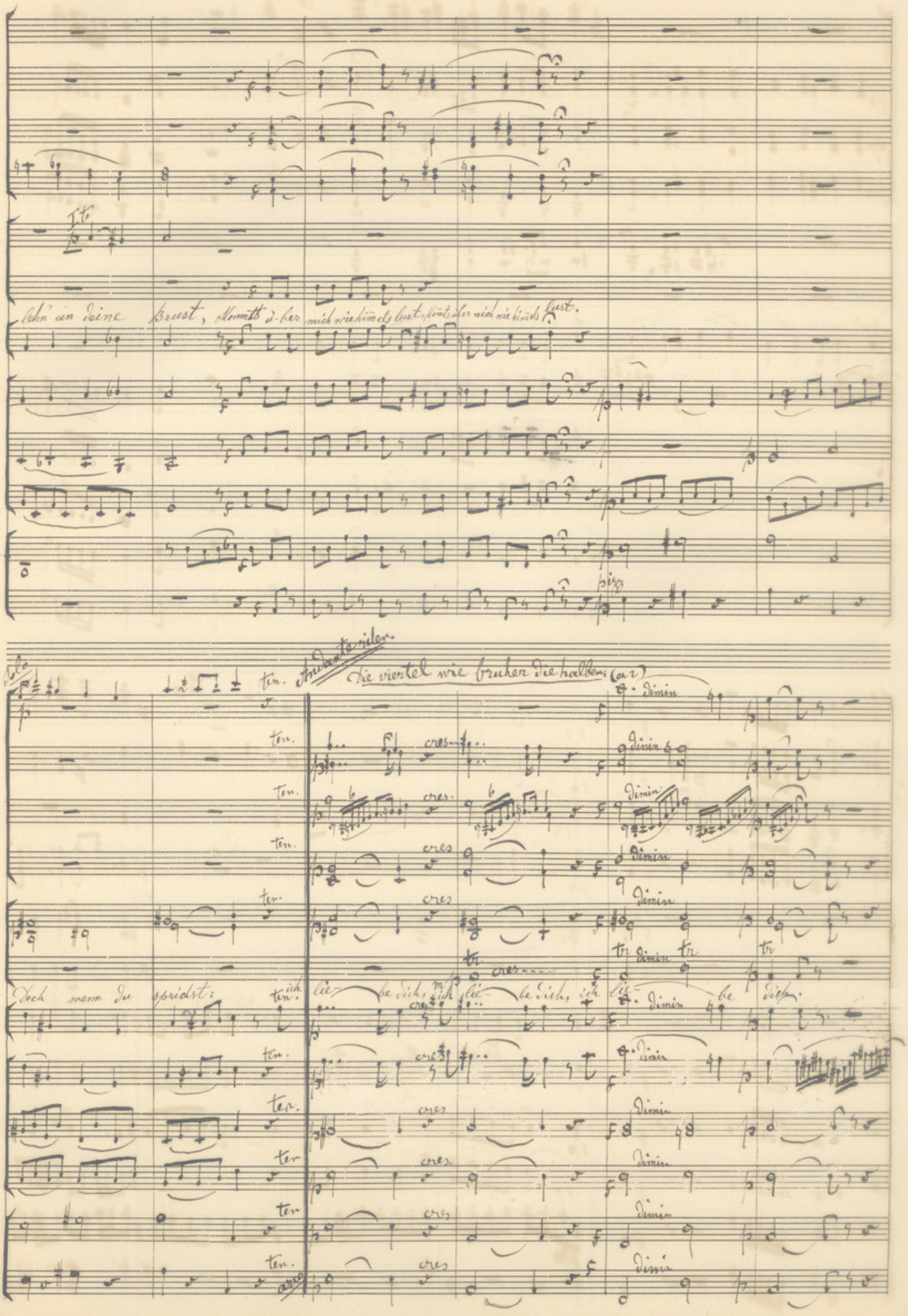
M. z.

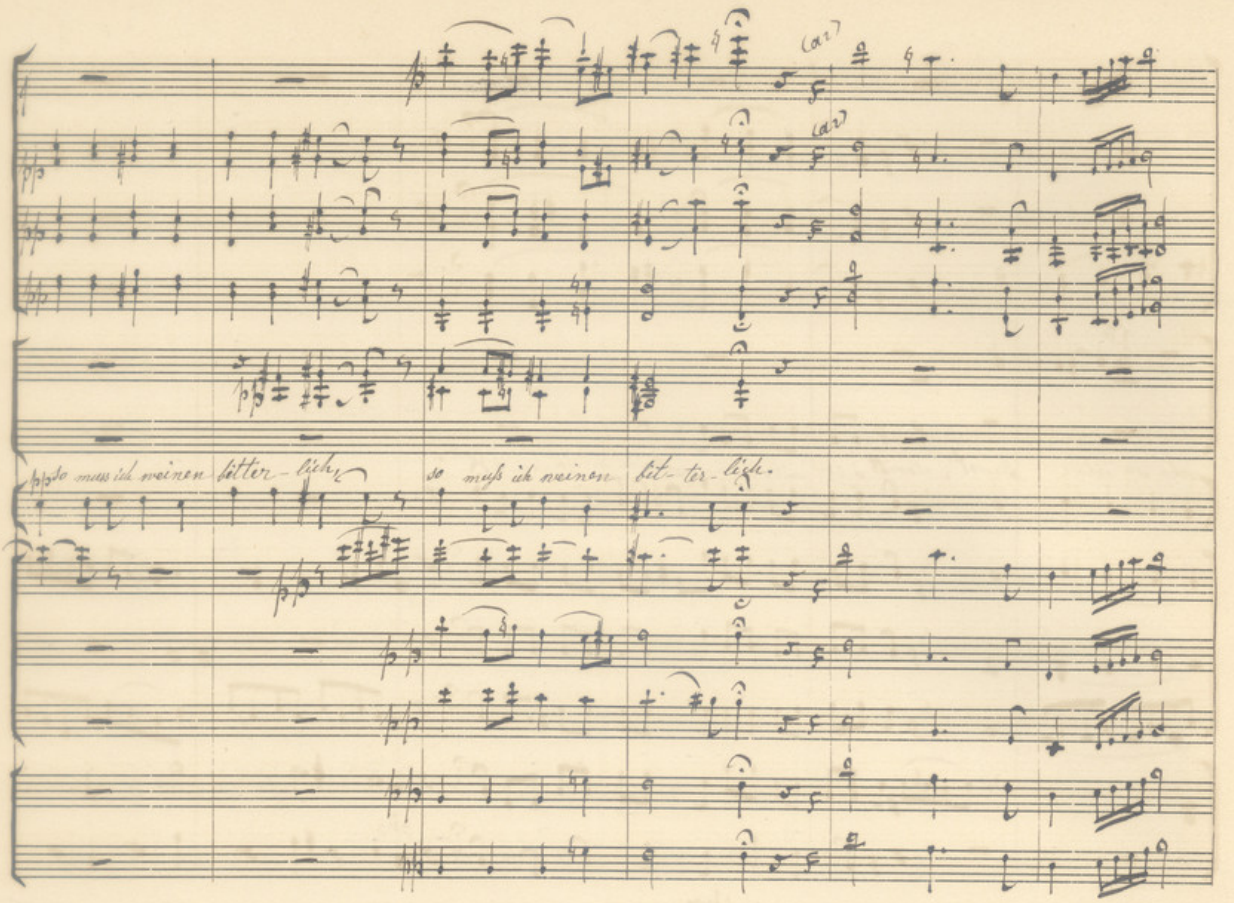


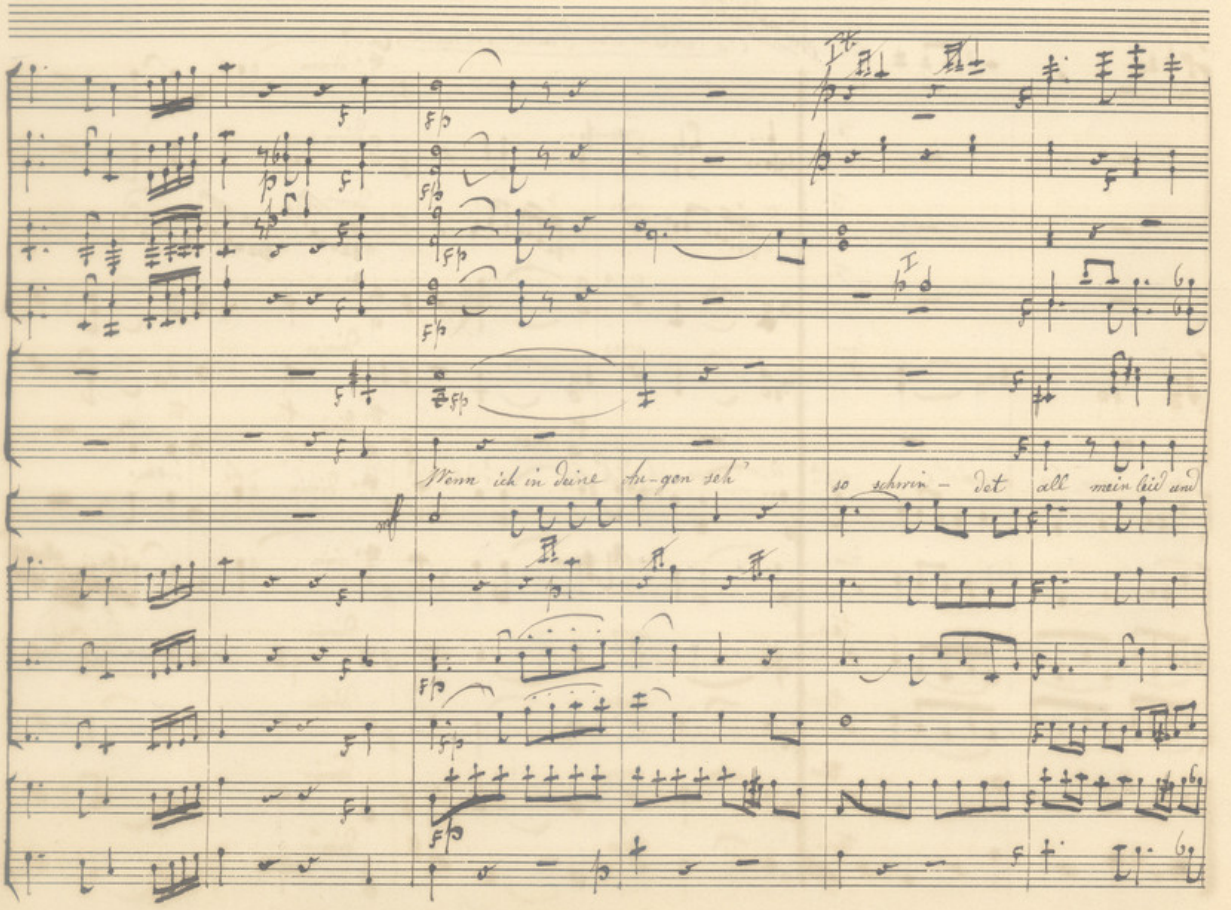

so schrein-let all mein Leid und Weh,
Wenn ich in deine Au-gen seh', so schrein-let all mein Leid und
Weh, so schrein-let all mein Leid und Weh?

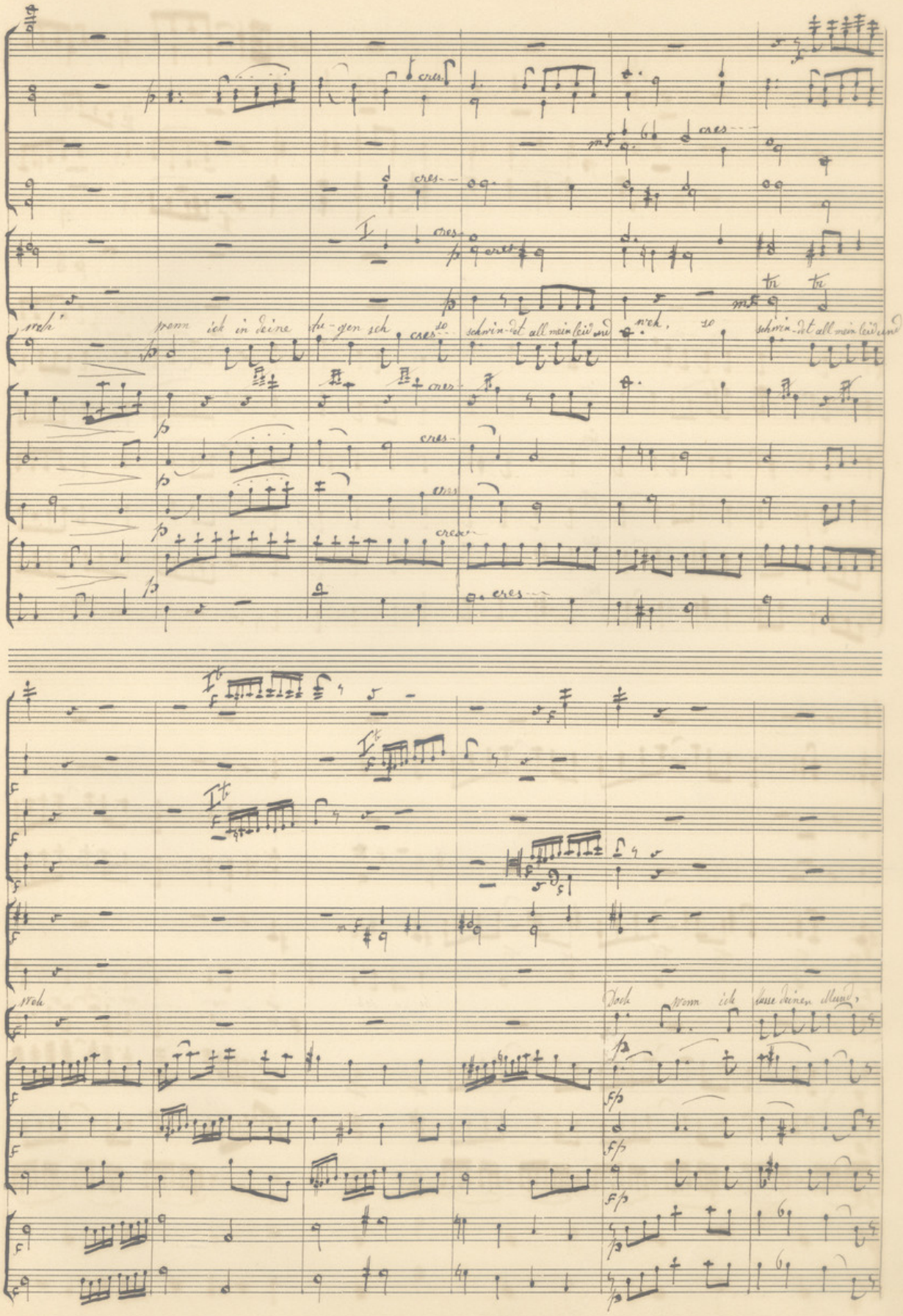

solo
Doch wenn ich kus-se deinen Mund, Doch wenn ich kusse deinen Mund' so wer-d'ich ganz und gar ge-
pizz
solo
sund so werd'ich ganz und gar ge-sund.
tr
arco

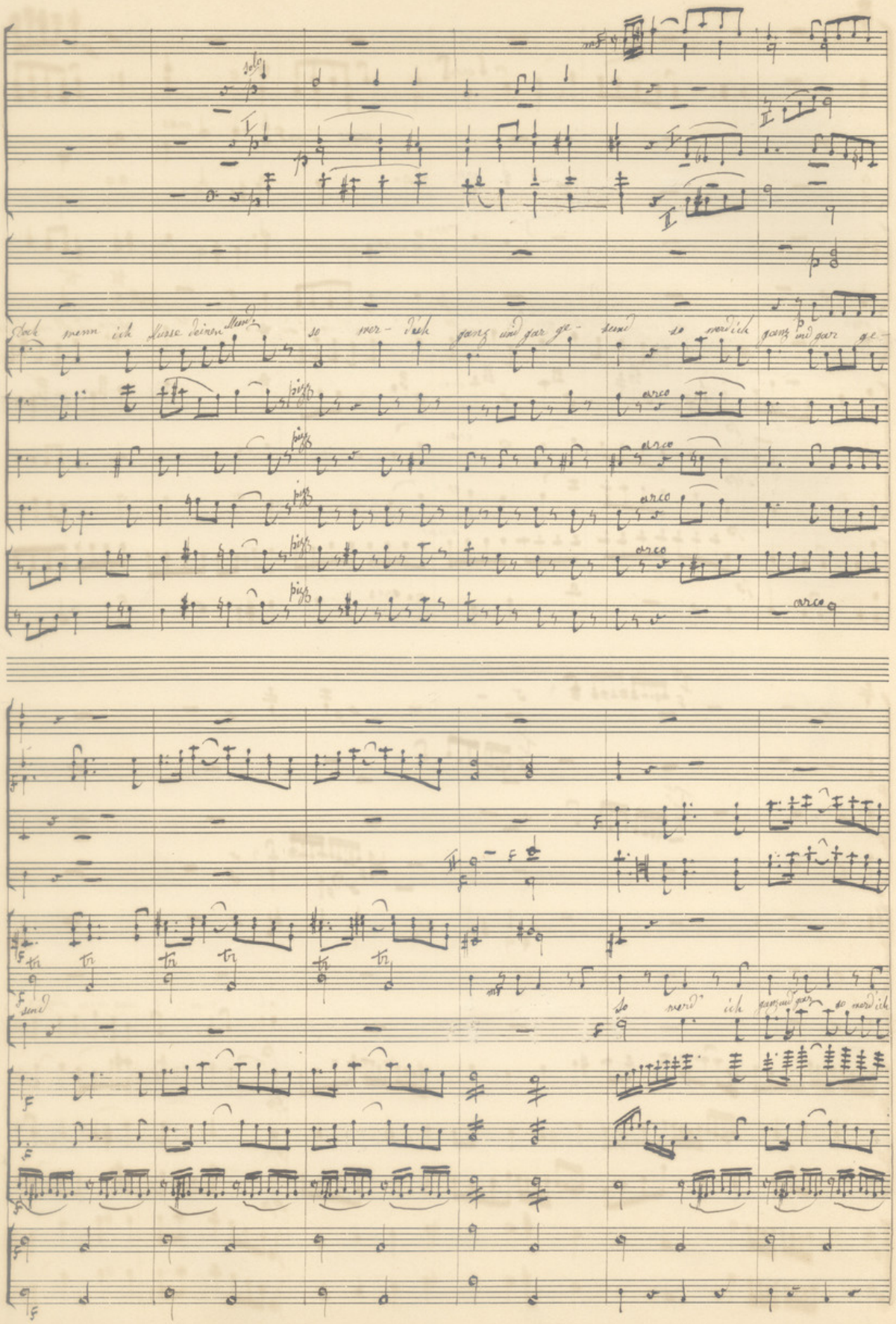

So werd' ich ganz und gar so werd' ich ganz und gar so werd ich ganz und gar ge-
sund, ge-sund, ge-sund ge-
sund.
Wenn ich mich

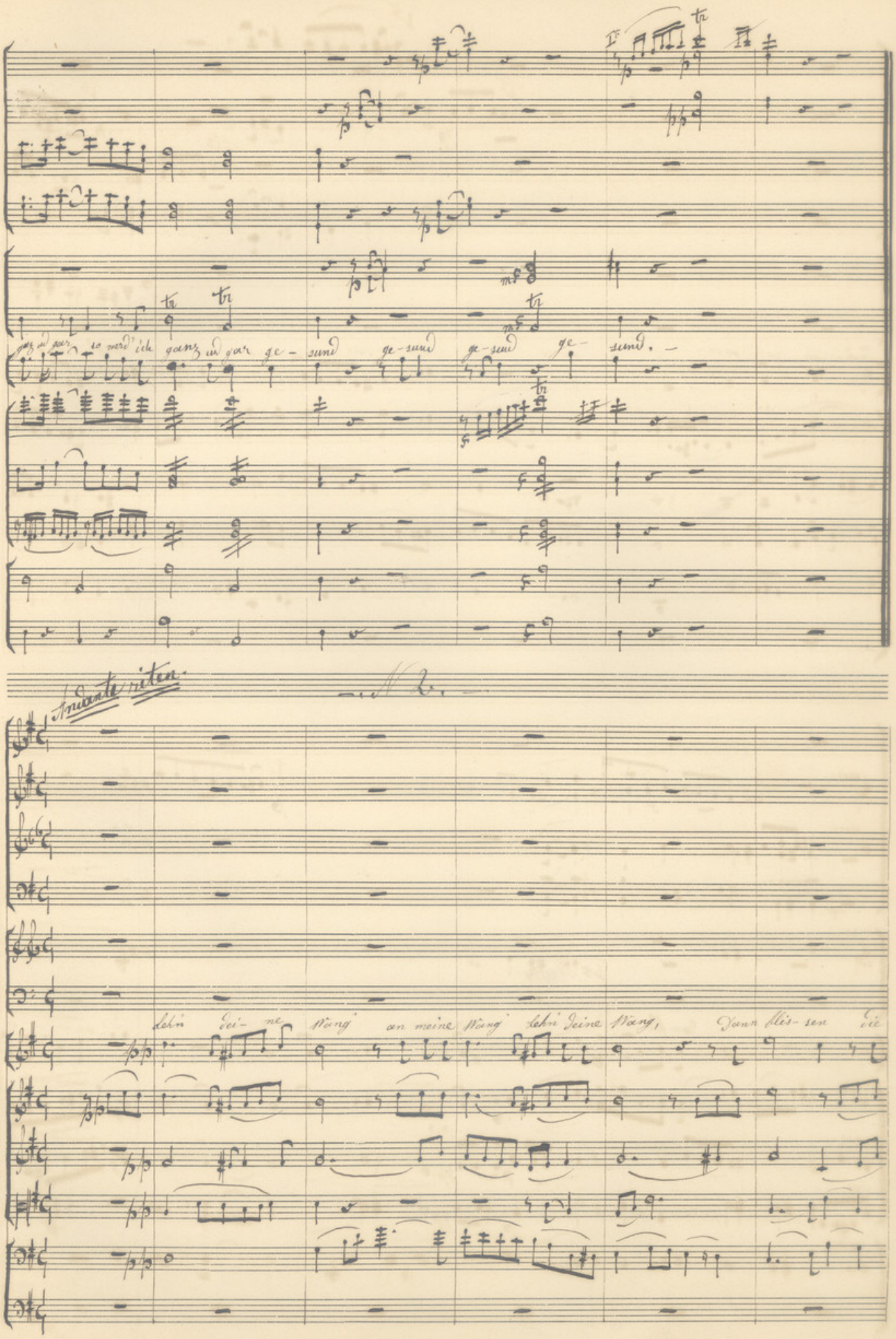

Lehn' an deine Brust, Kommt's über mich wie himmels lust, Kommt's über mich wie himmels lust.
Andante ritenuto
Die viertel wie bruher die halben. (a 2)
Doch wenn du sprichst: ich lie- be dich, ich lie- be dich, ich lie- be dich.
dimin
cres
arco


so muss ich weinen bitter-lich
so muss ich meinen bit-ter-lich.


Wenn ich in deine Au-gen seh'
so schwin-det all mein Leid und


weh' wenn ich in deine Au-gen seh so schwin-det all mein leid und weh, so schwin-det all mein leid und
weh
Doch wenn ich lasse deinen Mund,

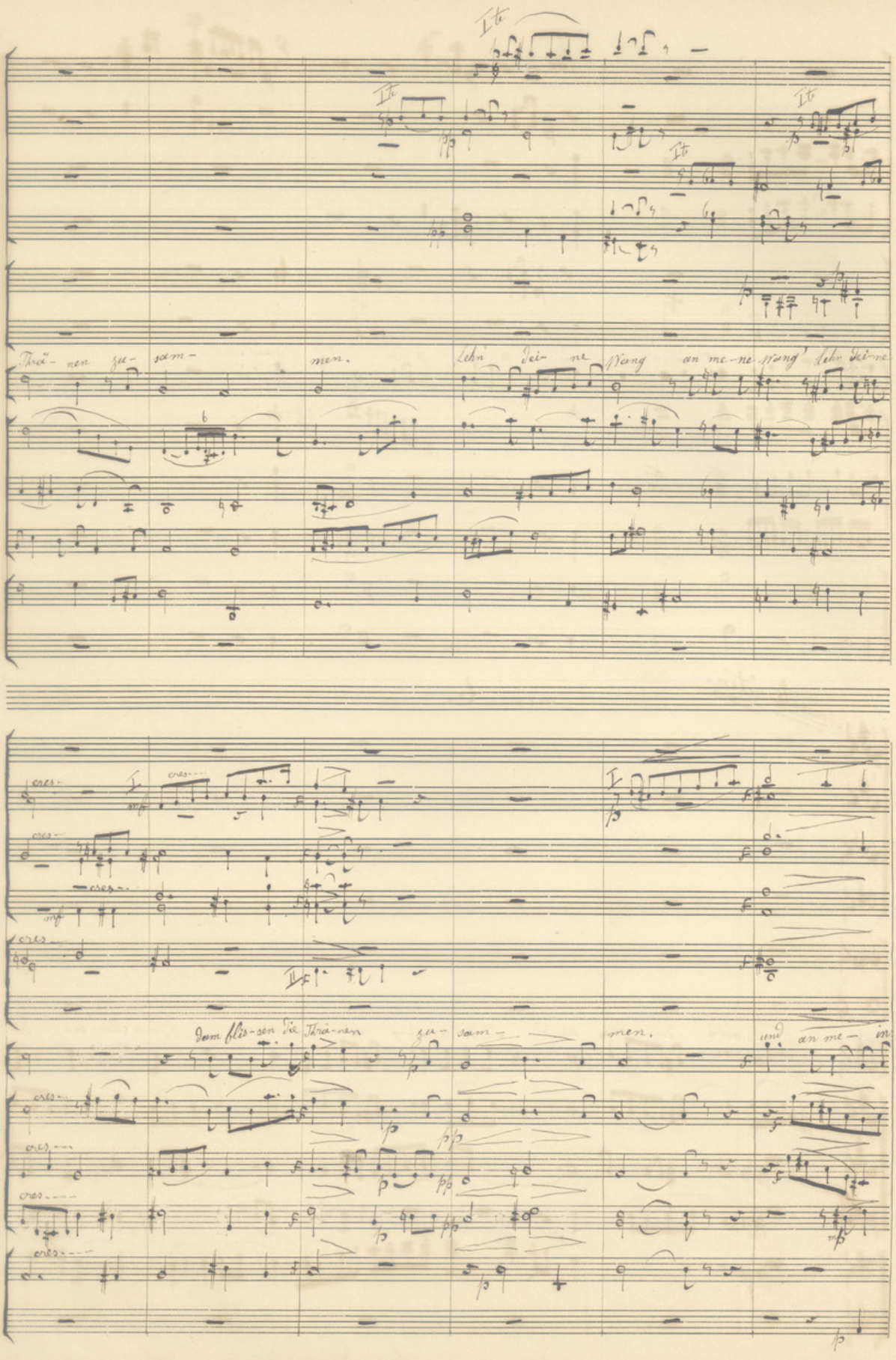

Doch wenn ich küsse deinen Mund, so wer- dich ganz und gar ge- sund so werd' ich ganz und gar ge-
pizz.
arco
so werd' ich ganz und gar so werd' ich

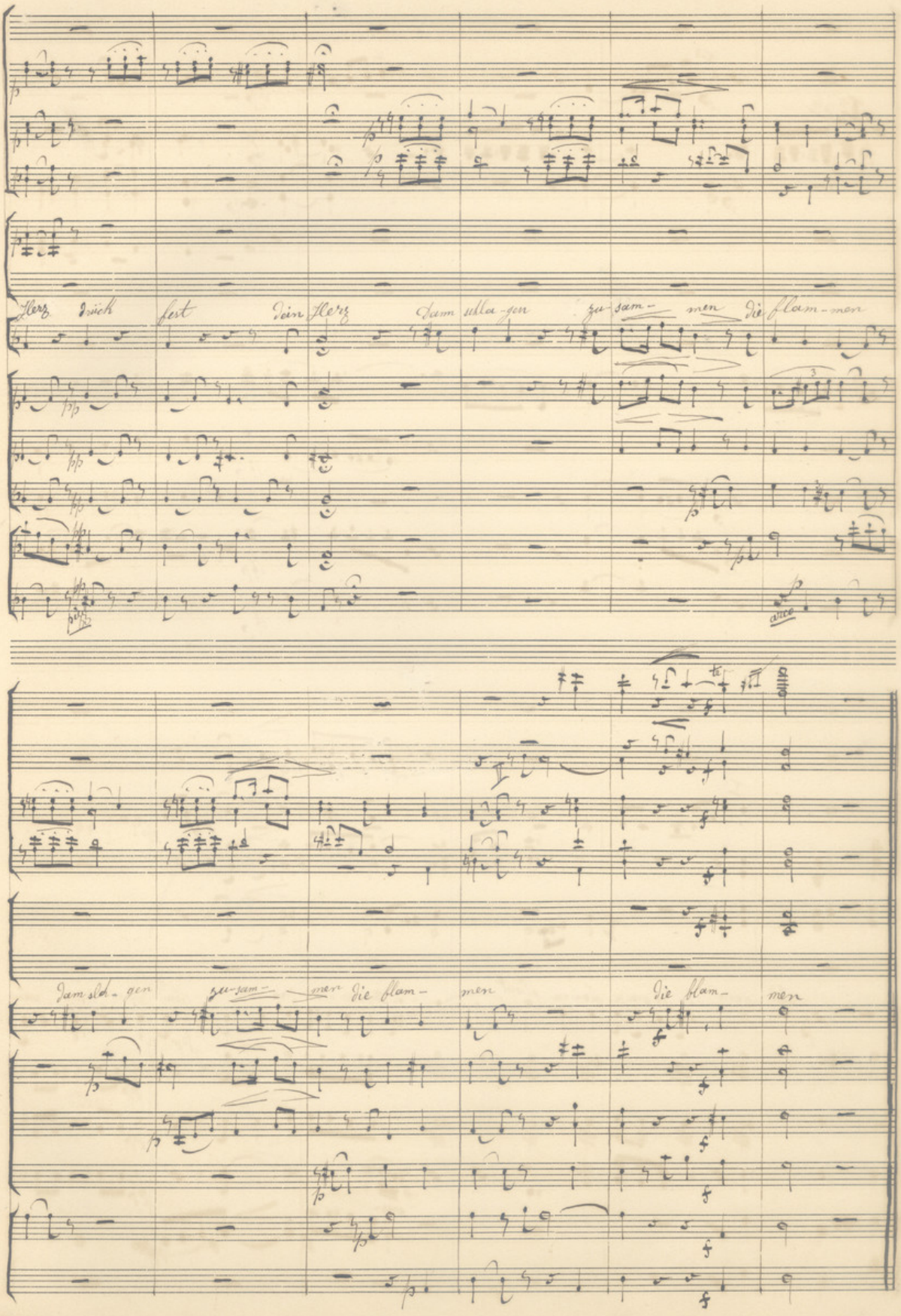

ganz und gar so werd' ich ganz und gar ge- sund ge-sund ge-sund ge- sund. –
Andante riten.
N 2.
Lehn' dei- ne Wang' an meine Wang' lehn' deine Wang, Dann bliss- sen die

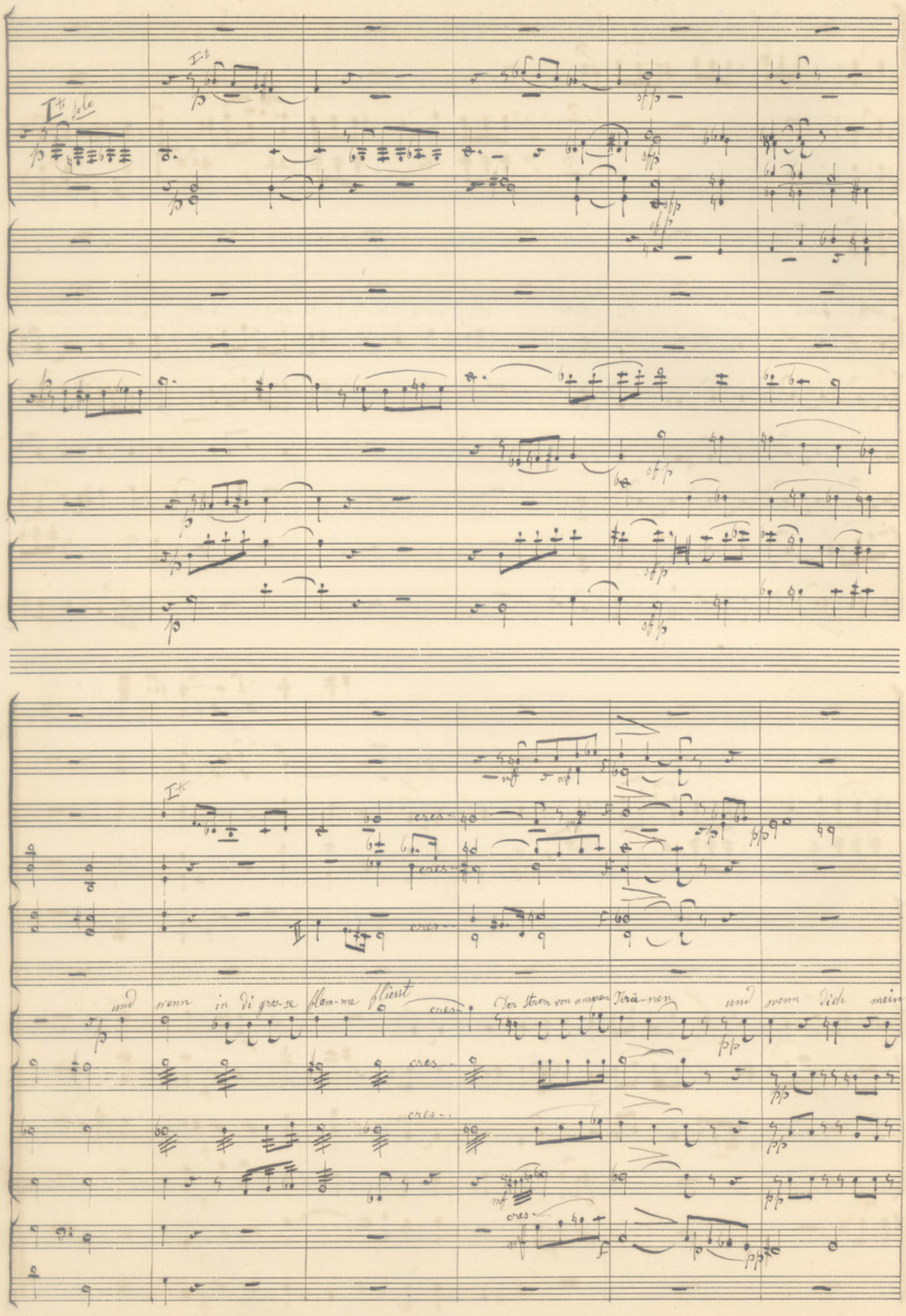
Thrä- nen zu- sam- men. Lehn' dei- ne Wang an me-ne Wang' Lehn dei-ne

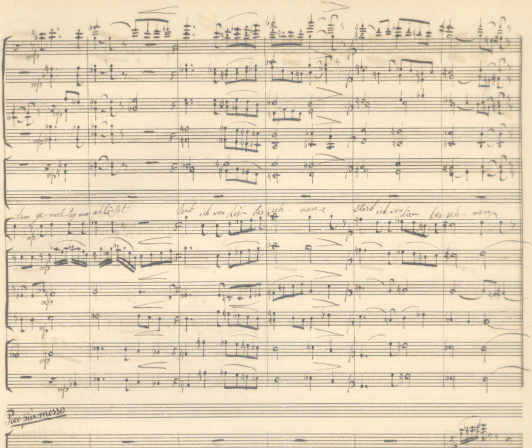
cres.

Dam flis-sen die Thrä-nen zu- sam- men. und an me- ins




Herz
dich
fest
dein
Herz
dann schla-gen
zu-sam-
men
die
flam-men
arco
dann schla-gen
zu-sam-
men die flam-
men
die flam-
men


Iᵗᵉ solo
Iᵗᵉ
sfp
cres.
und wenn in di gro-se flam-me fliesst
Der Strom von unsern Trä-nen
und wenn dich mein


Arm ge-wal-tig um-schließt
Sterb ich von Lie- bes seh- nen
Sterb ich von dier bes seh- nen
Poco più mosso
solo

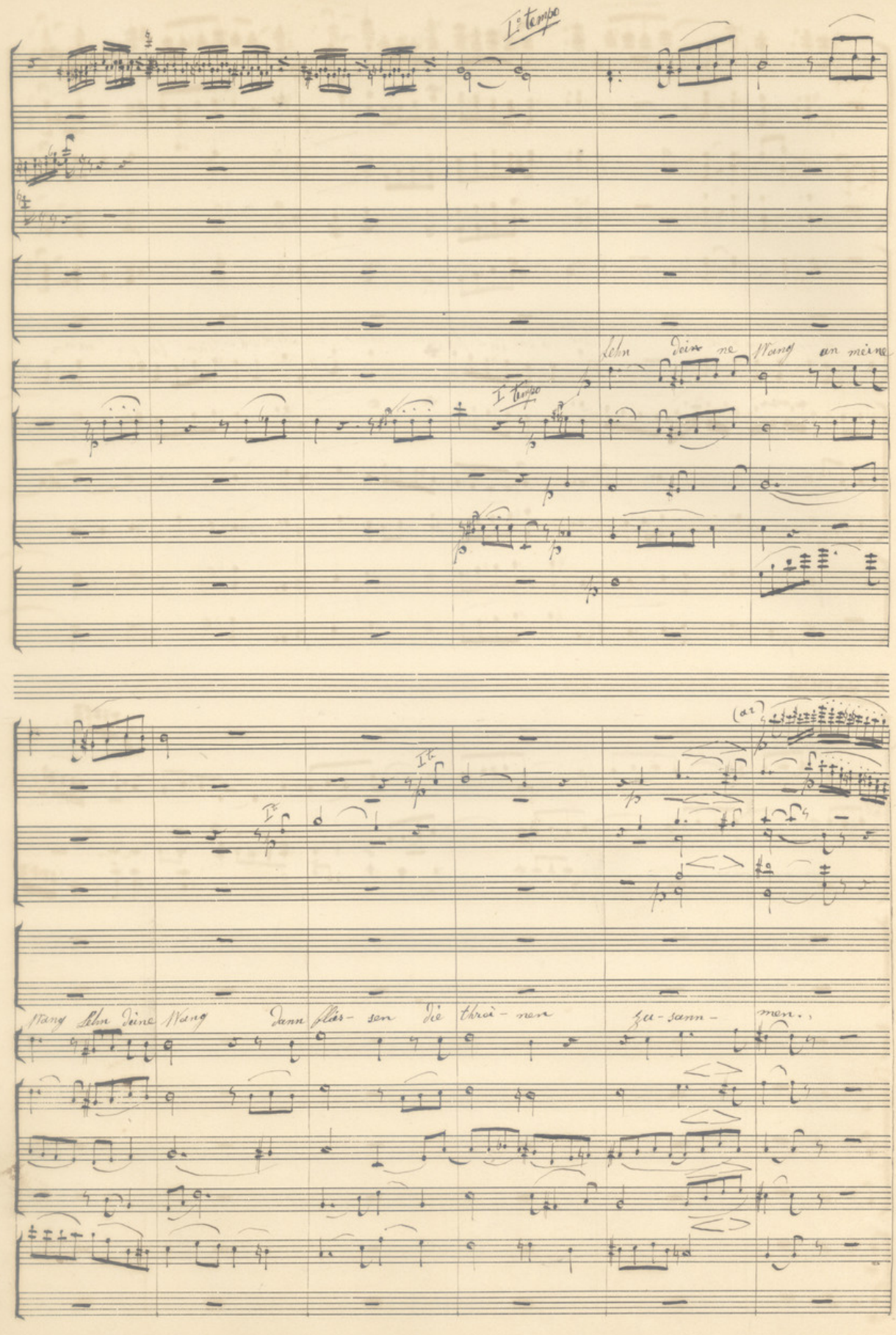
I° tempo

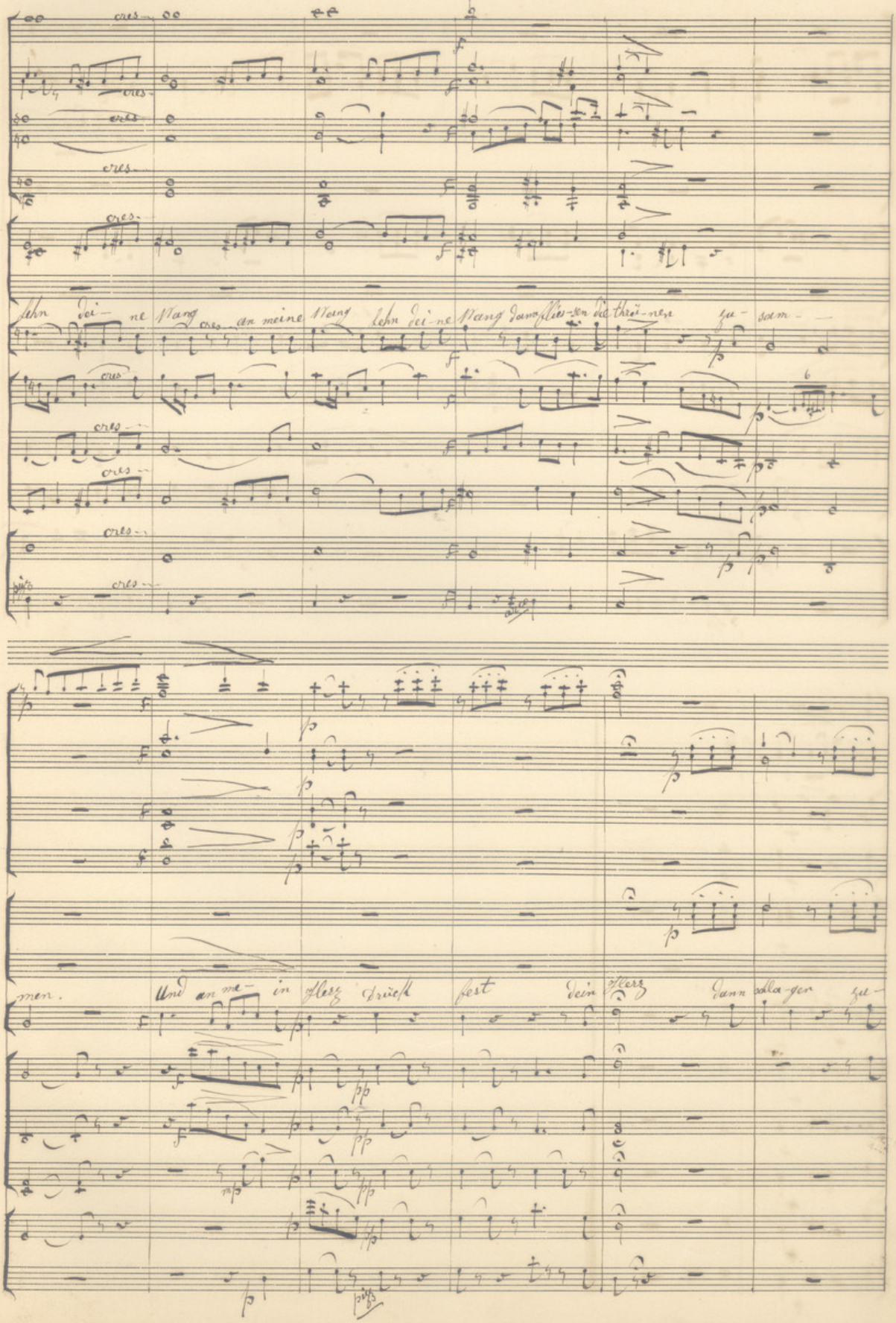
Lehn dein ne Wang an meine

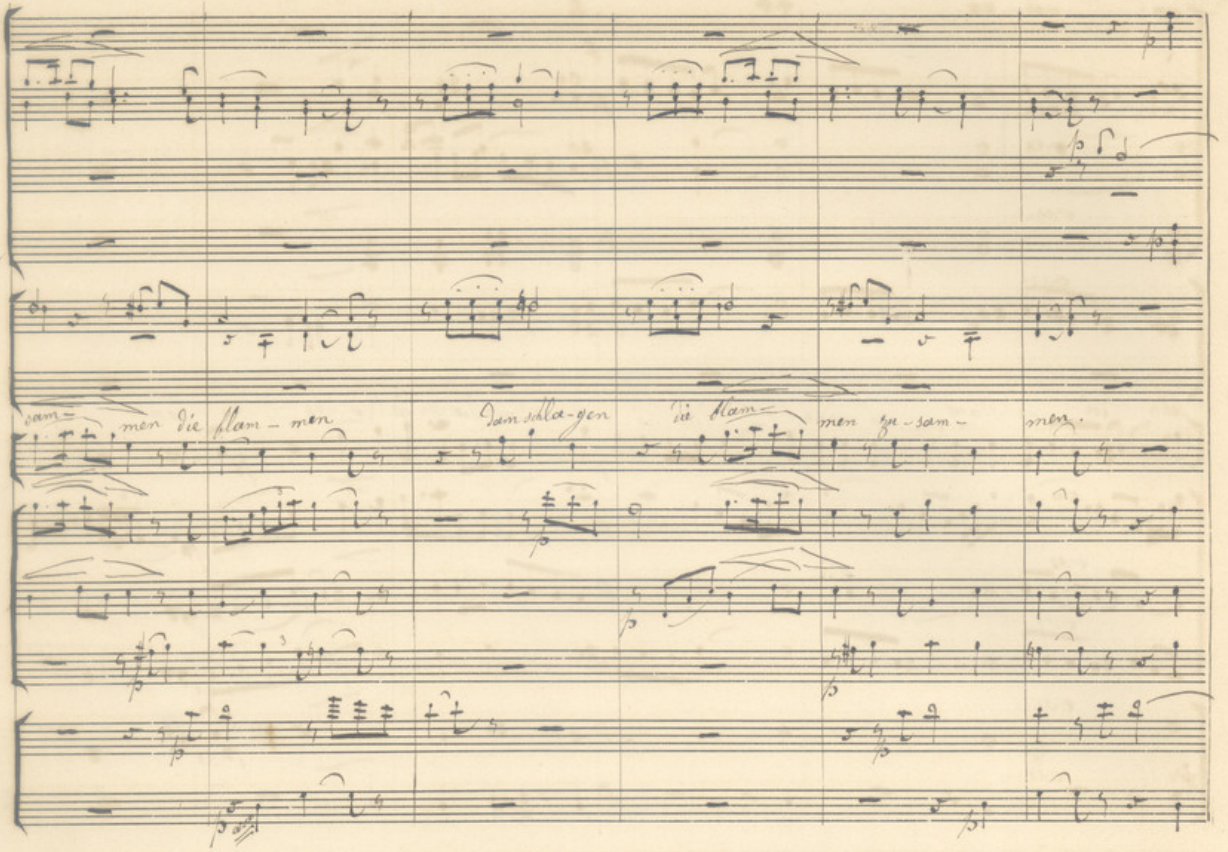
I tempo

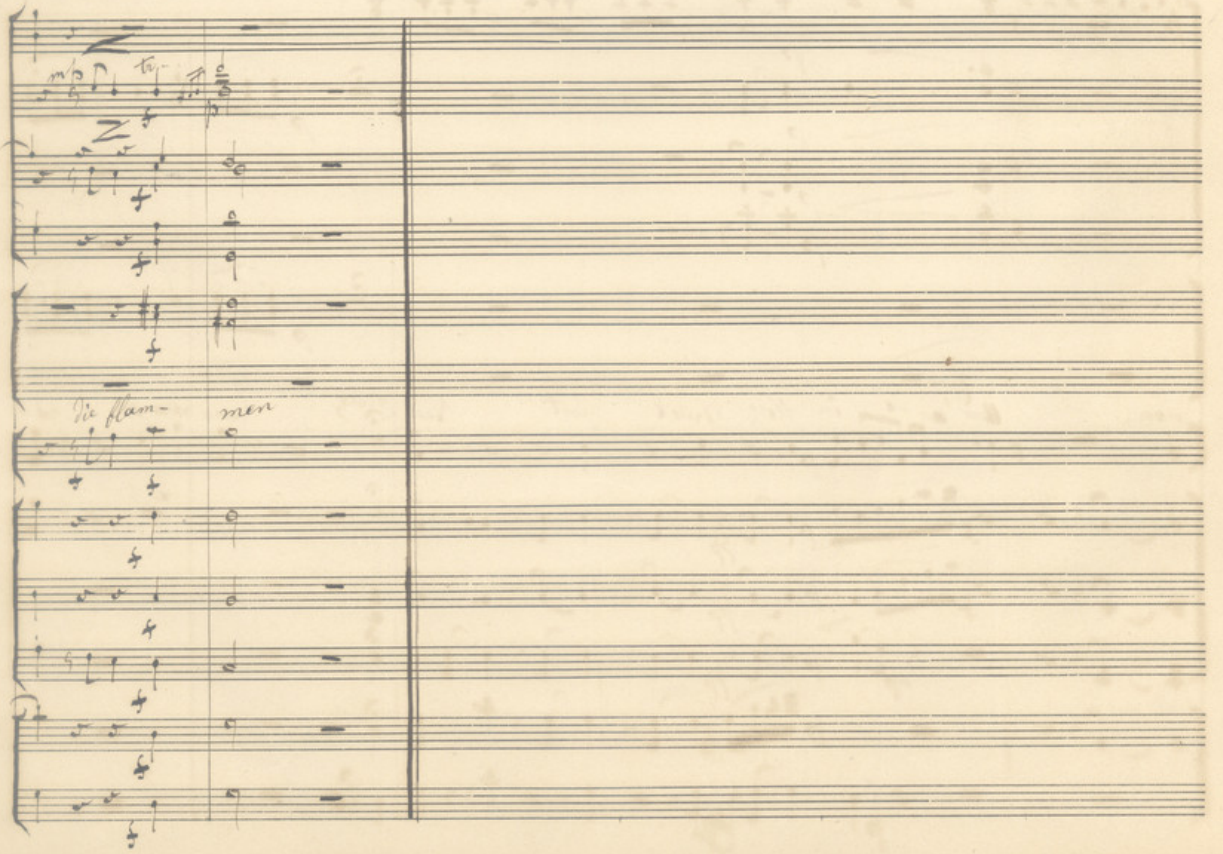
(a 2)

Wang Lehn deine Wang dann flüs- sen die thrä- nen zu- sann- men.




lehn dei- ne Wang an meine Wang lehn dei-ne Wang damit sie-hen die thrä-nen ge- sam-
men. Und an me- in Herz drückst fest dein Herz dann schla-gen ge-


sam-
men die flam-men
dem schla-gen
die flam-
men zu-sam-
men.


m/p
tr
die flam-
men

Allegro

Nr 3.

(gar)

D. A.

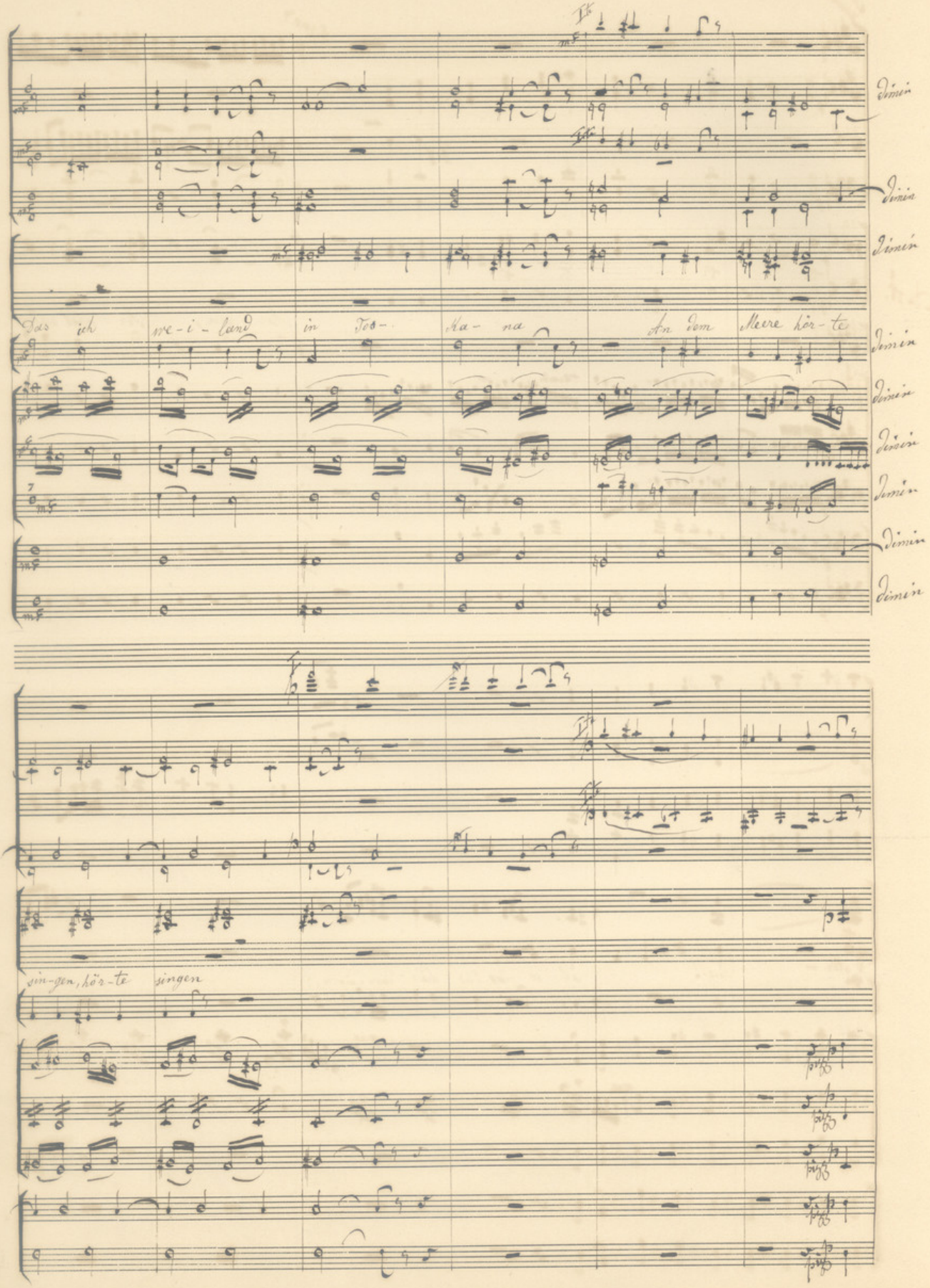
Au- gen, ster- blick schöne

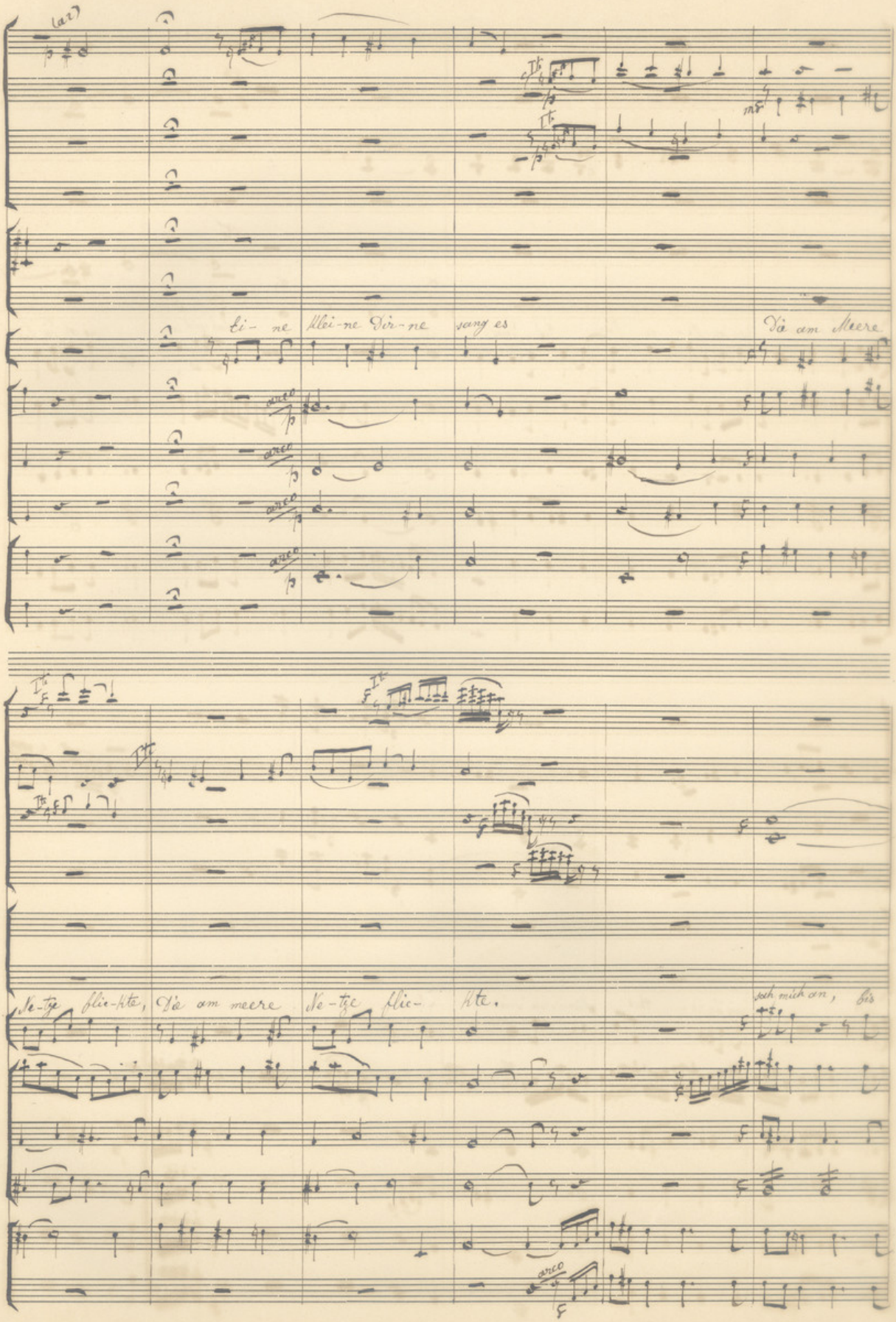
ster- ne! al- so mag das Lie- dchen klingen,

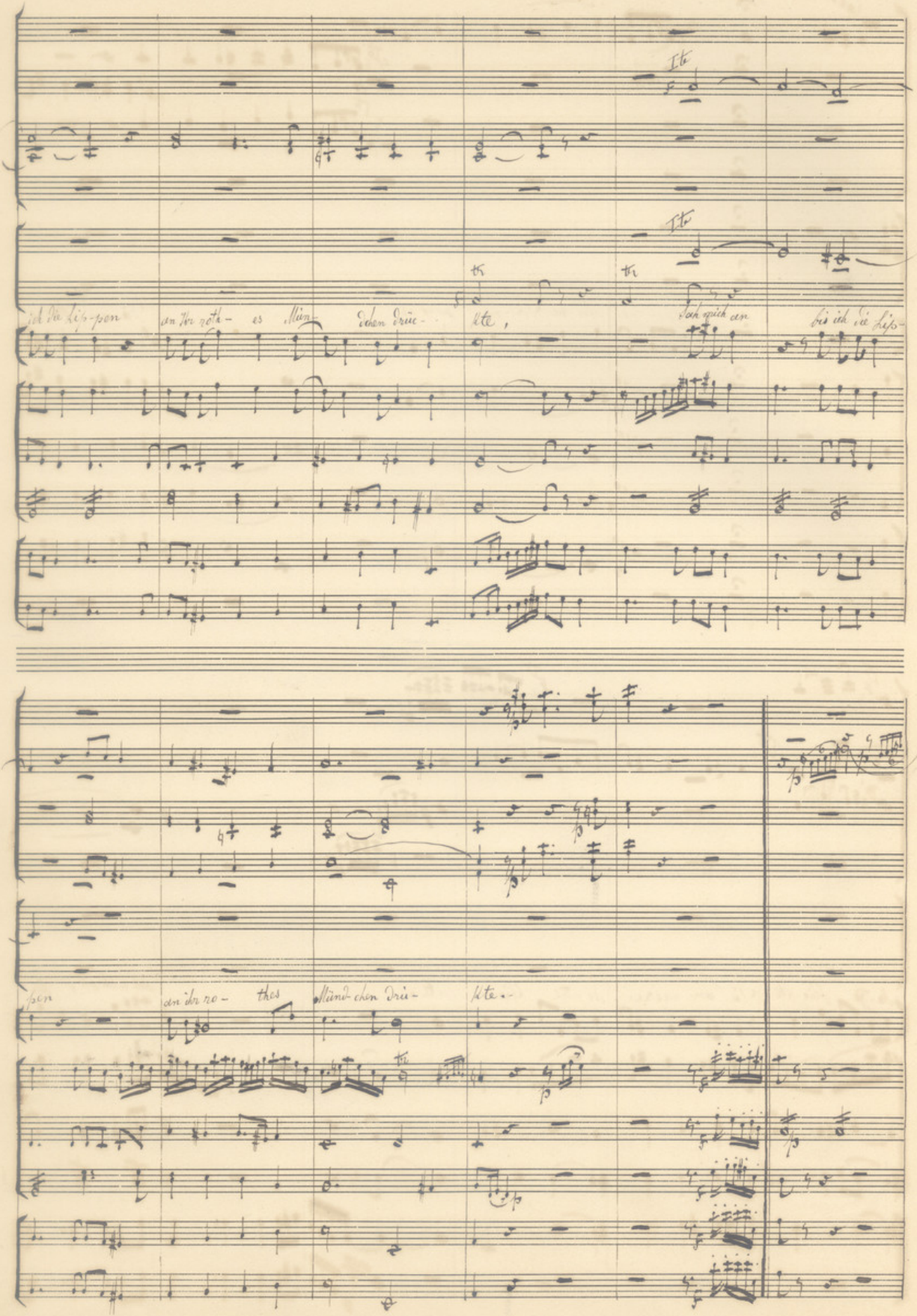
arco

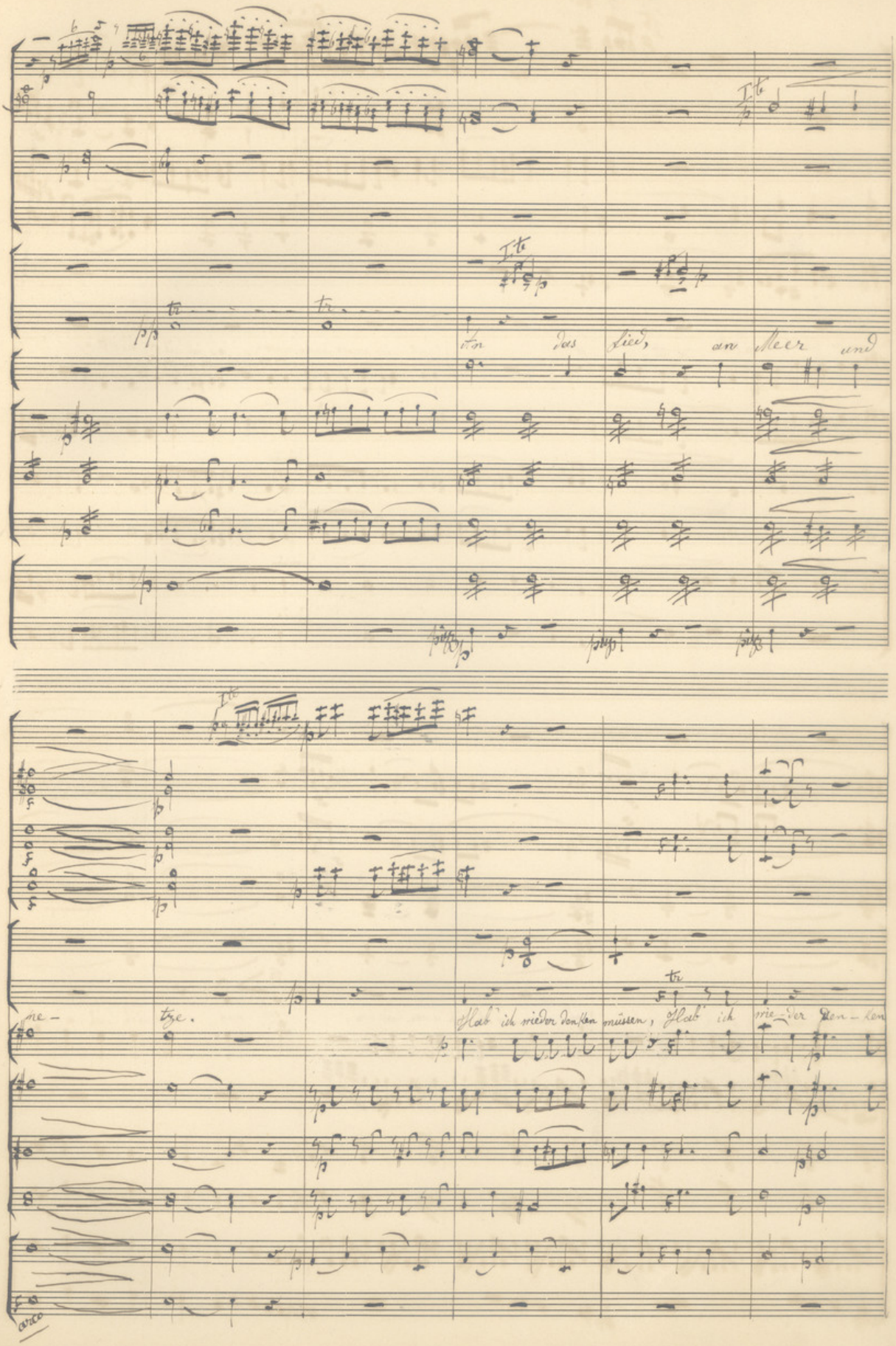
arco

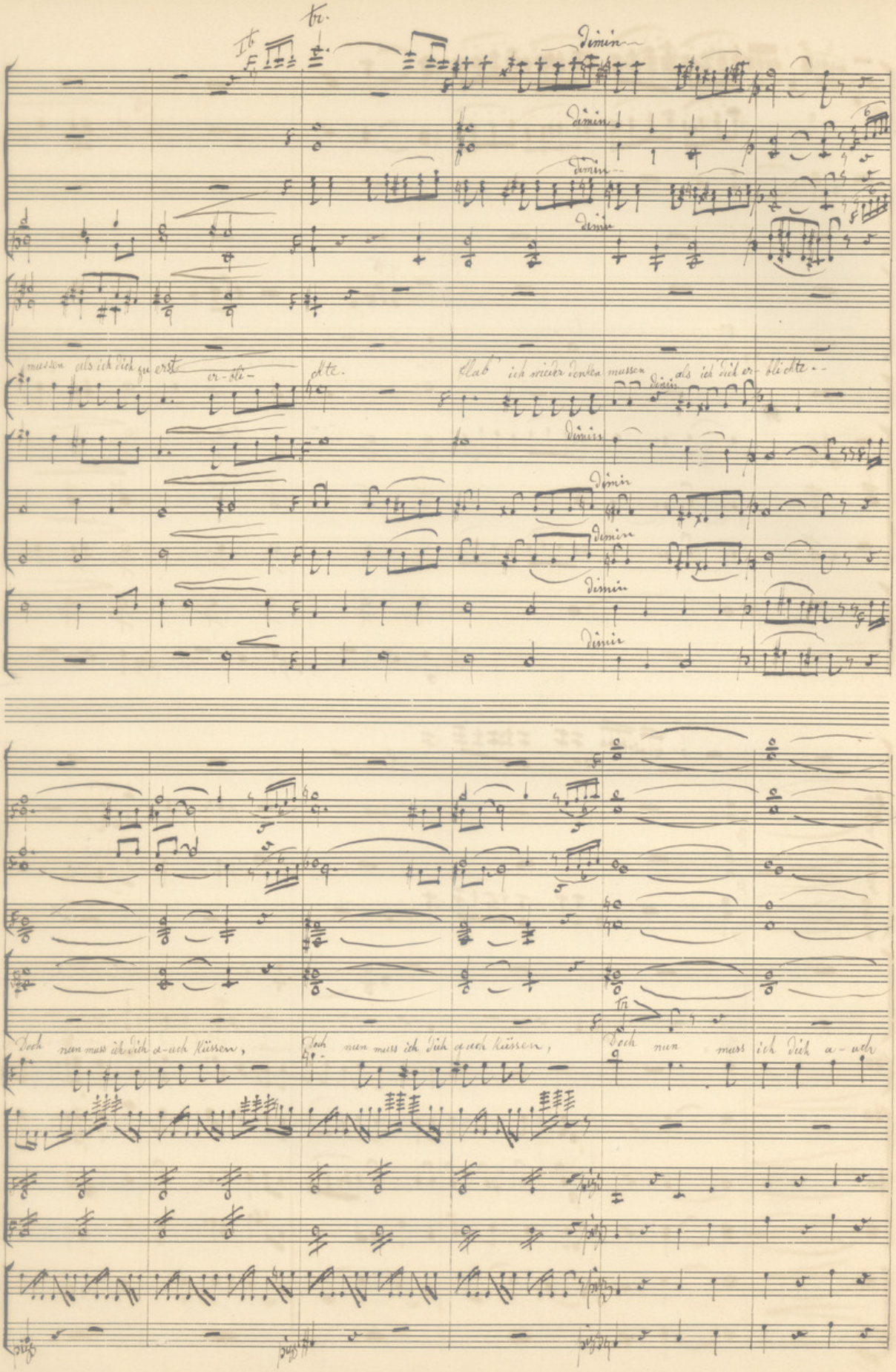
arco


Das ich we-i-land in Tob- ka- na An dem Meere hör-te
sin-gen, hör-te sin-gen


(ar)
Ei- ne klei-ne Dir-ne sang es Da am Meere
arco
Ne-tje flie-hte, Da am meere Ne-tje flie- hte.
sah mich an, bis
arco


ich die Lip-pen an ihr roth- es Mün- chen drück-
te,
Ich spitz den bis ich die Lip-
pen an ihr ro- thes Münd- chen drü-
cke.


An das Lied, an Meer und
ne- tze.
Hab' ich wieder denken müssen, Hab' ich wie-der den-ken
arco


tr.
Ich
Dimin.
Dimin.
Dimin.
Dimin.
müssen als ich dich zu erste er-ste- -ste.
Klab' ich mein Denken müssen Dimin. als ich dich er- blickte- -
Dimin.
Dimin.
Dimin.
Dimin.
Dimin.
Doch nun muss ich Dich auch küssen,
Doch nun muss ich Dich auch küssen,
Doch nun muss ich Dich auch

(a2)

tr tr tr

hös- sen.

arco arco arco arco arco

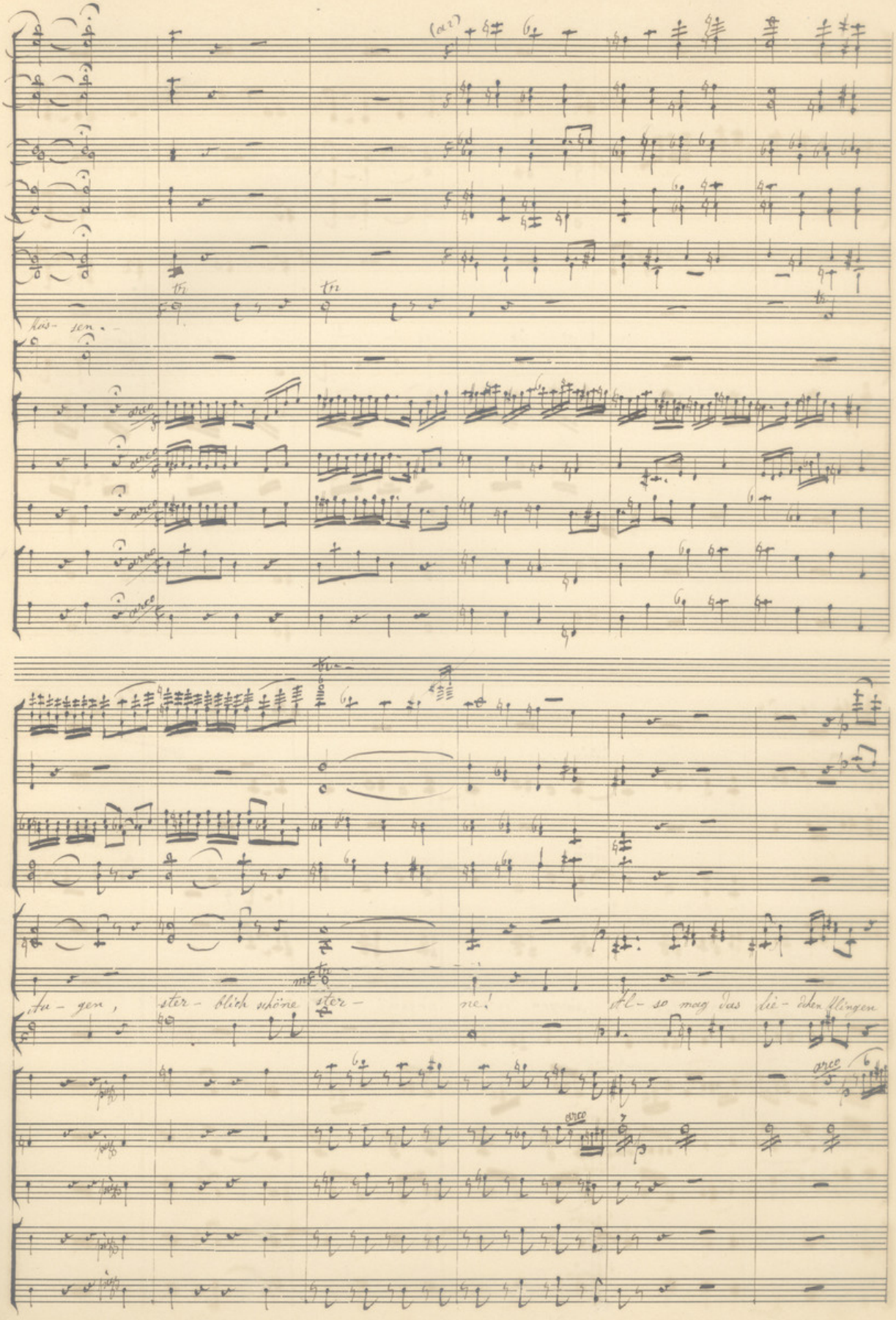
tr

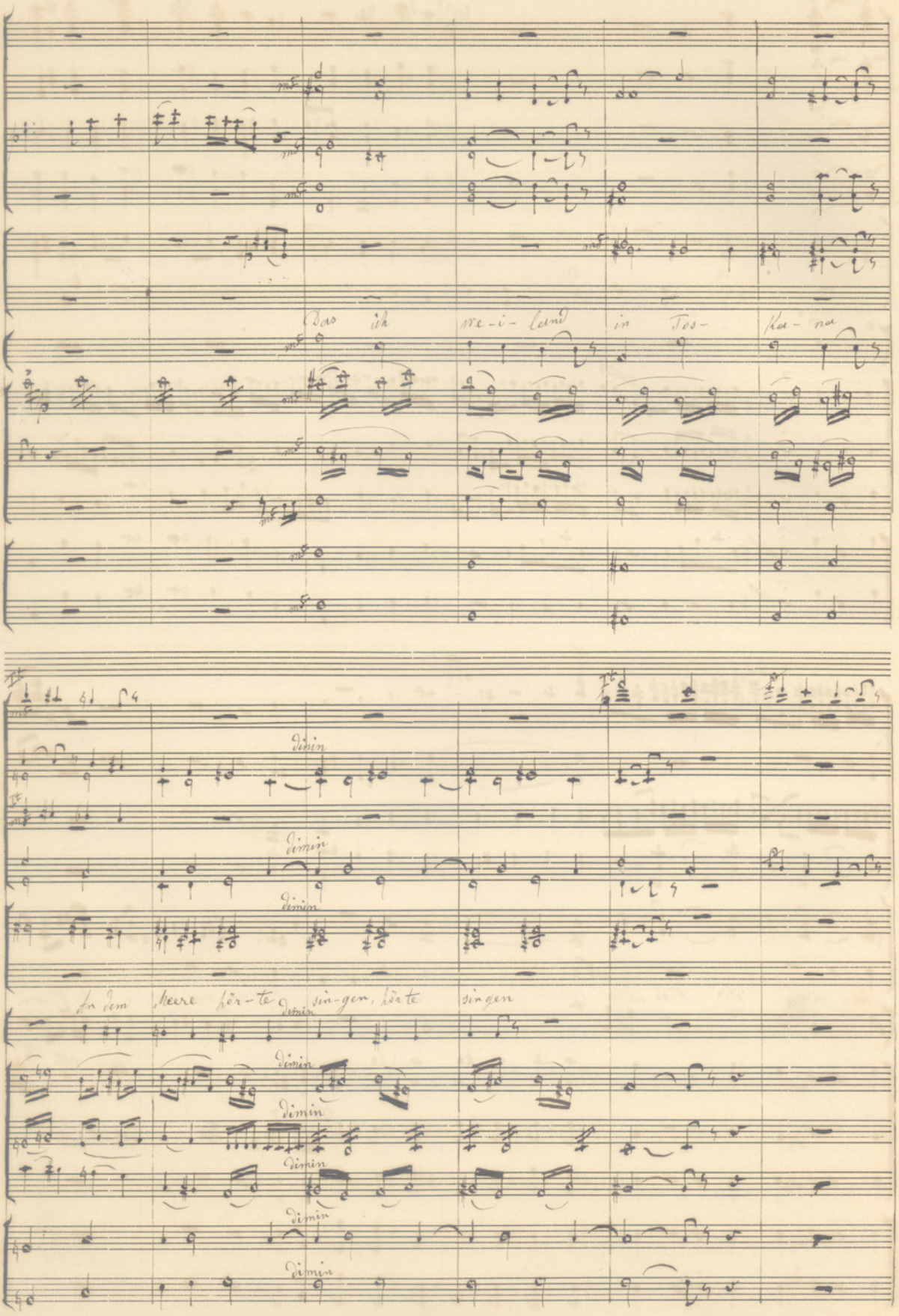
mf tr

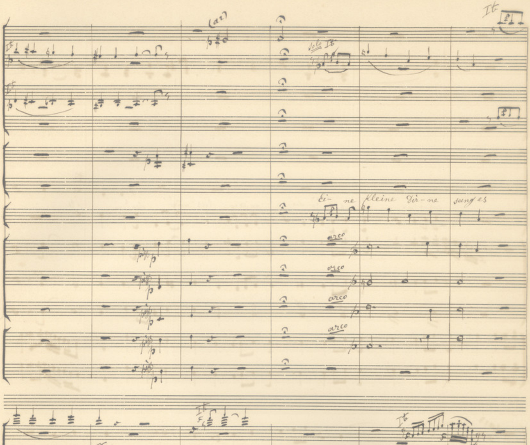
Au- gen, ster- blich schöne ster- ne! Al- so mag das Lie- dchen klingen

pizz pizz pizz pizz pizz

arco arco



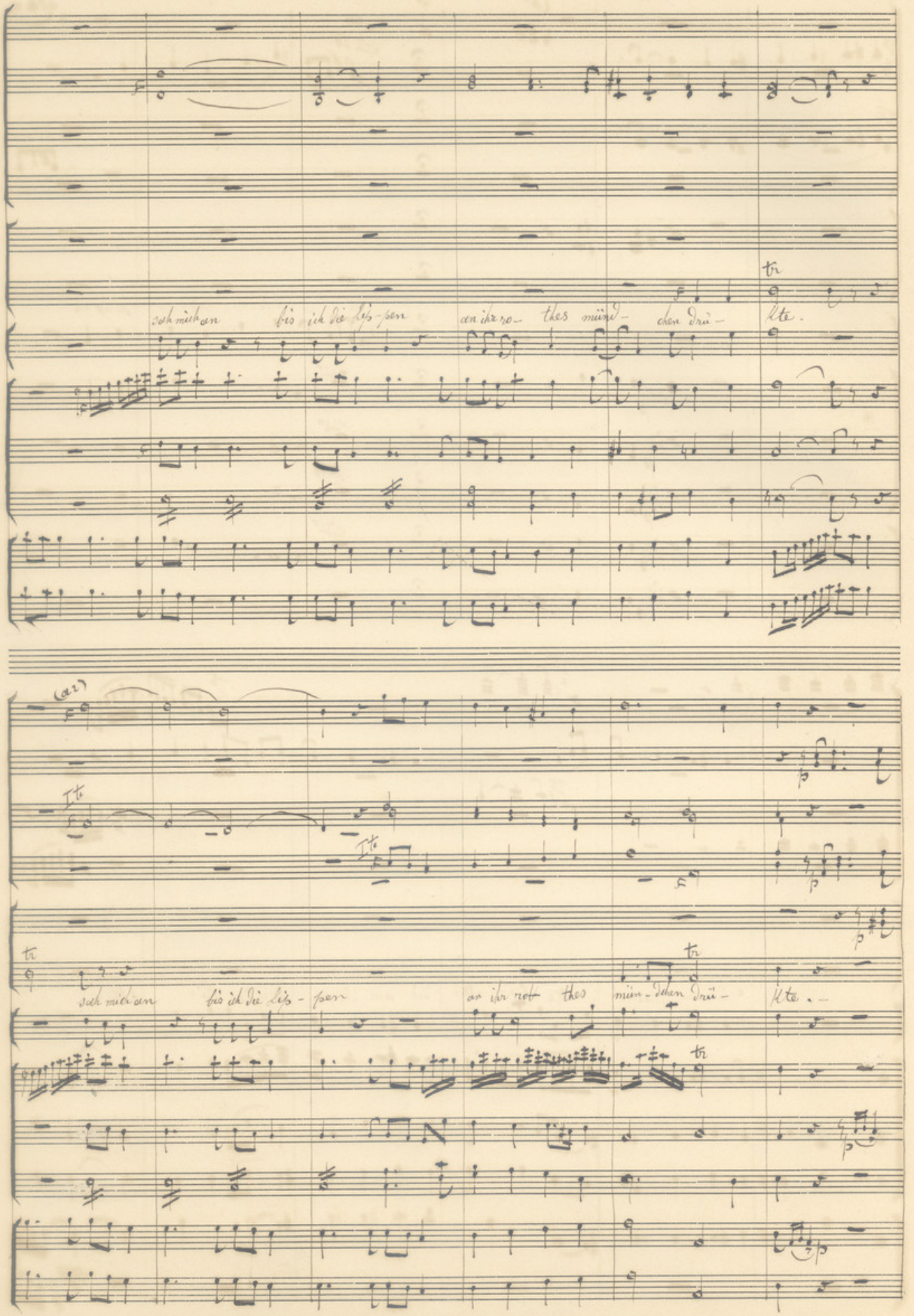

Das ich we-i-land in Tos- ka-na
dimin
dimin
dimin
An dem Meere hör-te sin-gen, hörte singen
dimin
dimin
dimin
dimin
dimin
dimin

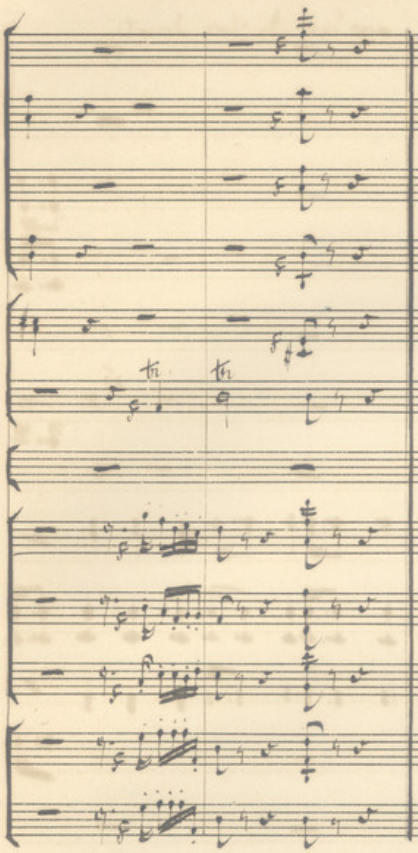

(a2)
solo I
Ei- ne kleine Dir-ne sang es
arco
Die am Meere Ne-tze fli- kte, Die am meere Ne-tze fli- kte.

sah mich an bis ich die lip-pen an ihr ro- thes münd- chen drü- kte.

(a2)

sah mich an bis ich die lip- pen an ihr rot- thes mün- dchen drü- kte. –





Fine

Trauermarch

aus der As Dur Sonate

von Beethoven.

Piccolo

2 Flöten

2 Oboe

2 Es Clarinet.

I Clarinetten in B.

II

III

2 Fagote

I. II in Es Hörner

III. IV in F

Hoch B. Tromp.

I Es Trompeten

II

III

I Bas trompete

II

Flügel Horn

Alt u. Tenor Horn

I. II Posaun.

III Posaun.

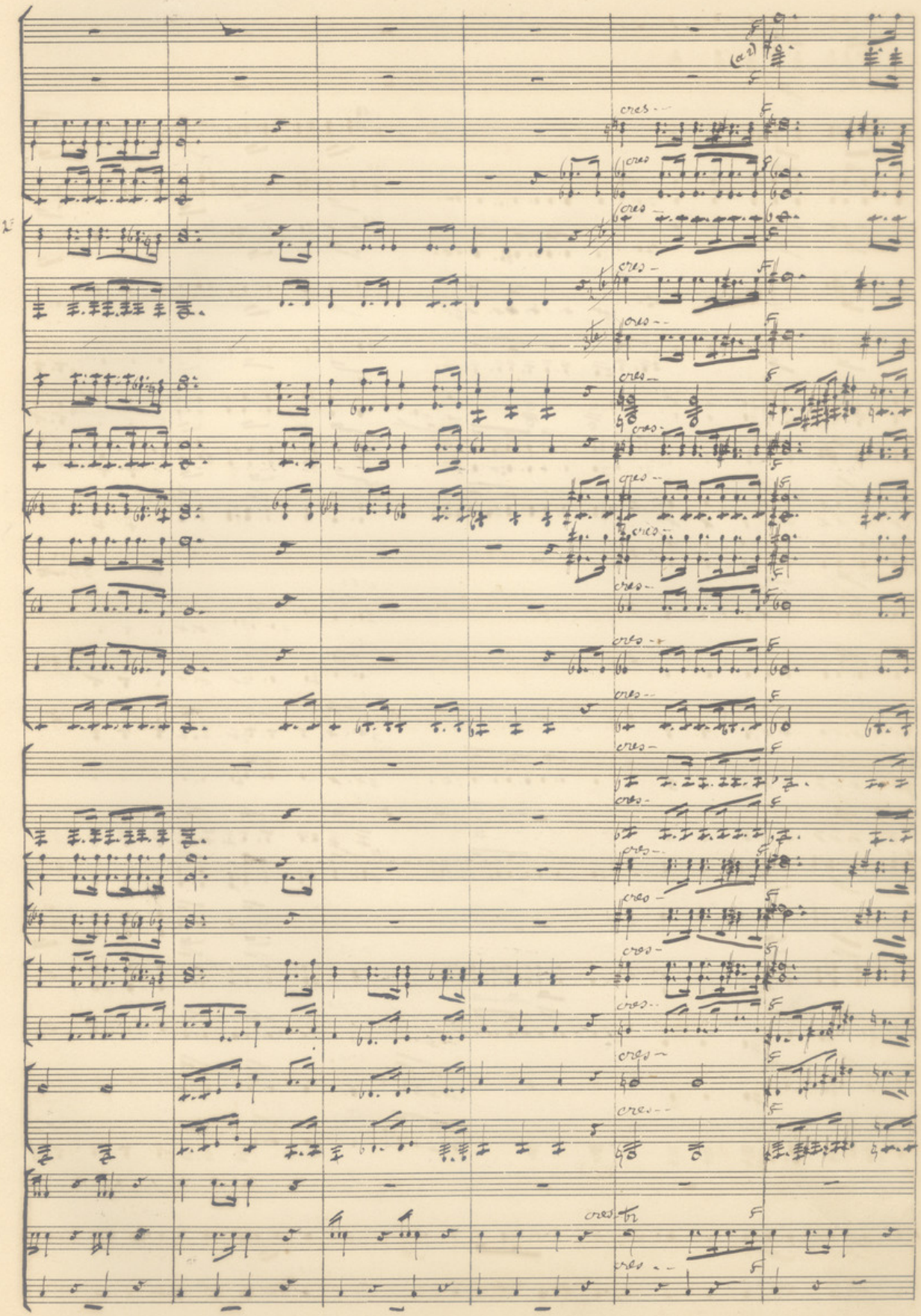
Baryton

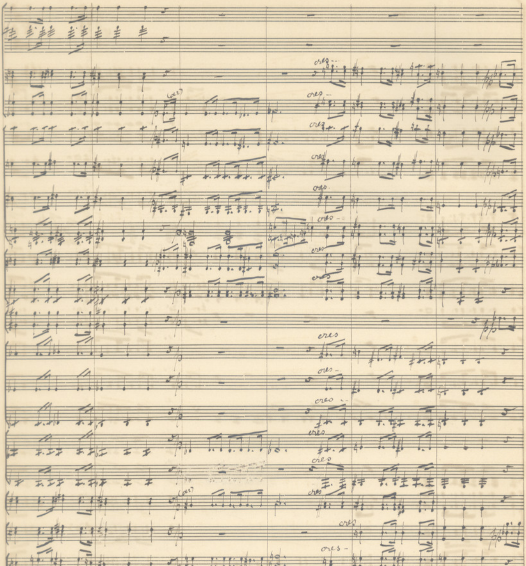
Bombar.

Pauke in As Es

Kl. Tromel

G. Tromel u. Becken


cres.
f


cres
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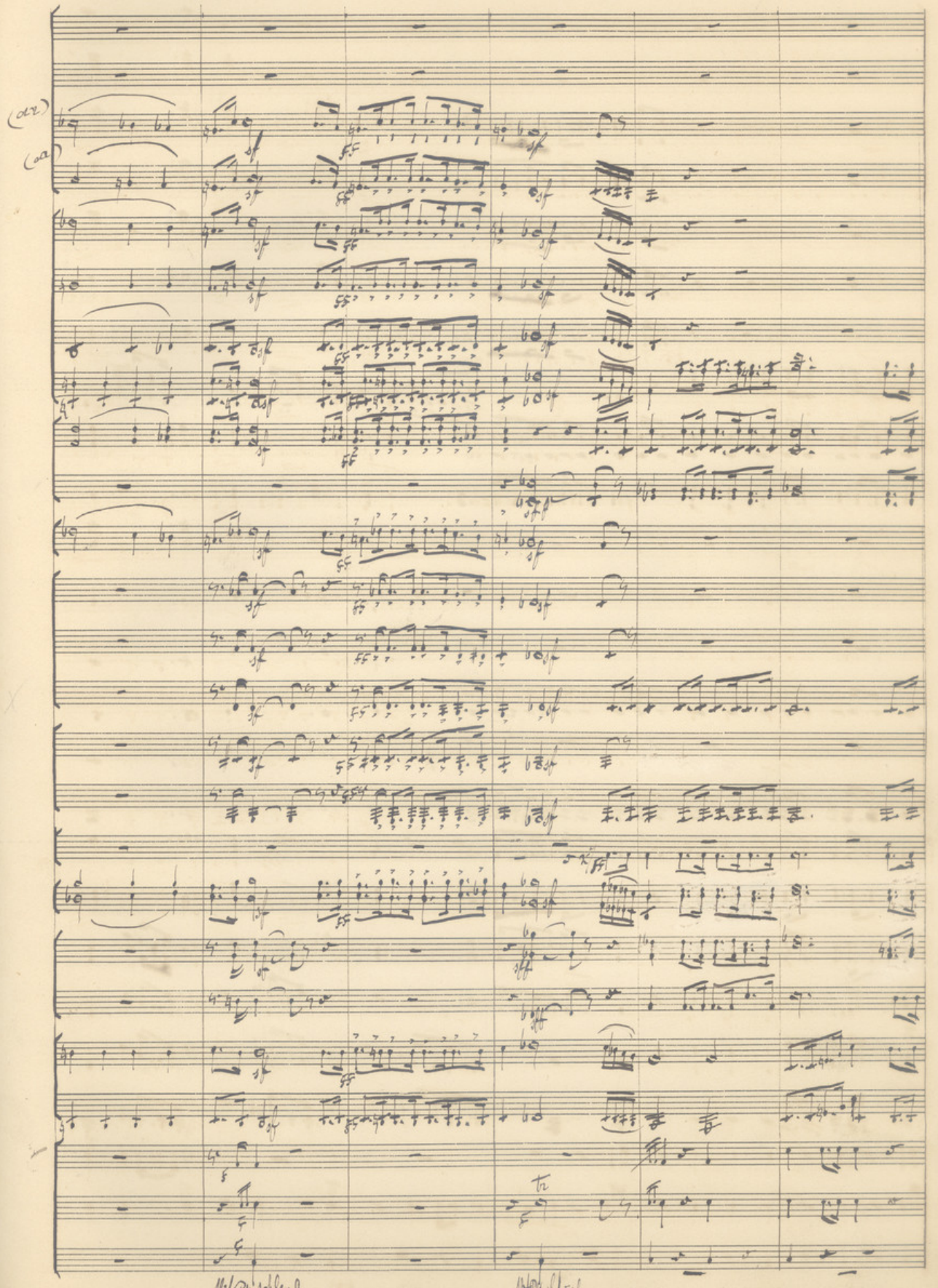
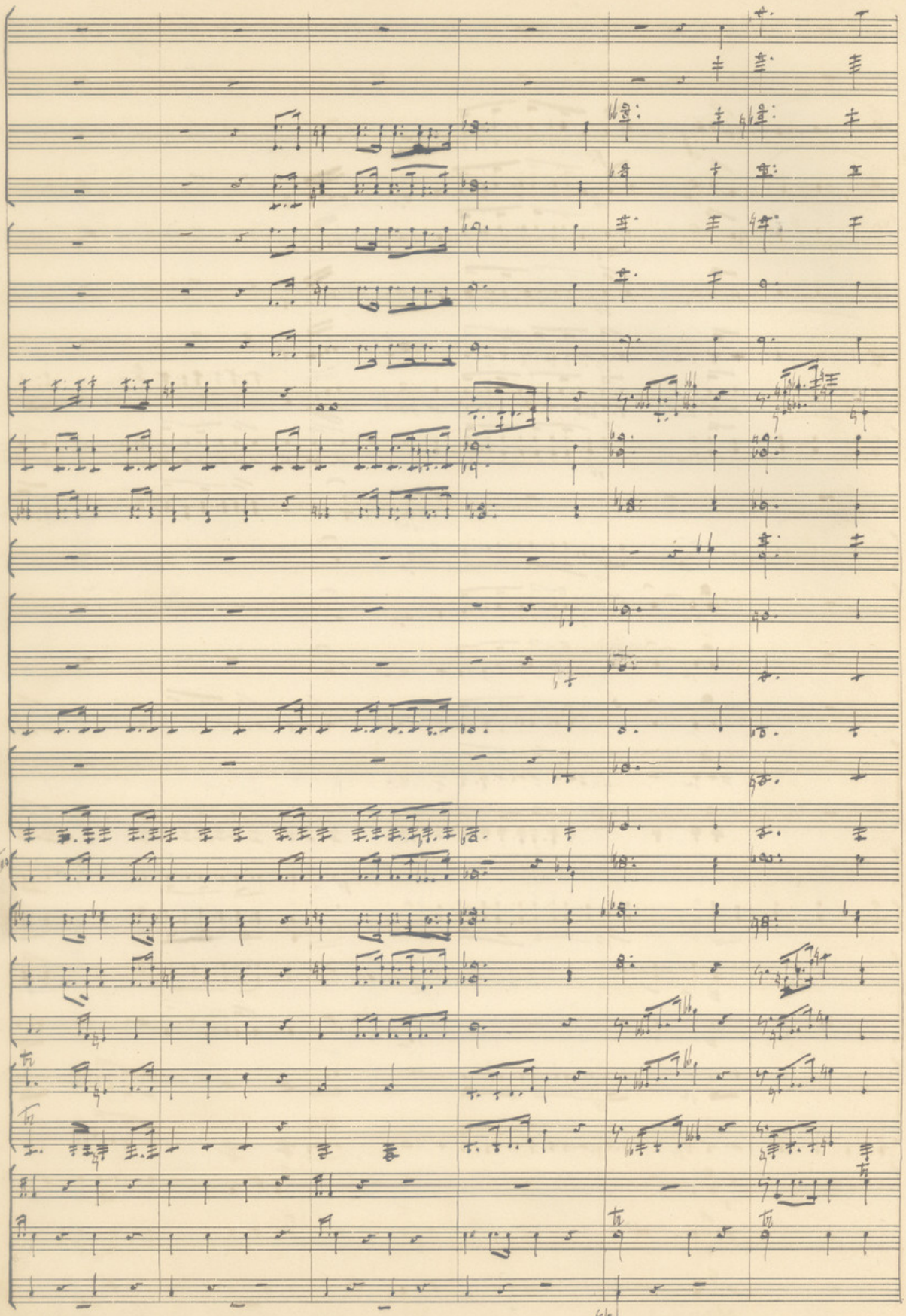
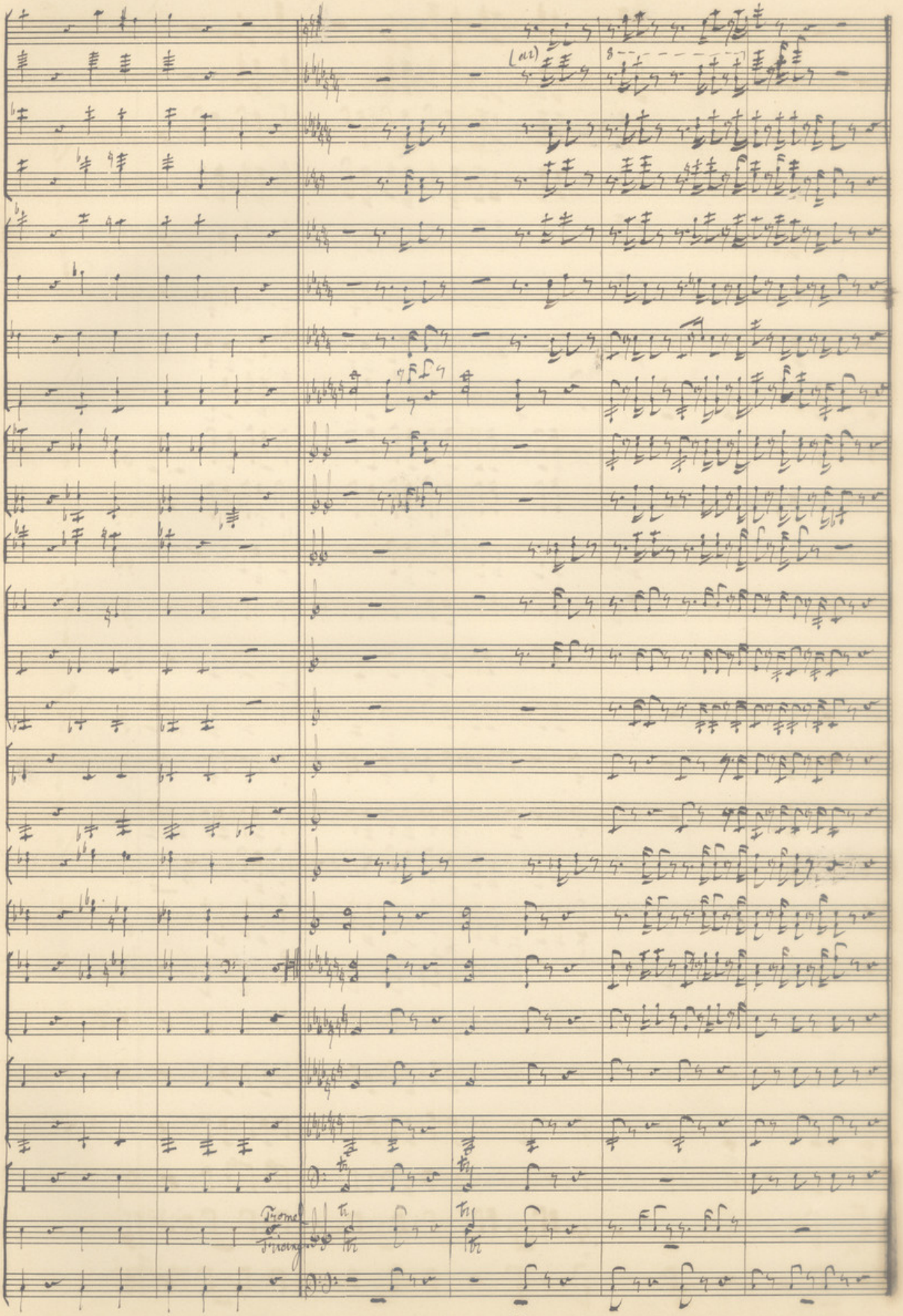
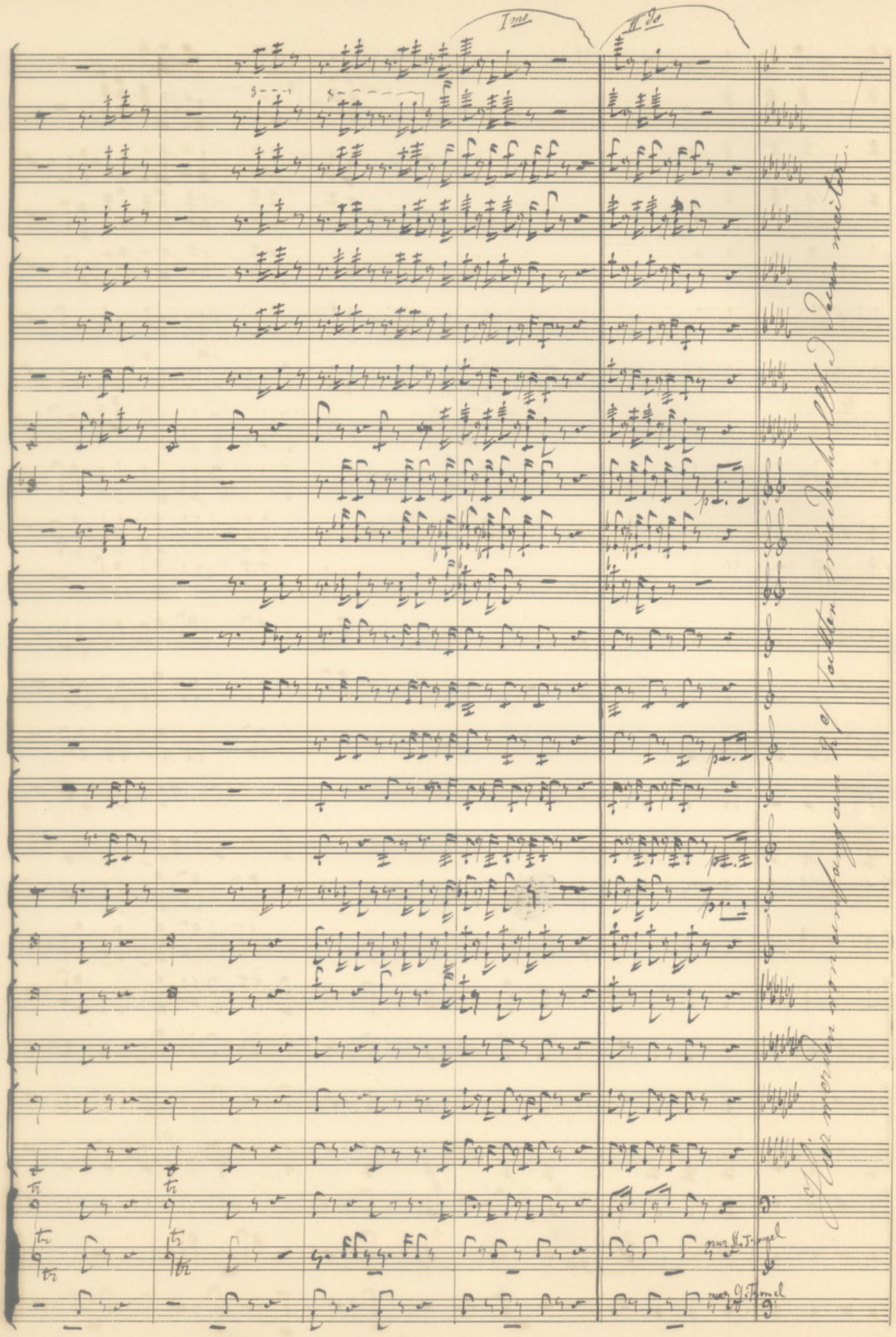
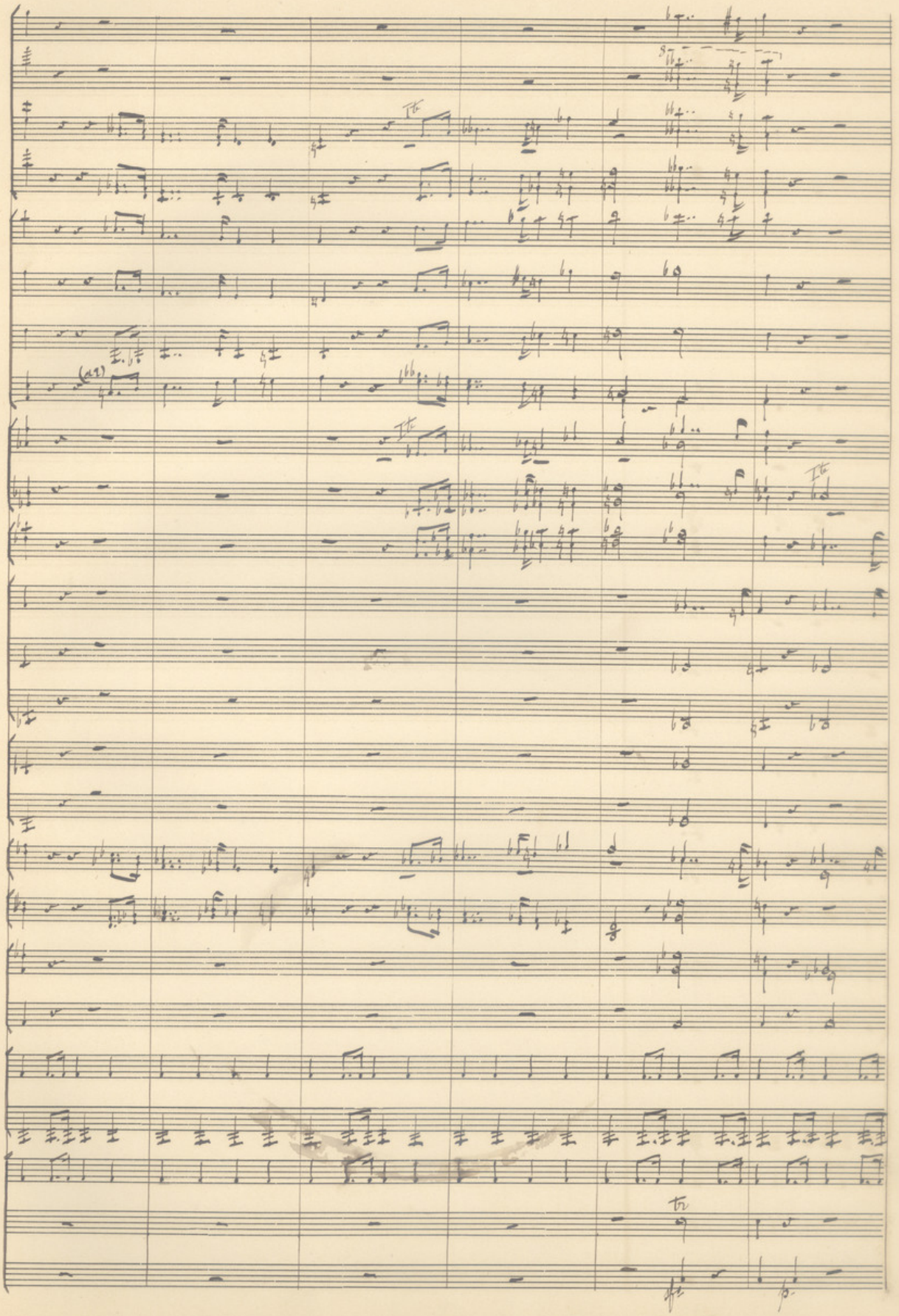
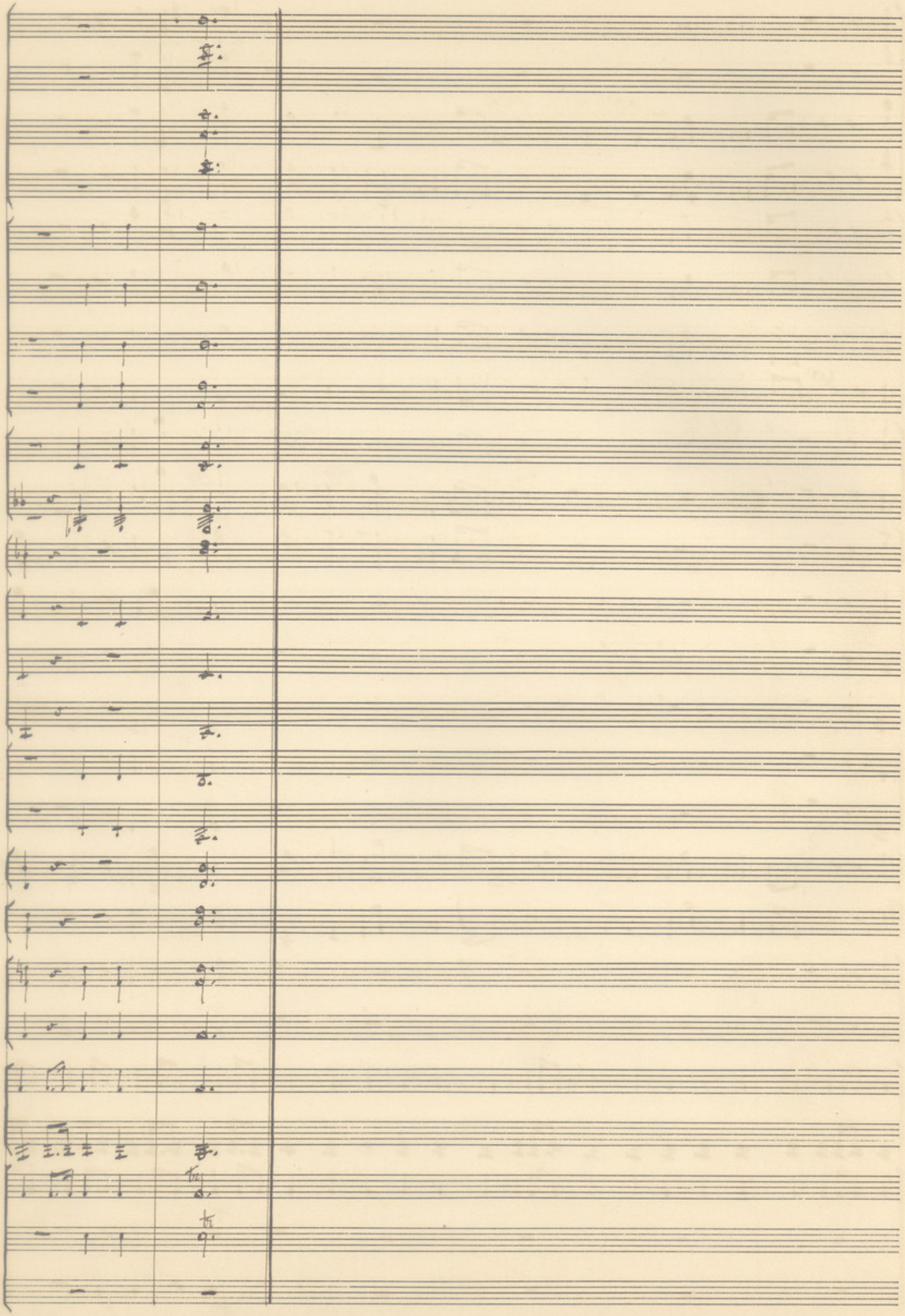

(ar)
(aa)
Mit Pfischlegel
Mit Pfischlegel


Trèites
fp

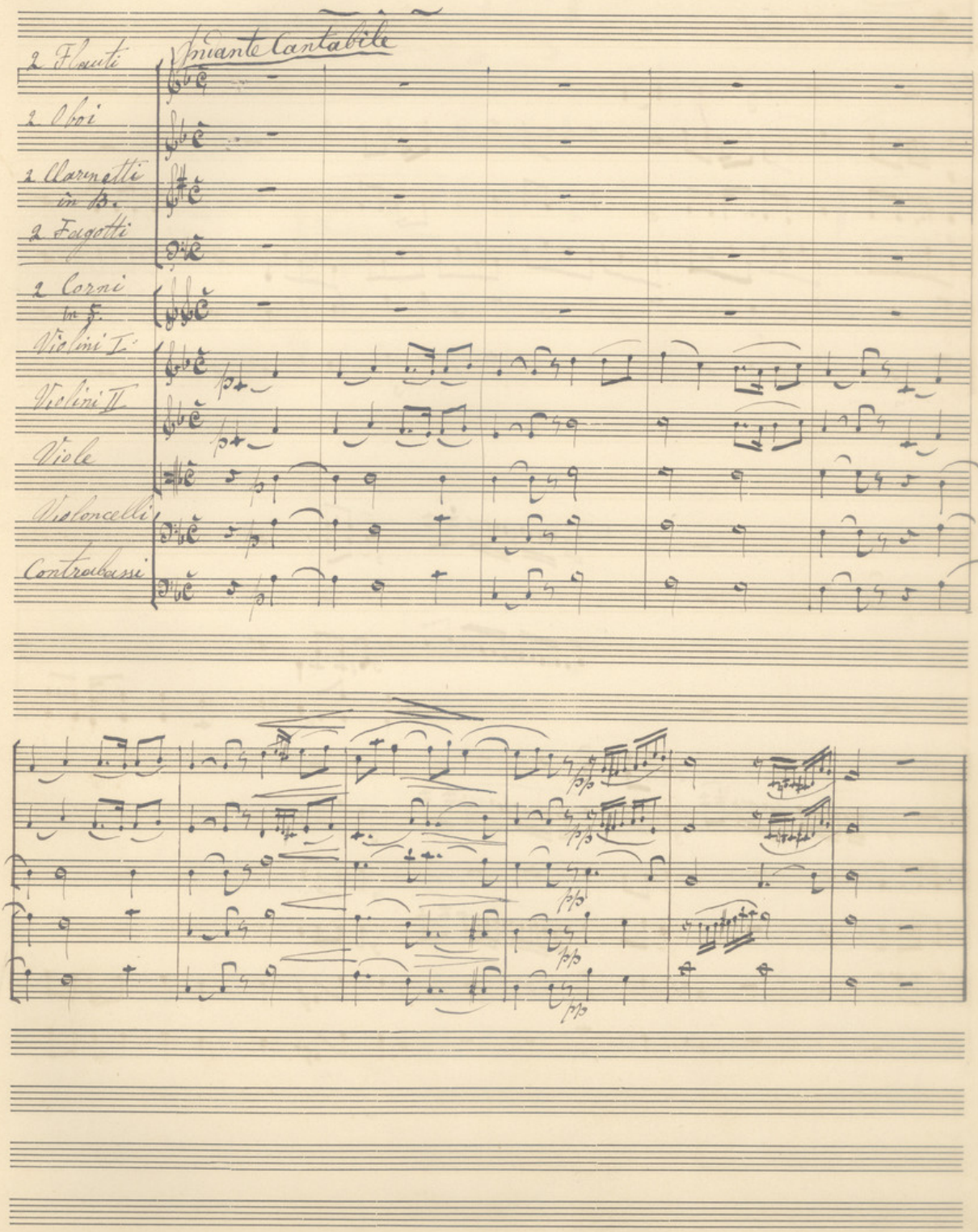

(a2)
8
Tromel
Triang.

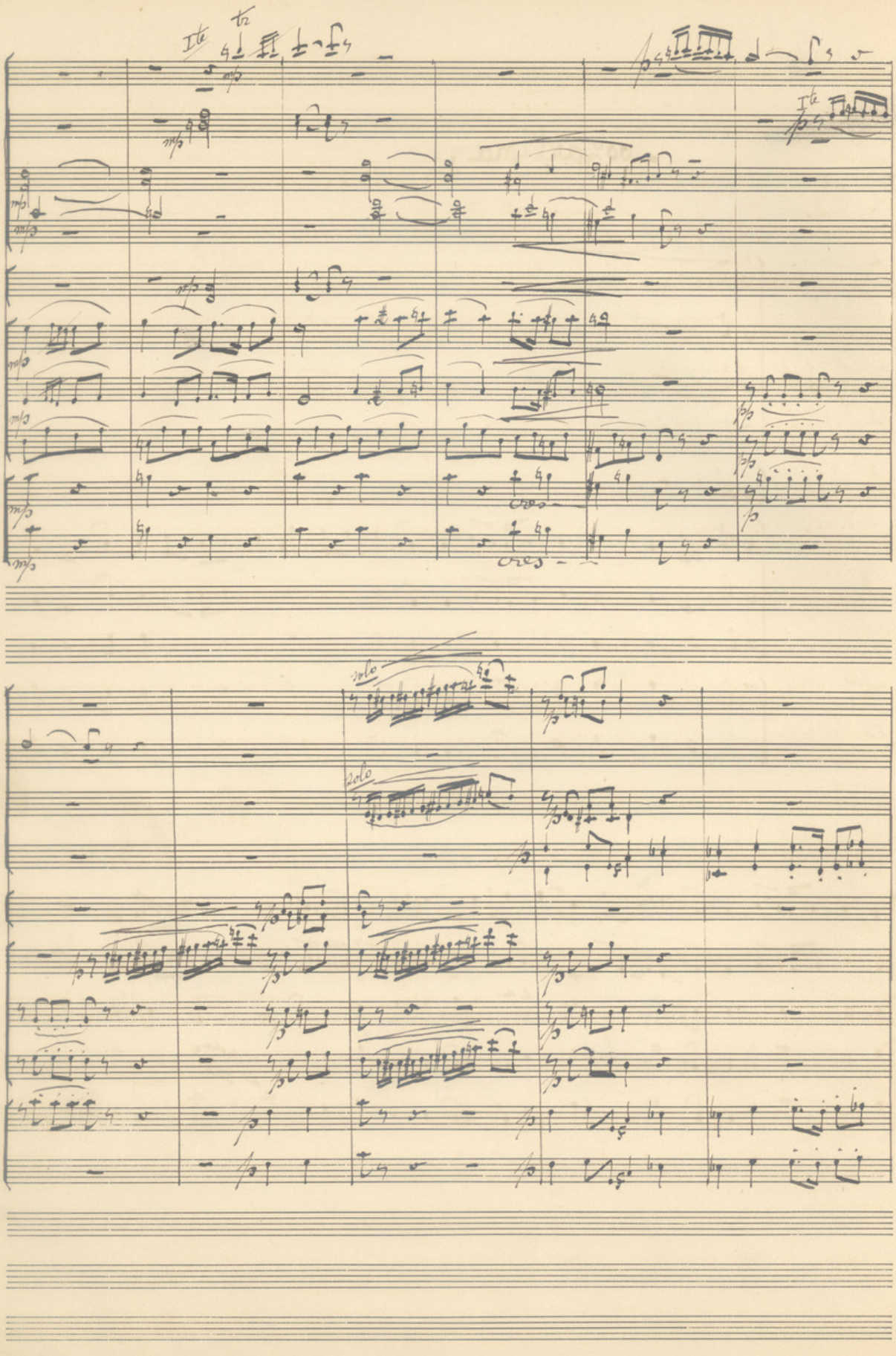

Imo
IIdo
p
p
p
p
nur H. Trompel
nur G. Trompel

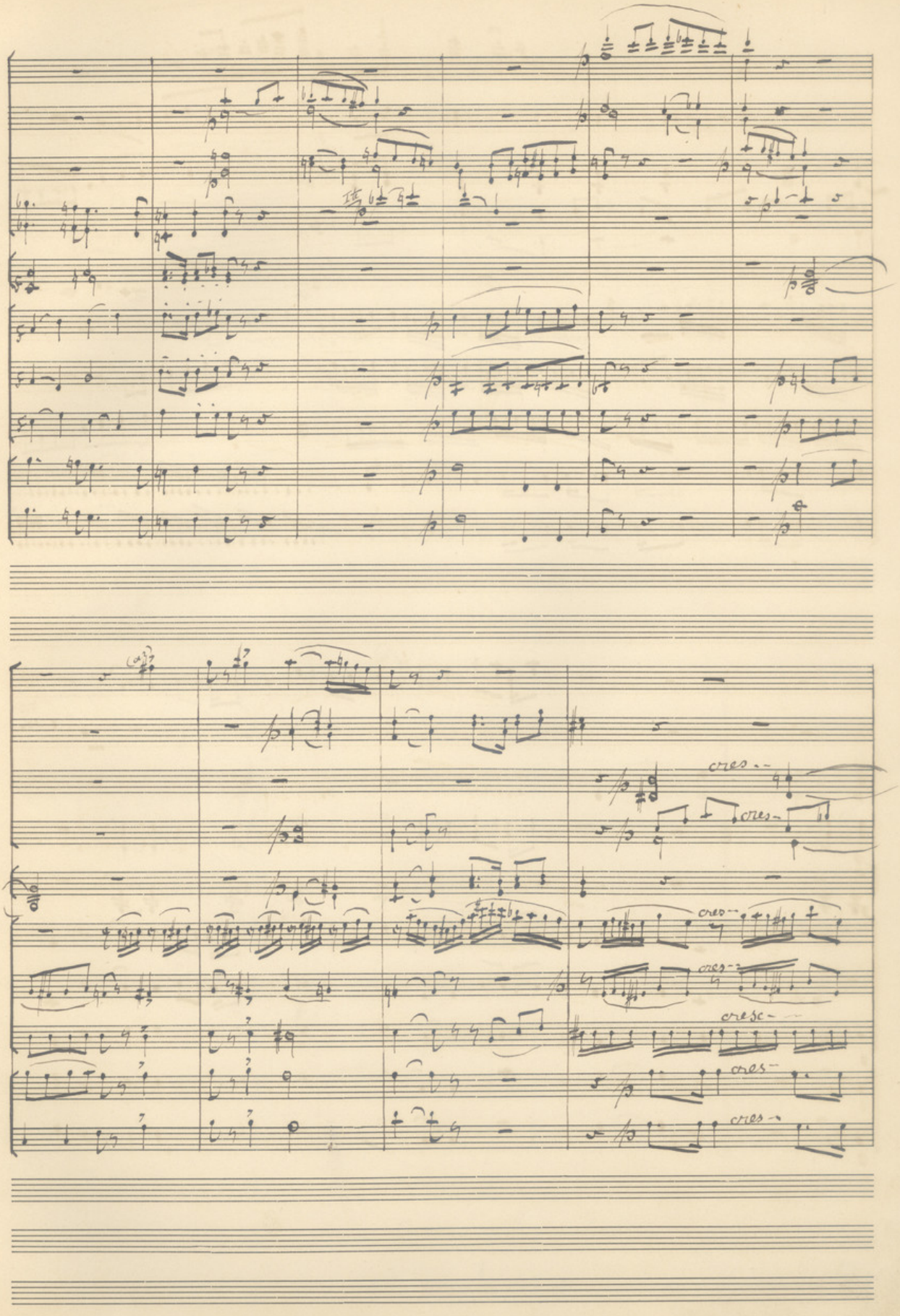


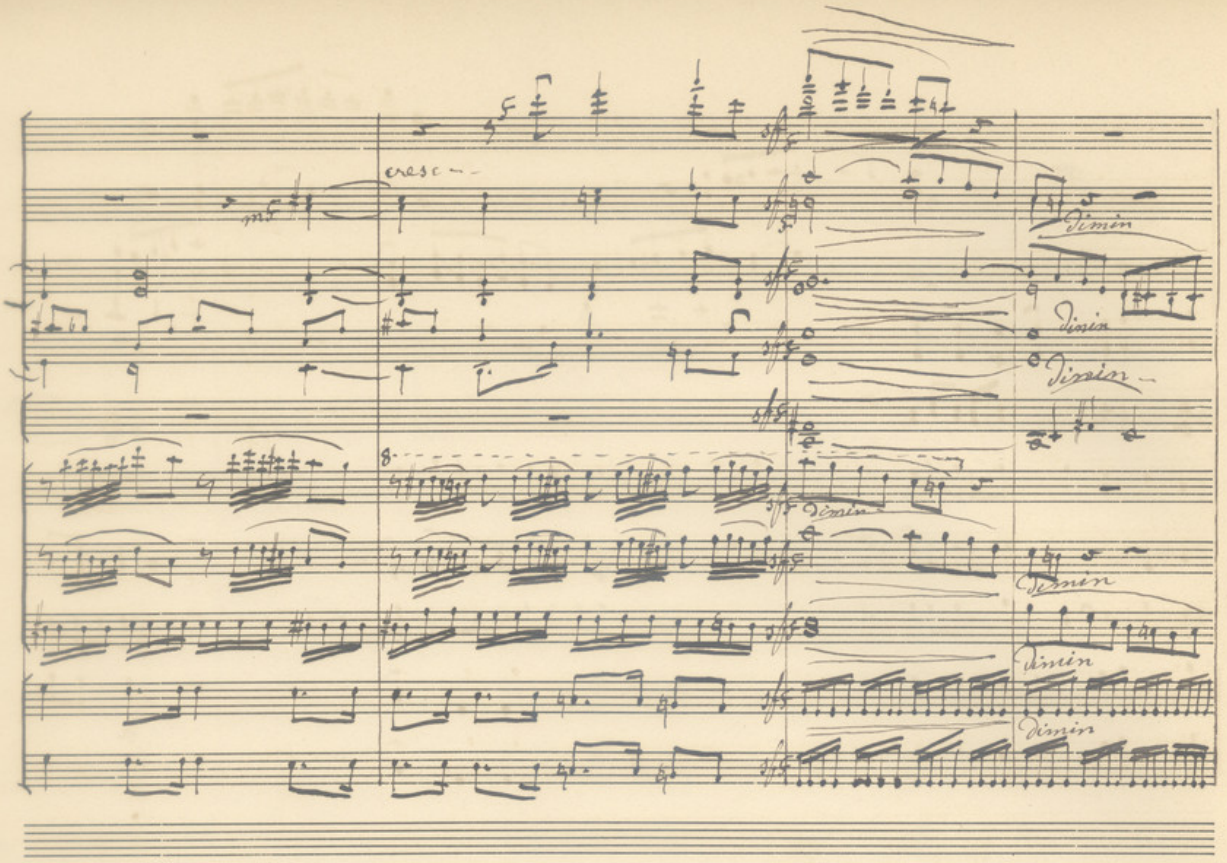


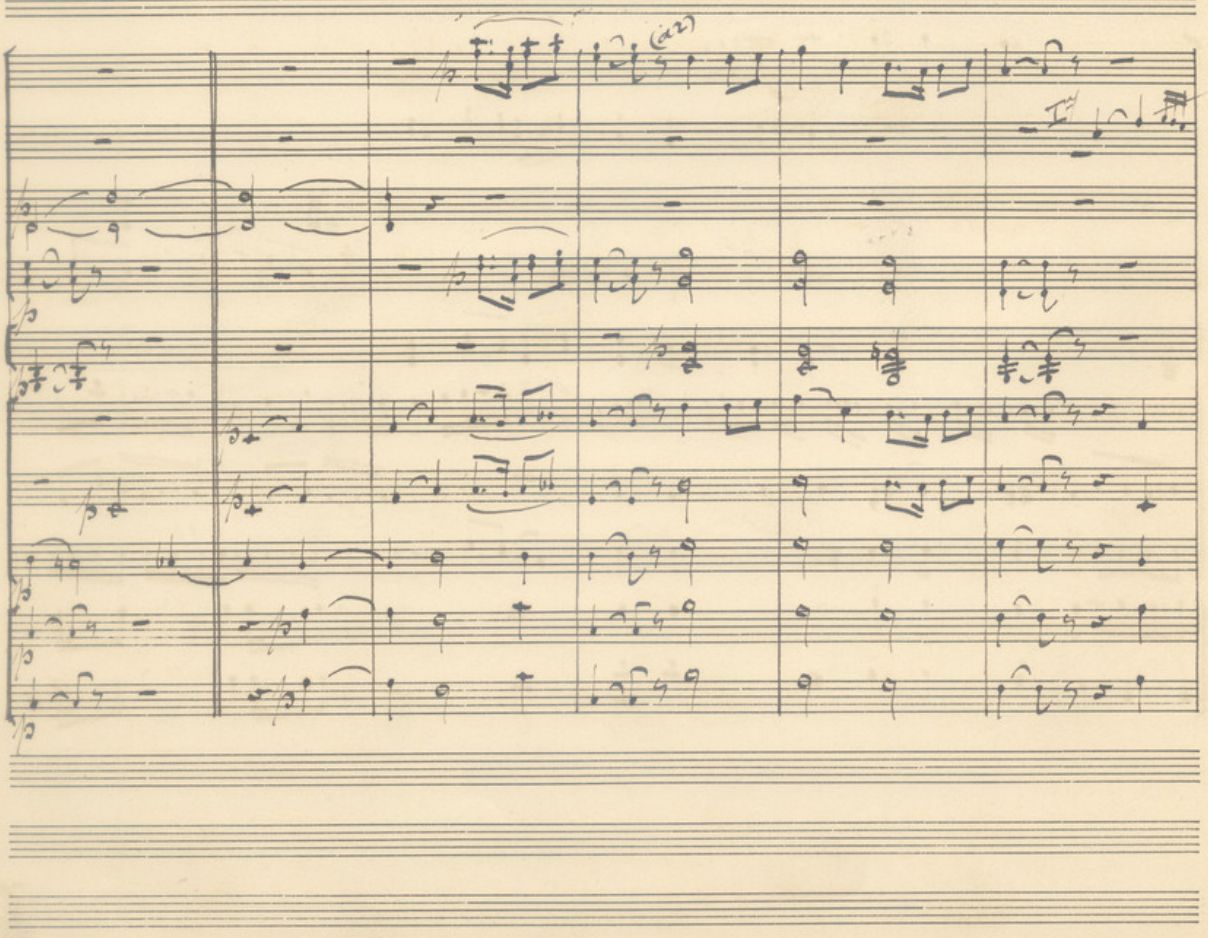
Mozartina.-

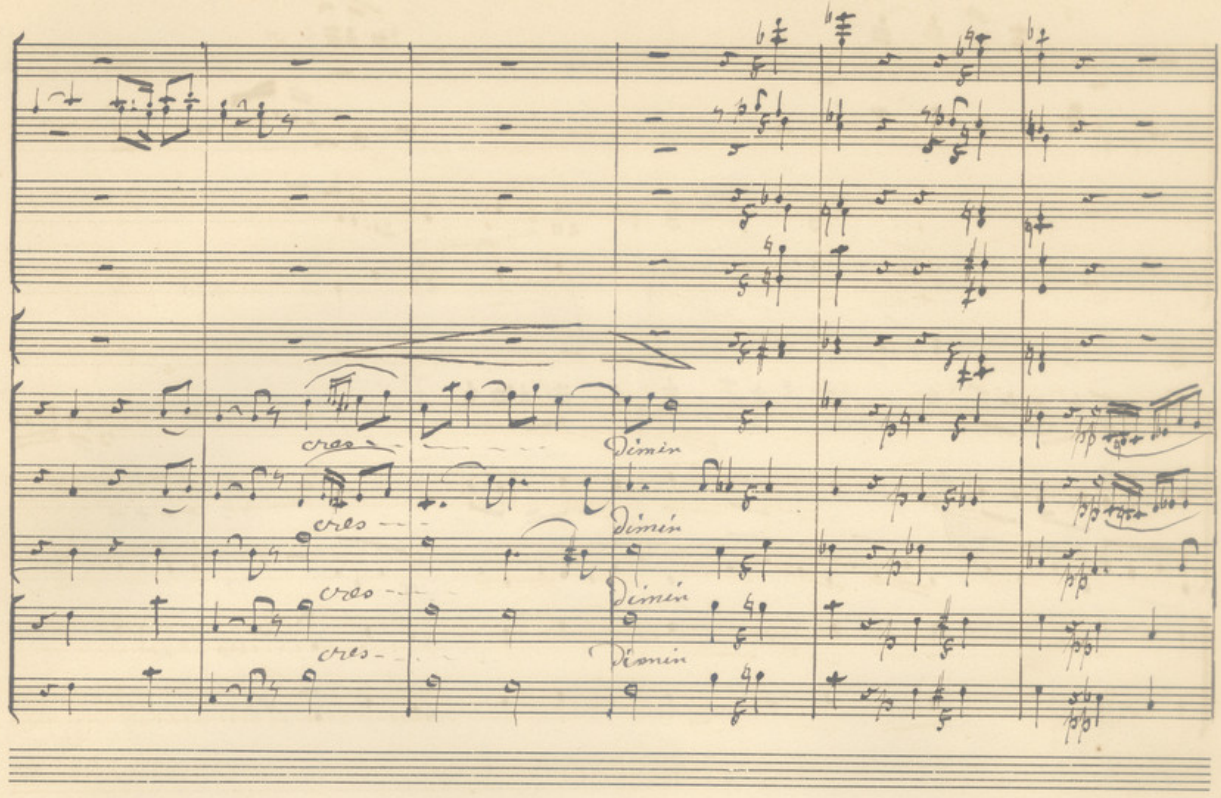

Piuante Cantabile
2 Flauti
2 Oboi
2 Clarinetti in B.
2 Fagotti
2 Corni in F.
Violini I.
Violini II
Viole
Violoncelli
Contrabassi

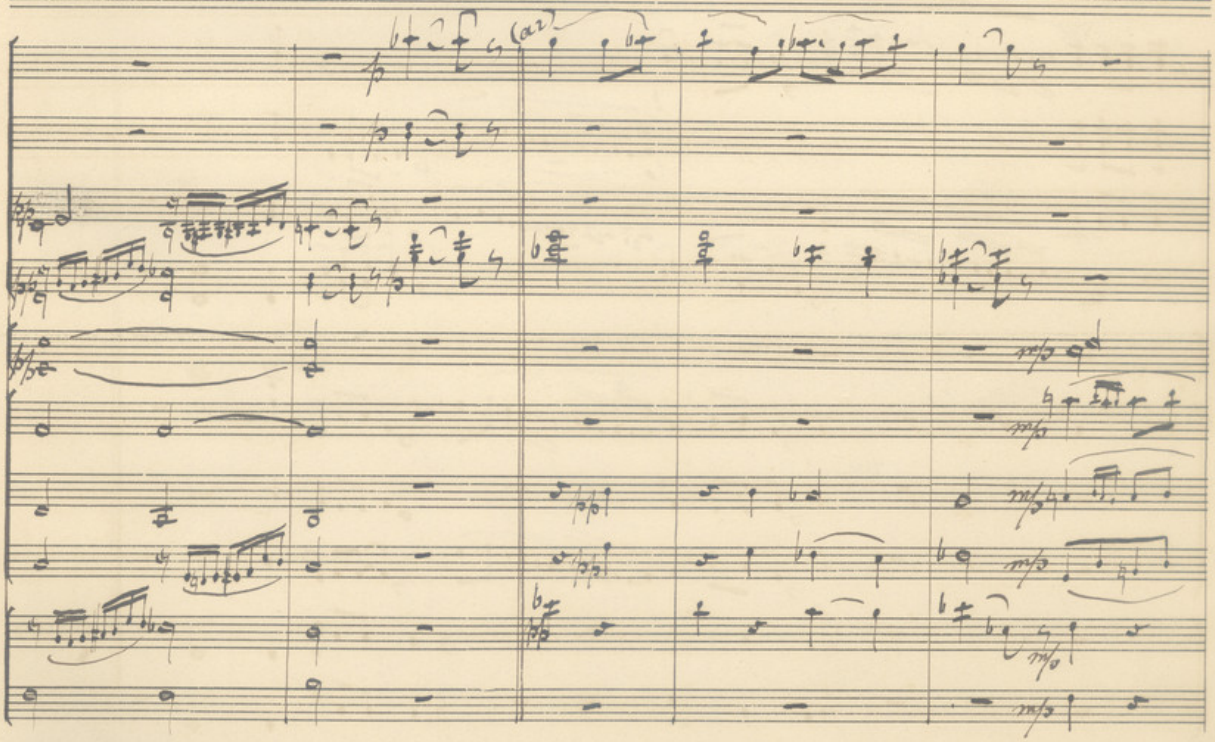

I.te
I.te
div.
div.
div.

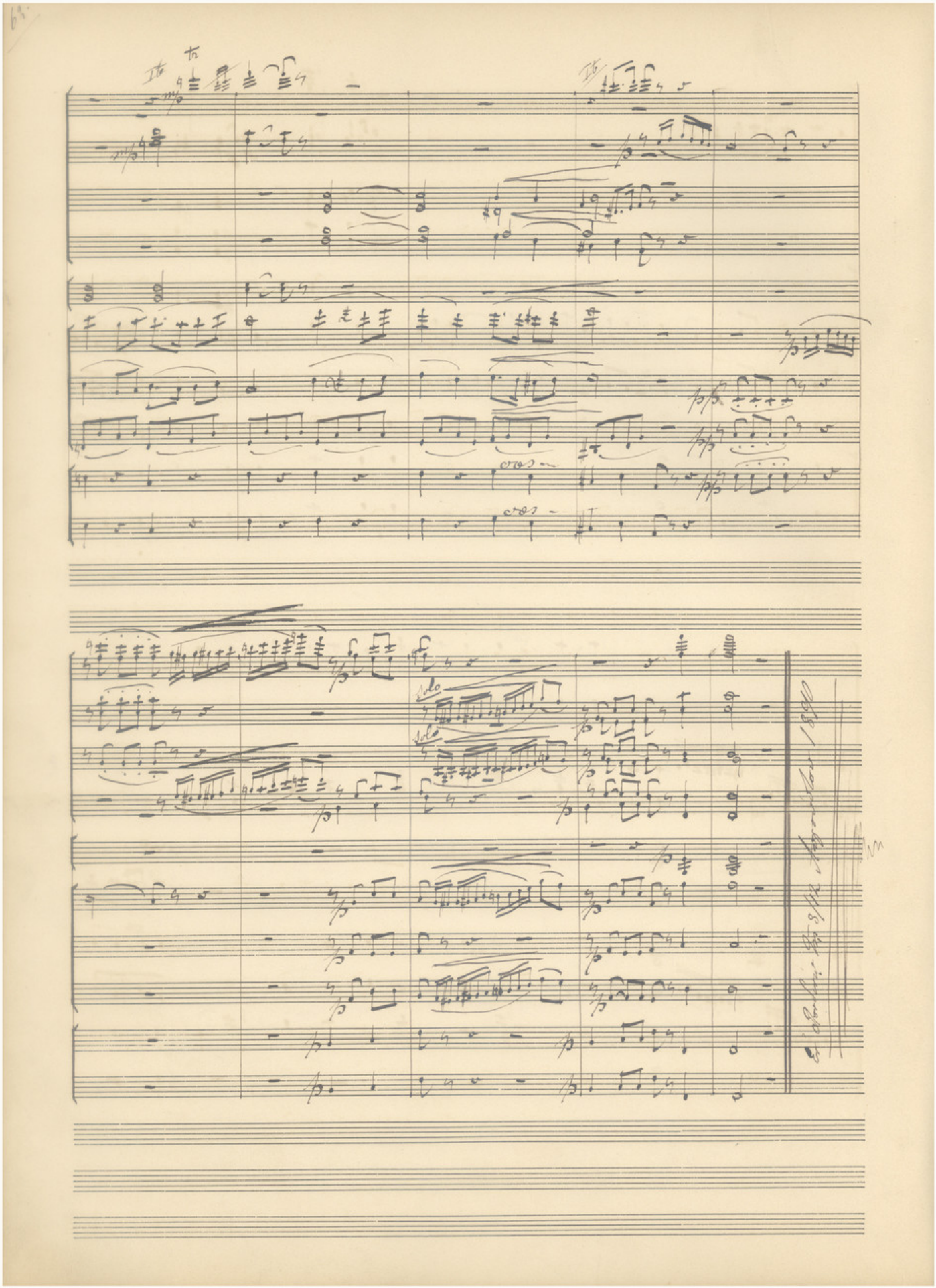

cres.
cresc.


cresc.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.




cres
dimin
cres
dimin
cres
dimin
cres
dimin





Δ. Τρανόπουλος.

Ὁ Χάρος καὶ ἡ Ἐρωΐδα.

Τετράφωνος Χορός.

Soprani
Alti
Tenori
Bassi

Ἐλὲ σρωϊάδα- τω πα-ρα-δέ-πε Τοῦ γέ-ρου ξάρ- ρω- λο πον- ᾳά- ρι·

Ἐλὲ σρωϊάδα- τω πα-ρα-δέ-πε Τοῦ γέ-ρου ξάρ- ρω- λο πον- ᾳά- ρι·

Ἐλὲ σρωϊάδα- τω πα-ρα-δέ-πε Τοῦ γέ-ρου ξάρ- ρω- λο πον- ᾳά- ρι·

Ἐλὲ σρωϊάδα- τω πα-ρα-δέ-πε Τοῦ γέ-ρου ξάρ- ρω- λο πον- ᾳά- ρι·

Ἐλὲ σρωϊάδα- τω πα-ρα-δέ-πε Τοῦ γέ-ρου ξάρ- ρω- λο πον- ᾳά- ρι·

Ἔρ-χε-ξὲ ν̓- στο γι λοί παίρ-πε Πρύ ἔρ-δη ὁ χά- ρος τά λοί πά-ρη. Καὶ

Ἔρ-χε-ξὲ ν̓- στο γι λοί παίρ-πε Πρύ ἔρ-δη ὁ χα- ρος τά λοί πά-ρη. Καὶ

Ἔρ-χε-ξὲ ν̓- στο γι λοί παίρ-πε Πρύ ἔρ-δη ὁ χά- ρος τά λοί πά-ρη. Καὶ

Ἔρ-χε-ξὲ ν̓- στο γι λοί παίρ-πε Πρύ ἔρ-δη ὁ χα- ρος τά λοί πά-ρη.

Δί- ᾳα, σέ μιγρό γι- νά- ρι, Ἀρ- ρό- ᾳαλο παιδάκι γέρ- νει·

Δί- ᾳα, σέ μιγρο γι- νά- ρι, Ἀρ- ρό- ᾳαλο παιδάκι γέρ- νει·

Δί- ᾳα σέ μιγρο γι- νά- ρι, Ἀρ- ρό ᾳαλο παιδάκι γέρ- νει·

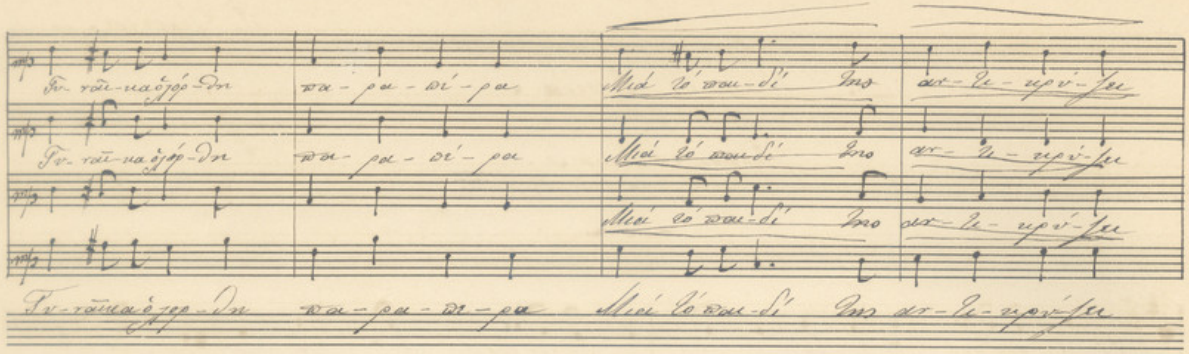
Καὶ δίᾳα, σέ μιγρό γι- να- ρι, Ἄρρο- ᾳαλο παιδάκι γέρ- νει·

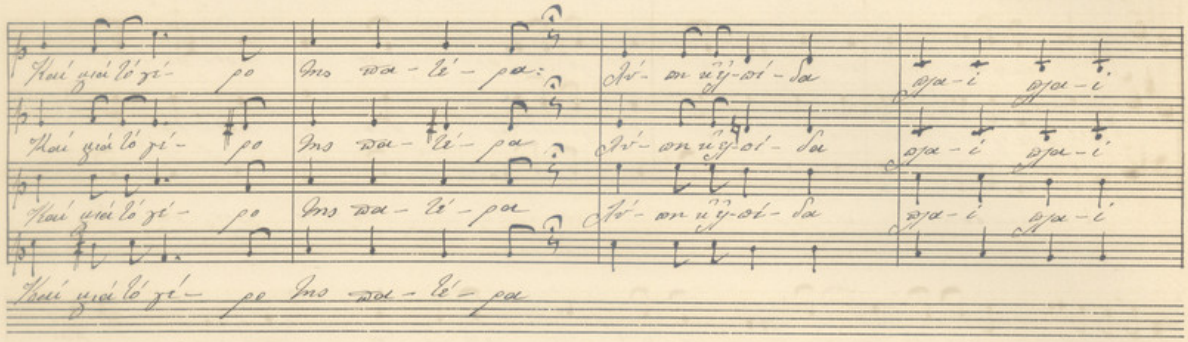
Τοῦ ὕπνου το πουμ̓ ξεν χα- ρι Καὶ ὅλόκυ-ρο γυ-νιό λό ᾳέρ- νει·

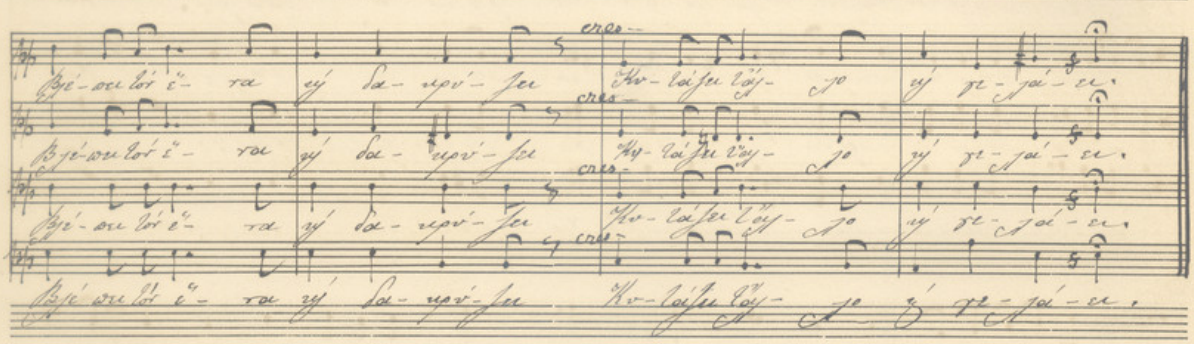
Τοῦ ὕπνου το πουμ̓ ξεν χα- ρι Καὶ ὅλόκυ-ρο γυνιό λό ᾳέρ- νει·

Τοῦ ὕπνου το πουμ̓ ξεν χα- ρι Καὶ ὅλόκυ-ρο γυνιό λό ᾳέρ- νει·

Τοῦ ὕπνου το πουμ̓ ξεν χα- ρι Καὶ ὅλόκυρο γυνιό λό ᾳέρ- νει·







Tu-rāu-na ō jóp-dn wa-pa-wí-pa Miá tó wau-dí Ins ar-tu-upú-su

Tu-rāu-na ō jóp-dn wa-pa-wí-pa Miá tó wau-dí Ins ar-tu-upú-su

Miá tó wau-dí Ins ar-tu-upú-su

Tu-rāu-na ō jóp-dn wa-pa-wí-pa Miá tó wau-dí Ins ar-tu-upú-su

Kaí yiá tó yí-po Ins wa-lé-pa: Aú-wn ū ỹ-wí-da wa-i wa-i

Kaí yiá tó yí-po Ins wa-lé-pa Aú-wn ū ỹ-wí-da wa-i wa-i

Kaí yiá tó yí-po Ins wa-lé-pa Aú-wn ū ỹ-wí-da wa-i wa-i

Kaí yiá tó yí-po Ins wa-lé-pa

cres

Bjé-wu tór ē-ra ný da-upú-su Ku-lá-su lỹ-jo ný ye-já-su.

cres

Bjé-wu tór ē-ra ný da-upú-su Ku-lá-su lỹ-jo ný ye-já-su.

cres

Bjé-wu tór ē-ra ný da-upú-su Ku-lá-su lỹ-jo ný ye-já-su.

cres

Bjé-wu tór ē-ra ný da-upú-su Ku-lá-su lỹ-jo ný ye-já-su.

Er Stálpens tu 19 Novembrios 1890.

Ἡ Παναγία τοῦ Τιλιάτου

Τελράγωνος Χορός

Andante

Soprani

Alti

Tenori

Bassi

cres

Tá ö-ru-pa, ayye-jó-dia ple-pu-yé-ra, Gé pép-rour ö-ay-jn

cres

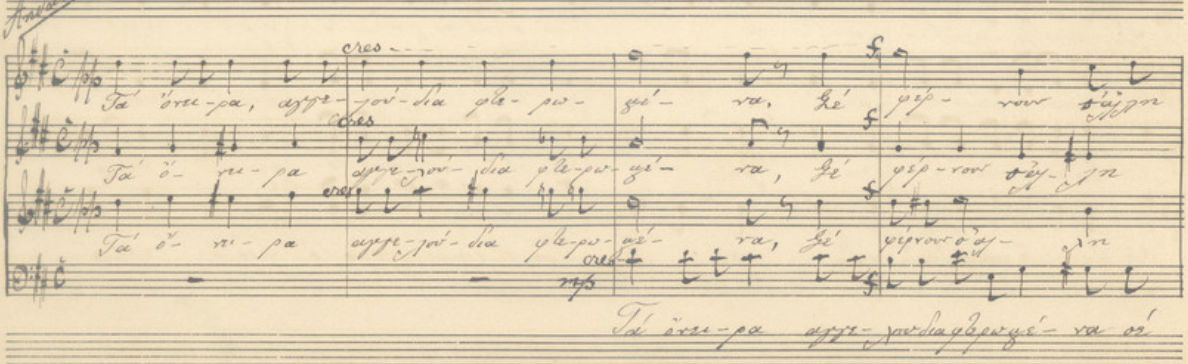
Tá ö-ru-pa ayye-jó-dia ple-pu-yé-ra, Gé pép-rour ö-ay-jn

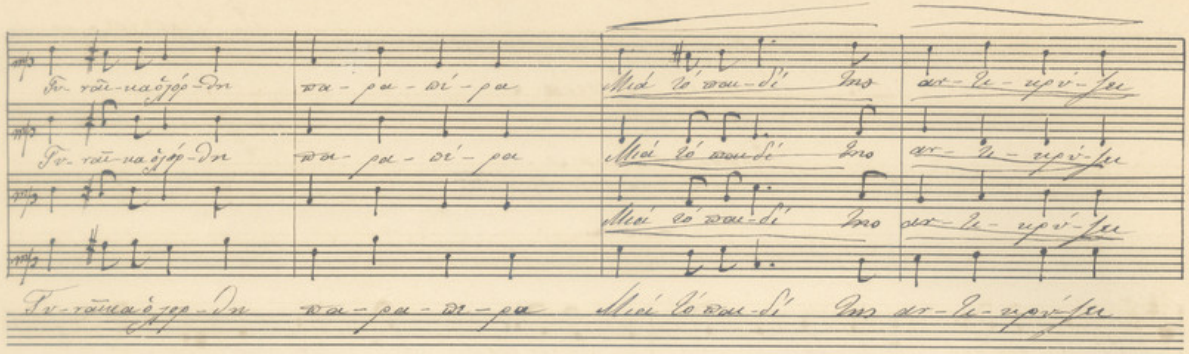
cres

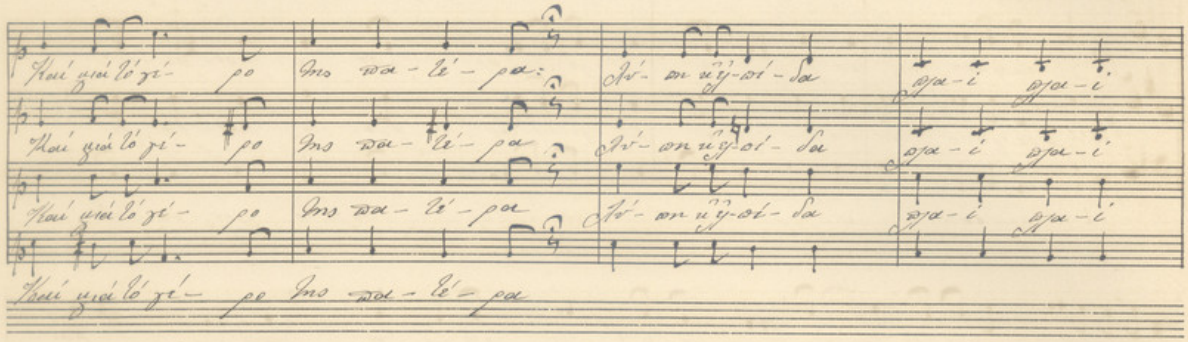
Tá ö-ru-pa ayye-jó-dia ple-pu-yé-ra, Gé pép-rour ö-ay-jn

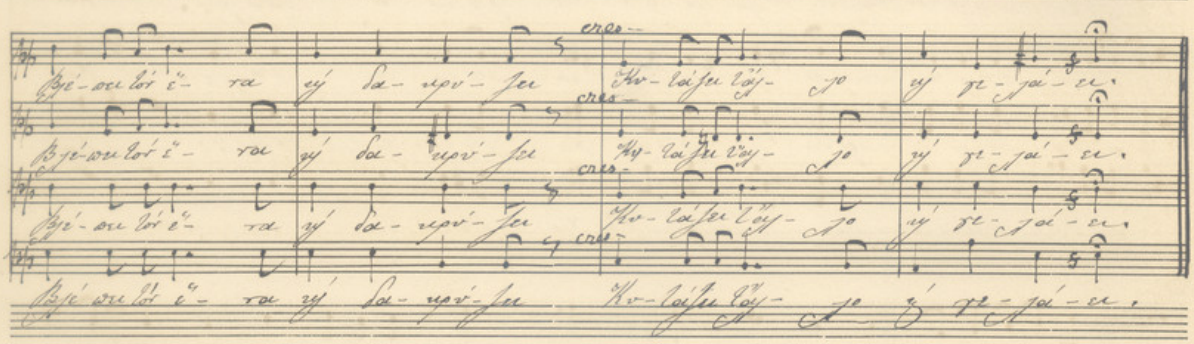
cres

Tá ö-ru-pa ayye-jó-dia ple-pu-yé-ra oí









Tu-rāu-na ō jóp-dn wa-pa-wí-pa Miá tó wau-dí Ins ar-tu-upú-su

Tu-rāu-na ō jóp-dn wa-pa-wí-pa Miá tó wau-dí Ins ar-tu-upú-su

Miá tó wau-dí Ins ar-tu-upú-su

Tu-rāu-na ō jop-dn wa-pa-wí-pa Miá tó wau-dí Ins ar-tu-upú-su

Kaí yiá tó yí-po Ins wa-lé-pa: Aú-wn ū ỹ-wí-da wa-i wa-i

Kaí yiá tó yí-po Ins wa-lé-pa Aú-wn ū ỹ-wí-da wa-i wa-i

Kaí yiá tó yí-po Ins wa-lé-pa Aú-wn ū ỹ-wí-da wa-i wa-i

Kaí yiá tó yí-po Ins wa-lé-pa

cres

Bjé-wu tór ē-ra ný da-upú-su Ku-lá-su lỹ-jo ný ye-já-su.

cres

Bjé-wu tór ē-ra ný da-upú-su Ku-lá-su lỹ-jo ný ye-já-su.

cres

Bjé-wu tór ē-ra ný da-upú-su Ku-lá-su lỹ-jo ný ye-já-su.

cres

Bjé-wu tór ē-ra ný da-upú-su Ku-lá-su lỹ-jo ný ye-já-su.

Er Stálpens tū 19 Nosulpior 1890.

Il Tarafía tov Tiliarov

Telpáguros Xupós

Andante

Soprani

Alti

Tenori

Bassi

cres

Tá ö-ru-pa, ayye-jó-dia ple-pu-yé-ra, Gé pép-rour ö ay-jn

cres

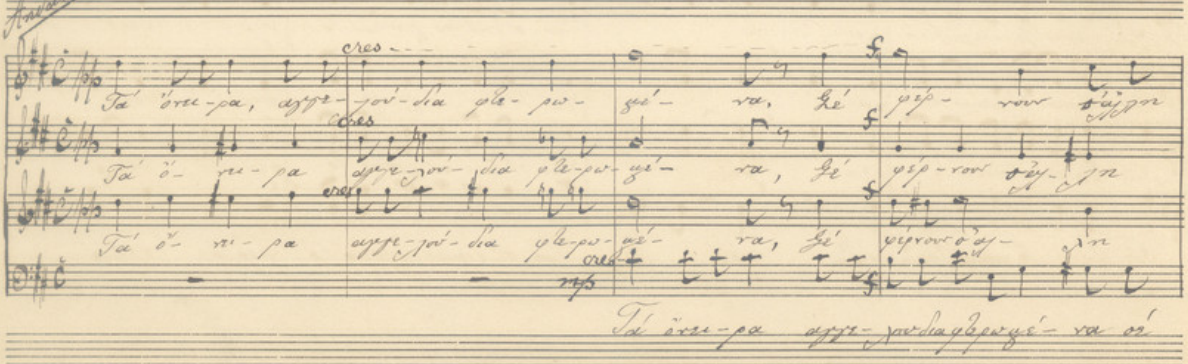
Tá ö-ru-pa ayye-jó-dia ple-pu-yé-ra, Gé pép-rour ö ay-jn

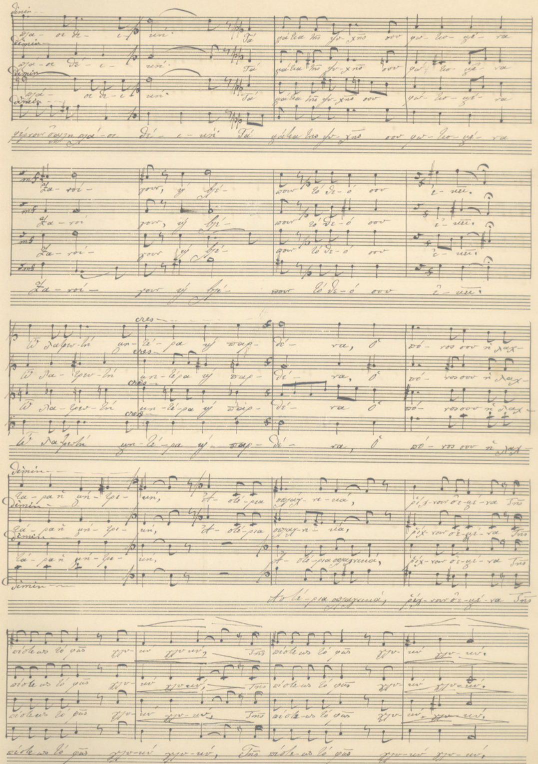
cres

Tá ö-ru-pa ayye-jó-dia ple-pu-yé-ra, Gé pép-rour ö ay-jn

cres

Tá ö-ru-pa ayye-jó-dia ple-pu-yé-ra oé




dimin
mf
cres

p

Kn̄ πίοις γονα-κρά-λη-τη γέ παίρ-νει Καί φλέ-ρω-λόν ἀλλά-ω-γαλον γέ φέρ-νει Ἐλά

p

Kn̄ πίοις γονα-κρά-λη-τη γέ παίρ-νει Καί φλέρω-λόν ἀλλά-ω-γαλον γέ φέρ-νει Ἐλά

p

Kn̄ πίοις γονα-κρά-λη-τη γέ παίρ-νει Καί φλέρω-λόν ἀλλά-ω-γαλον γέ φέρ-νει Ἐλά

p

Kn̄ πίοις γονα-κρά-λη-τη γέ παίρ-νει Καί φλέρω-λόν ἀλλά-ω-γαλον γέ φέρ-νει Ἐλά

Riten.

I° tempo

pp

φωκοφέρα ὕψη τουρα-νοῦ. Μά τοῦ θε-οῦ ουν ἡ ὄ-ψις δέν προ-

cres

φωκοφέρα ὕψη τουρα-νοῦ. Μά τοῦ θε-οῦ ουν ἡ ὄ-ψις δέν προ-

cres

φωκοφέρα ὕψη τουρα-νοῦ. Μά τοῦ θε-οῦ ουν ἡ ὄ-ψις δέν προ-

cres

φωκοφέρα ὕψη τουρα-νοῦ.

βάλ-λει Καί πέφ-τω ἡ ου-ρία-σω-γαι ἡ πά-λι pp Μέ

βάλ-λει Καί πέφ-τω ἡ ου-ρία-σω-γαι ἡ πά-λι pp Μέ

βάλ-λει Καί πέφτω ἡ ου-ρία-σω-γαι ἡ πά-λι pp Μέ

cres

Μά τοῦ θε-οῦ ουν ἡ ὄψις δέν προβάλ-λει ἡ πέφτω ἡ ουρία-σω-γαι ἡ πά-λι pp Μέ

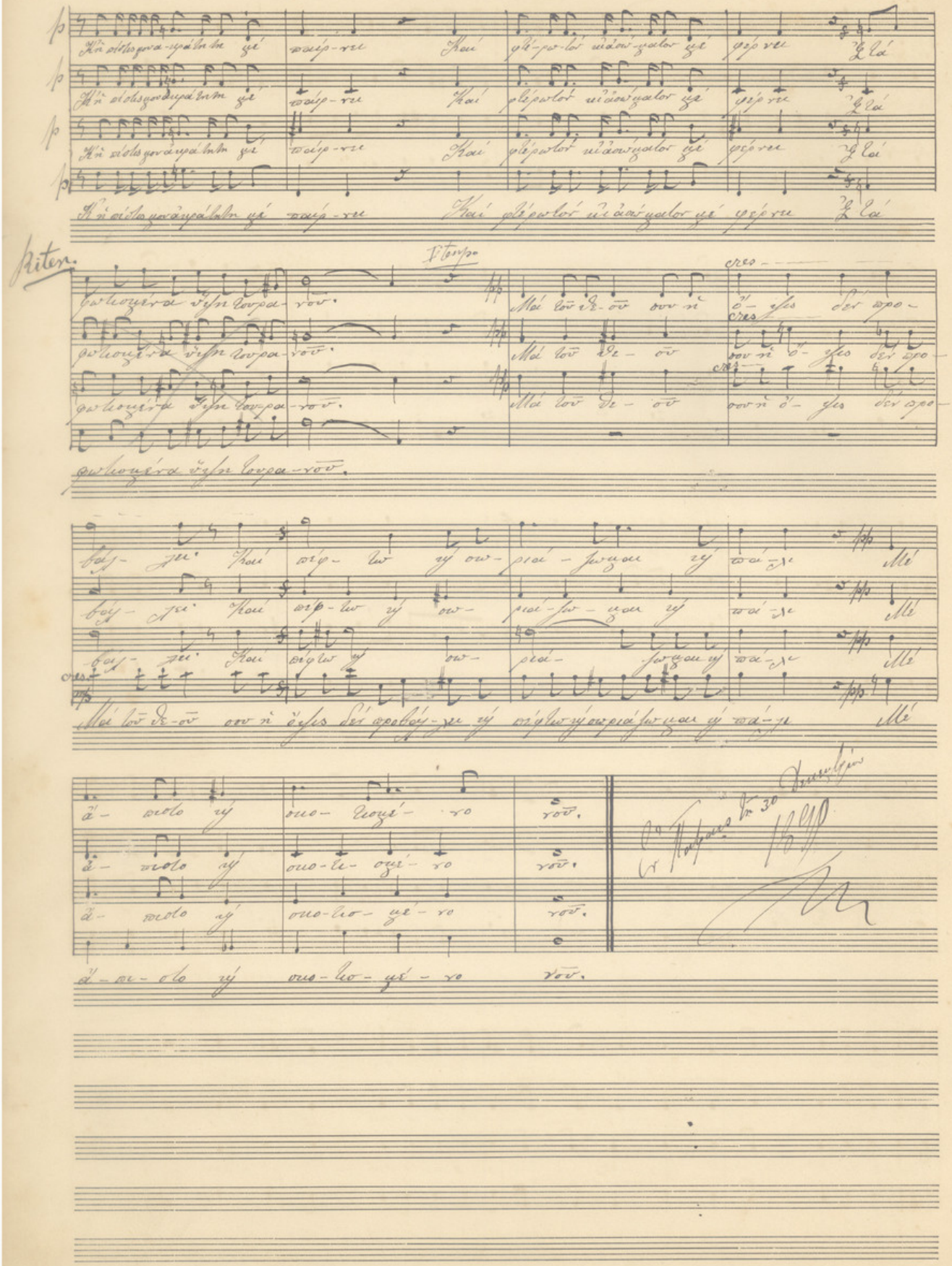
ἄ-πιολο ἡ ουο-κοφέ-ρο νοῦ.

ἄ-πιολο ἡ ουο-κο-φέ-ρο νοῦ.

ἄ-πιολο ἡ ουο-κο-φέ-ρο νοῦ.

ἄ-πι-ολο ἡ ουο-κο-φέ-ρο νοῦ.

Cr. Thalpaus Dn 30 Dezembrio

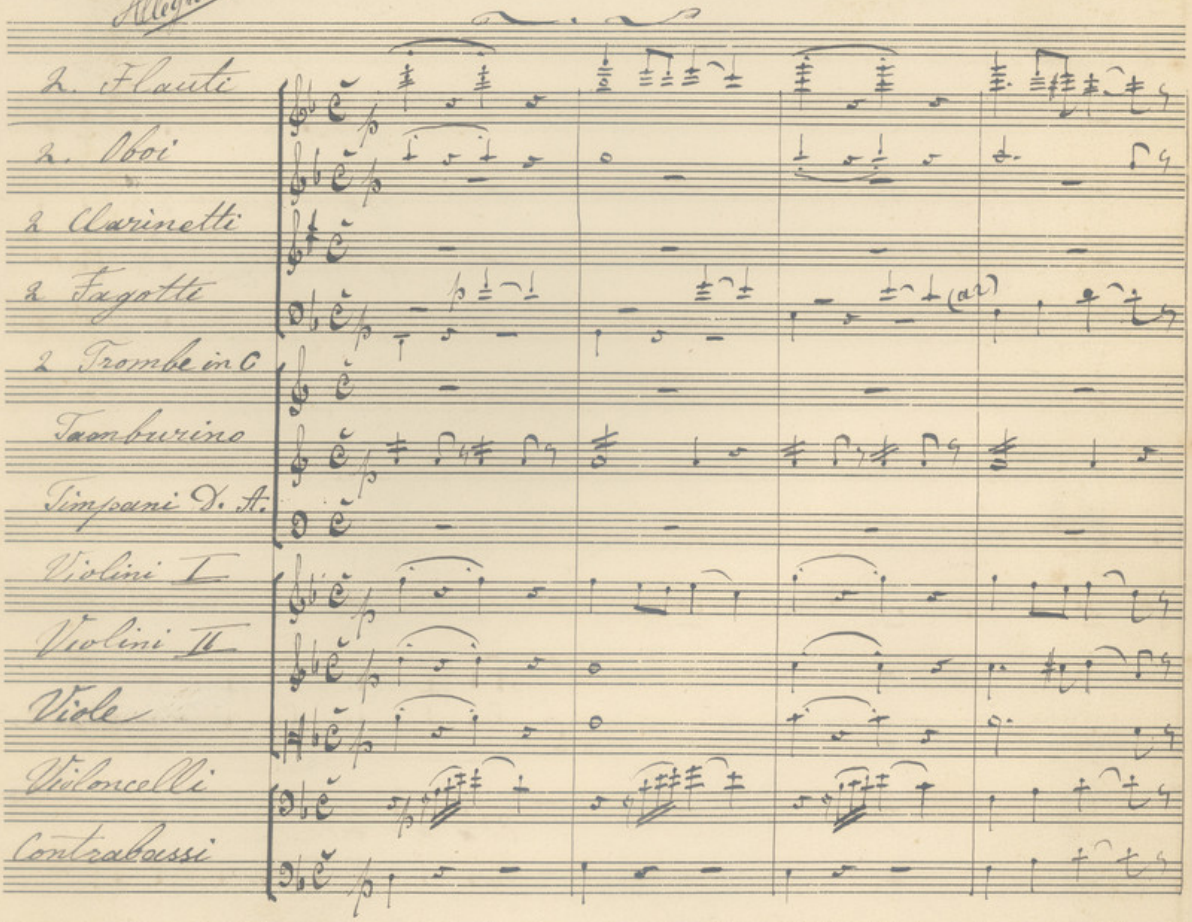


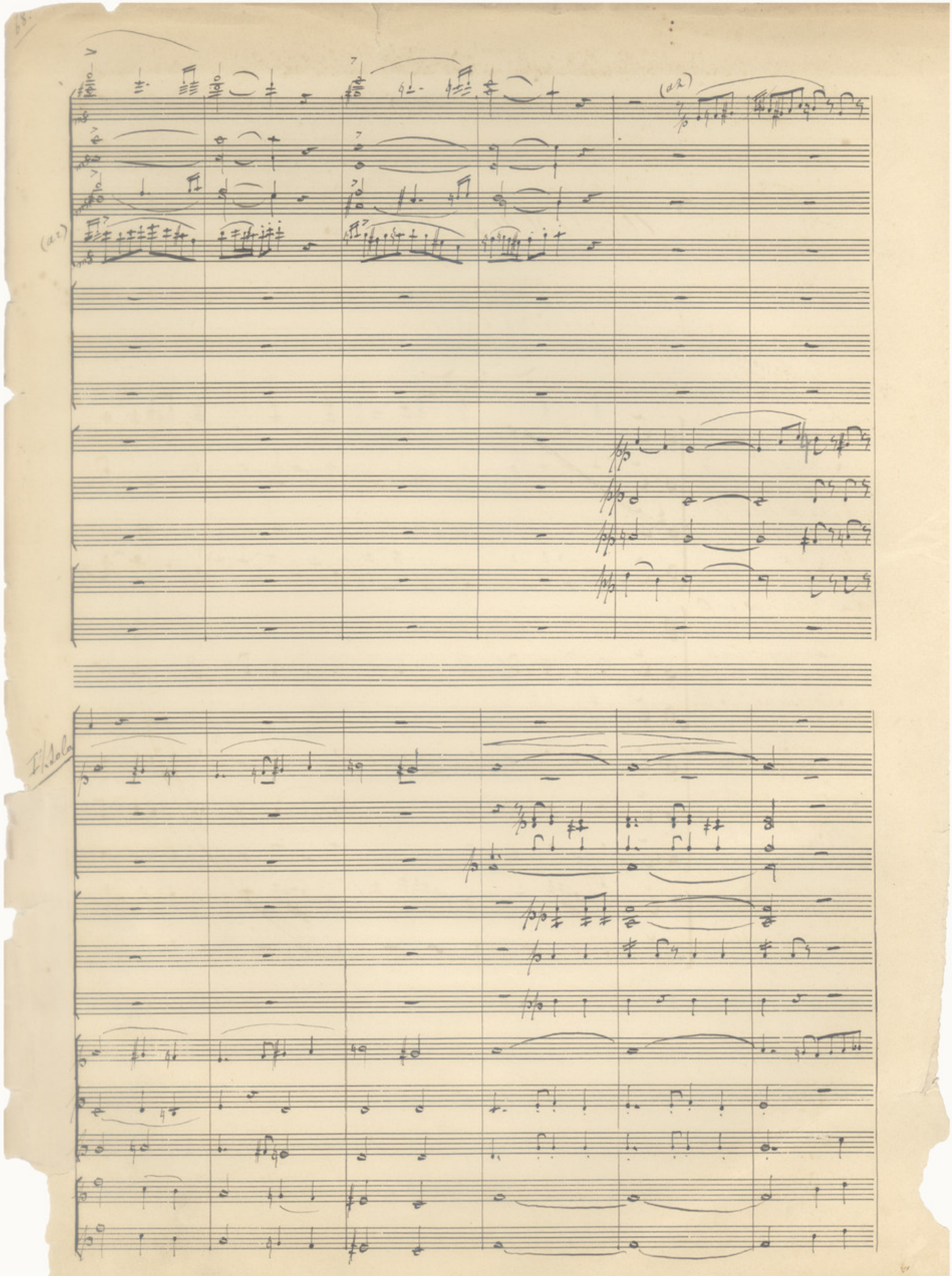
Türkisches Lied.

Originell

Für Kleines Orchester

Allegro moderato

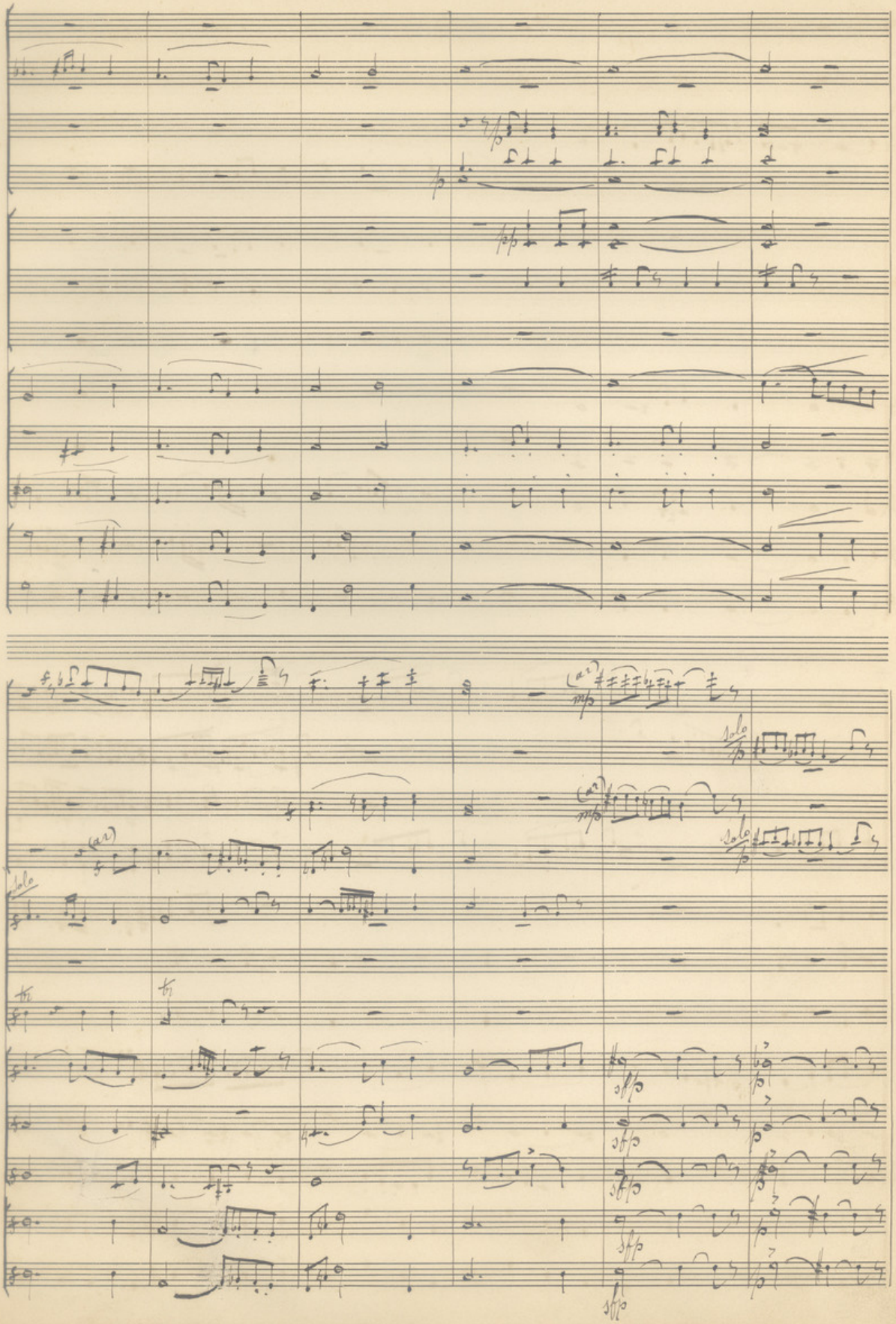


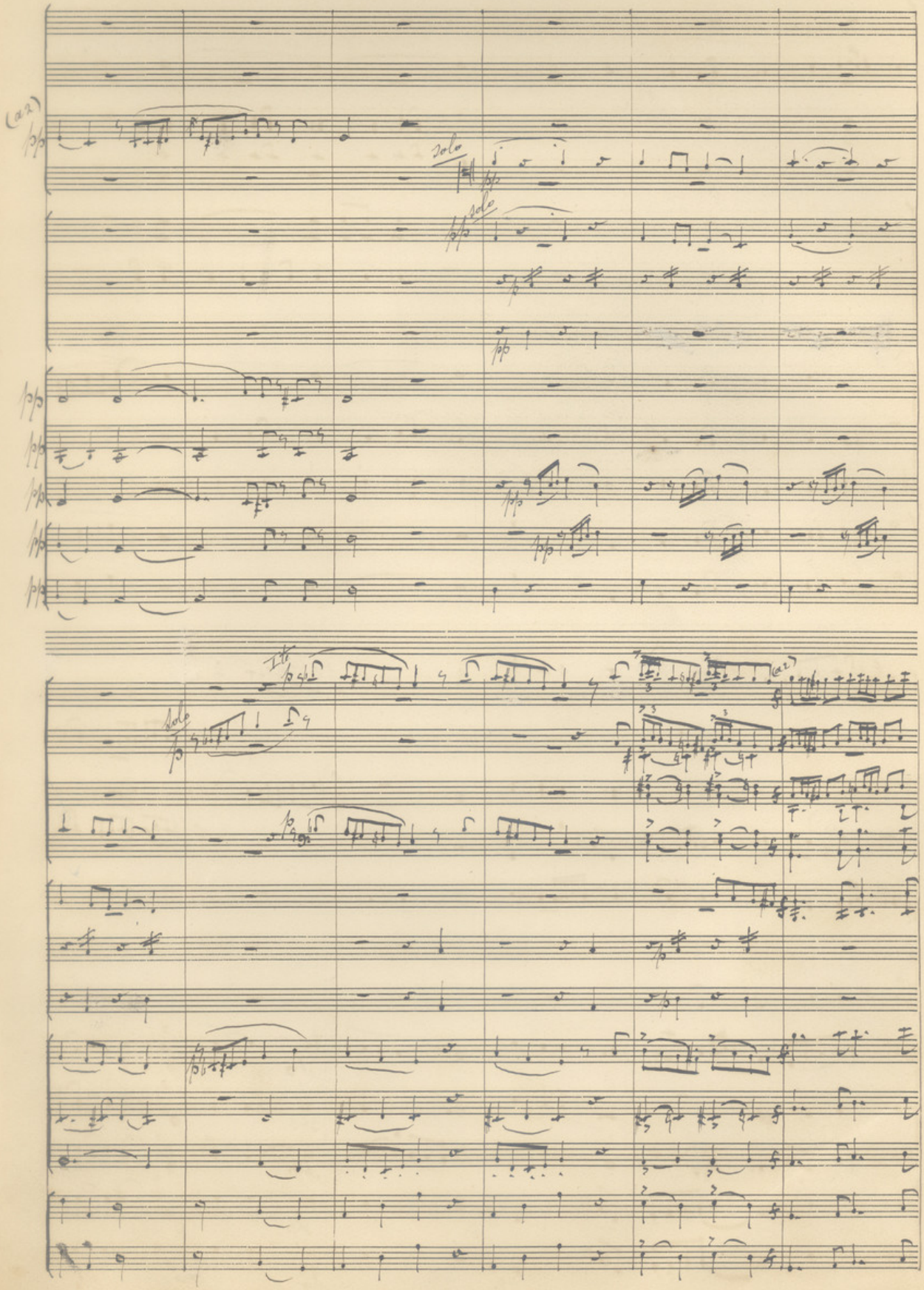


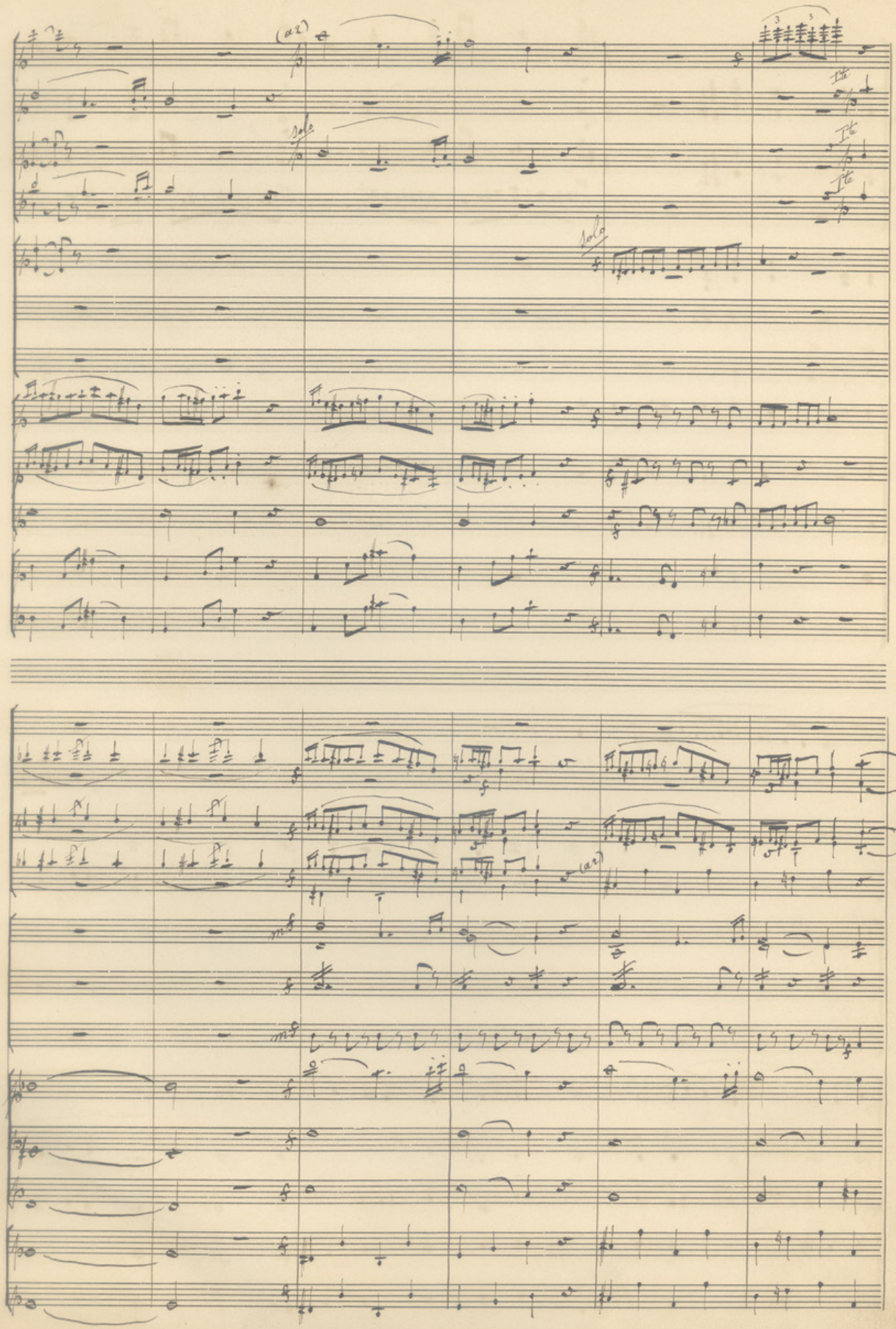
(a2)

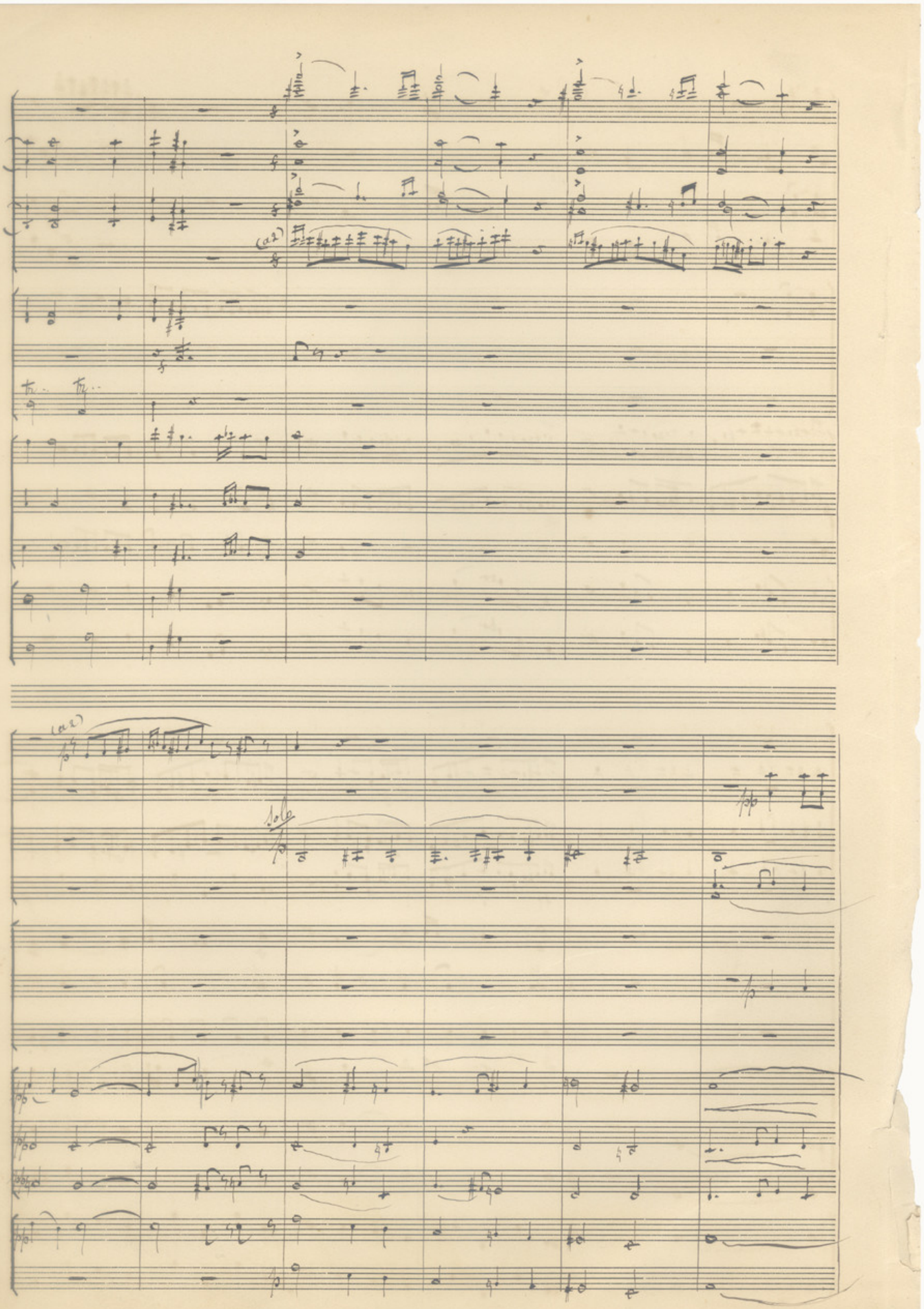
(a2)

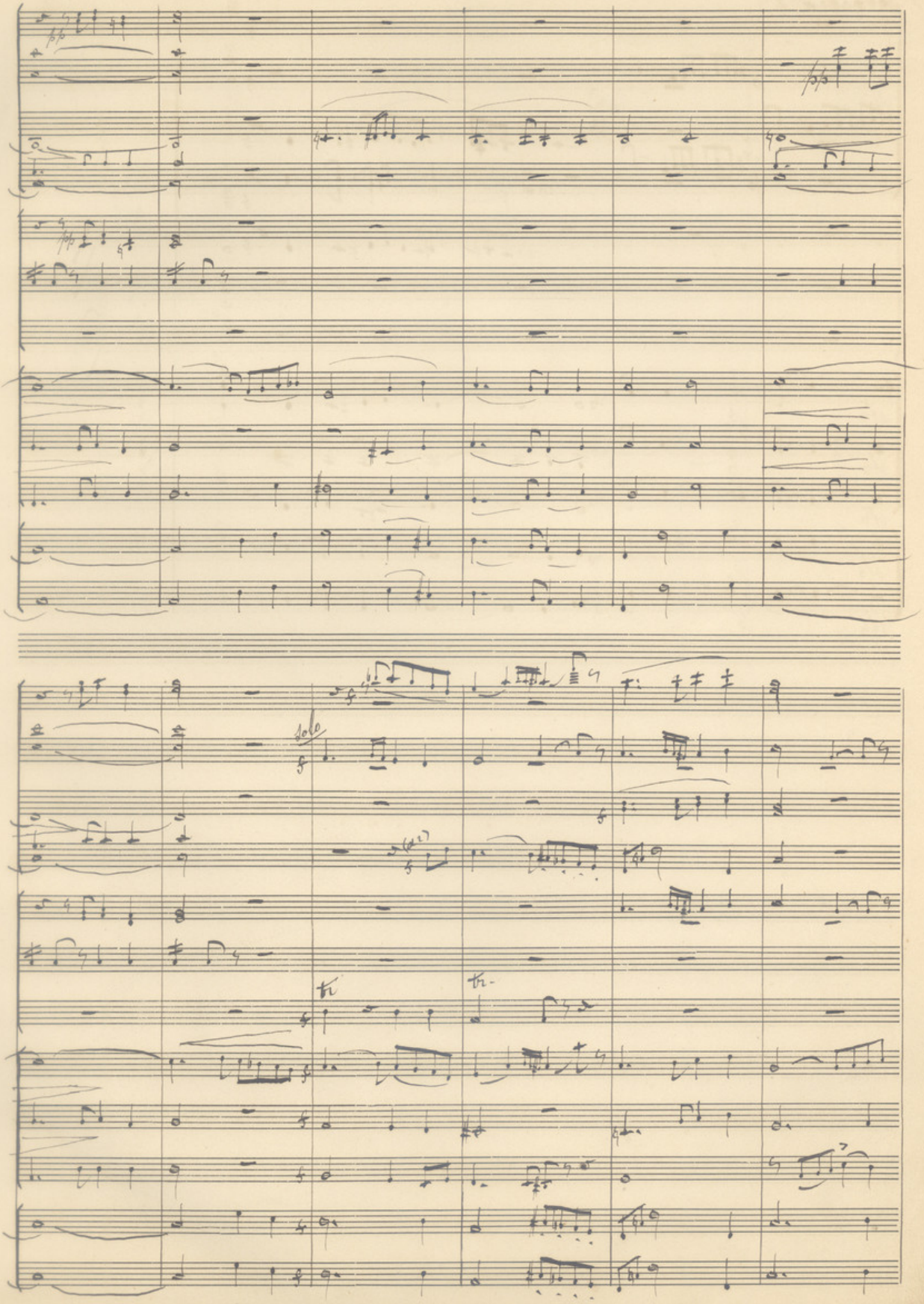
I/. Solo

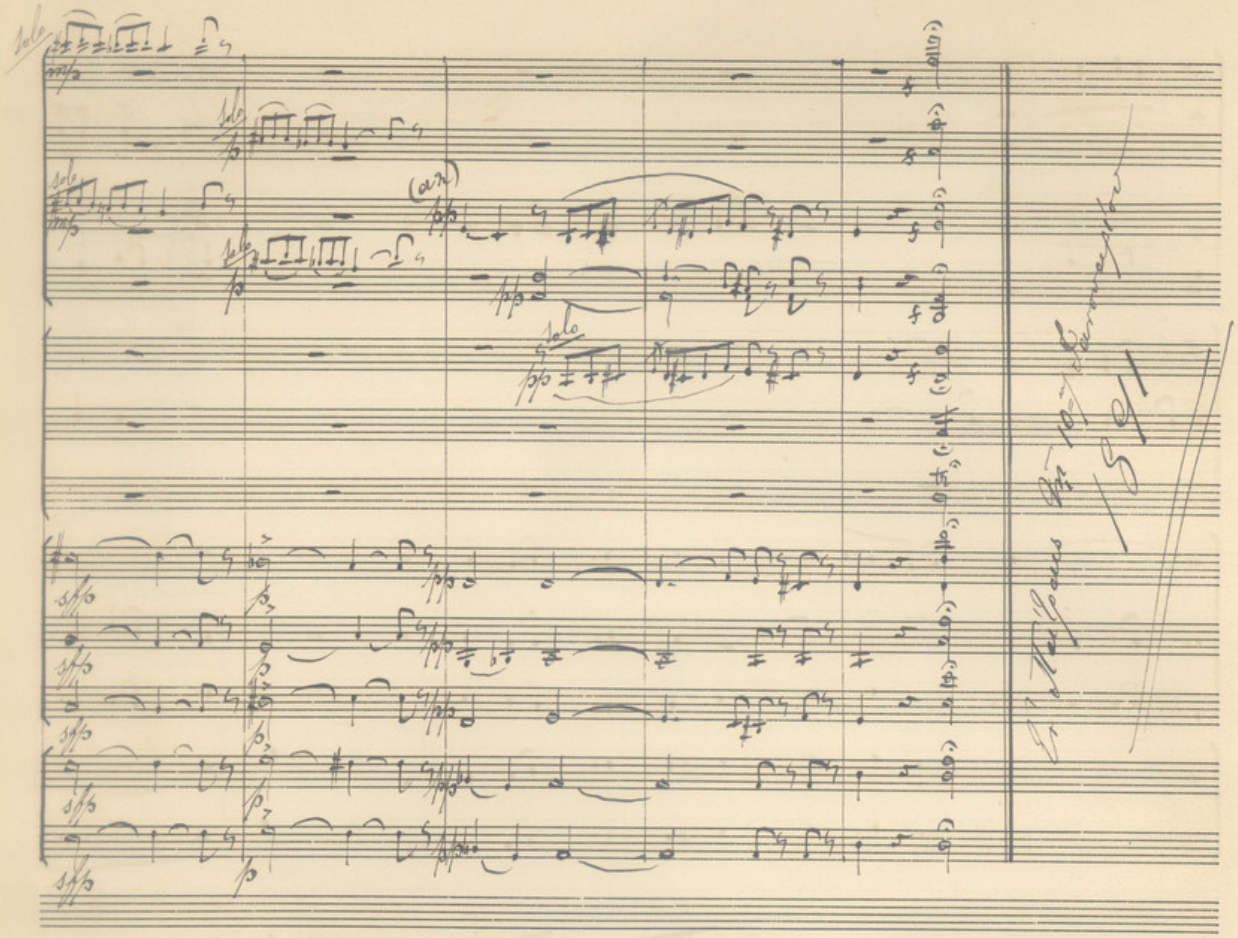

(ar)
mp
Solo
p
(ar)
mp
Solo
p
(ar)
f
Solo
f
tr
tr
sfp
p
sfp
p
sfp
p
sfp
p
sfp
p


(a2)
Solo
Solo
Solo
(a2)


(az)
Solo
Solo
(az)




solo


solo
mp
solo
p
(ar)
pp
sfp
p
En Haïfous le 10 Janvier 1891

Orientalische Ouverture

in Fis Mol. für Orchester.

Andante sostenuto

2 Flauti

2 Oboi

2 Clarinetti in A.

2 Fagotti

I. II. Corno in E.

III. IV. Corno

Tamburino

Timpani Fis Cis

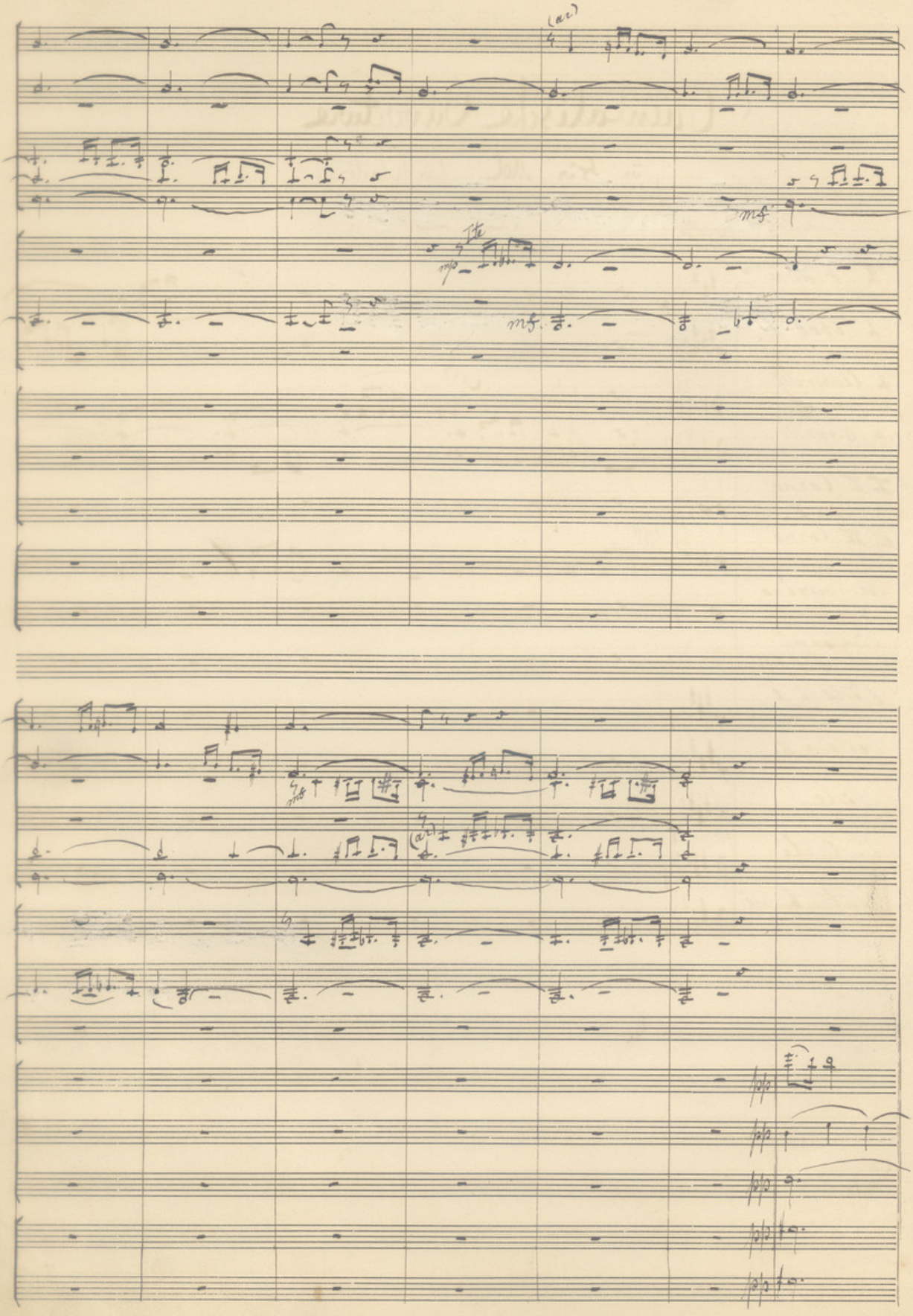
Violini I.

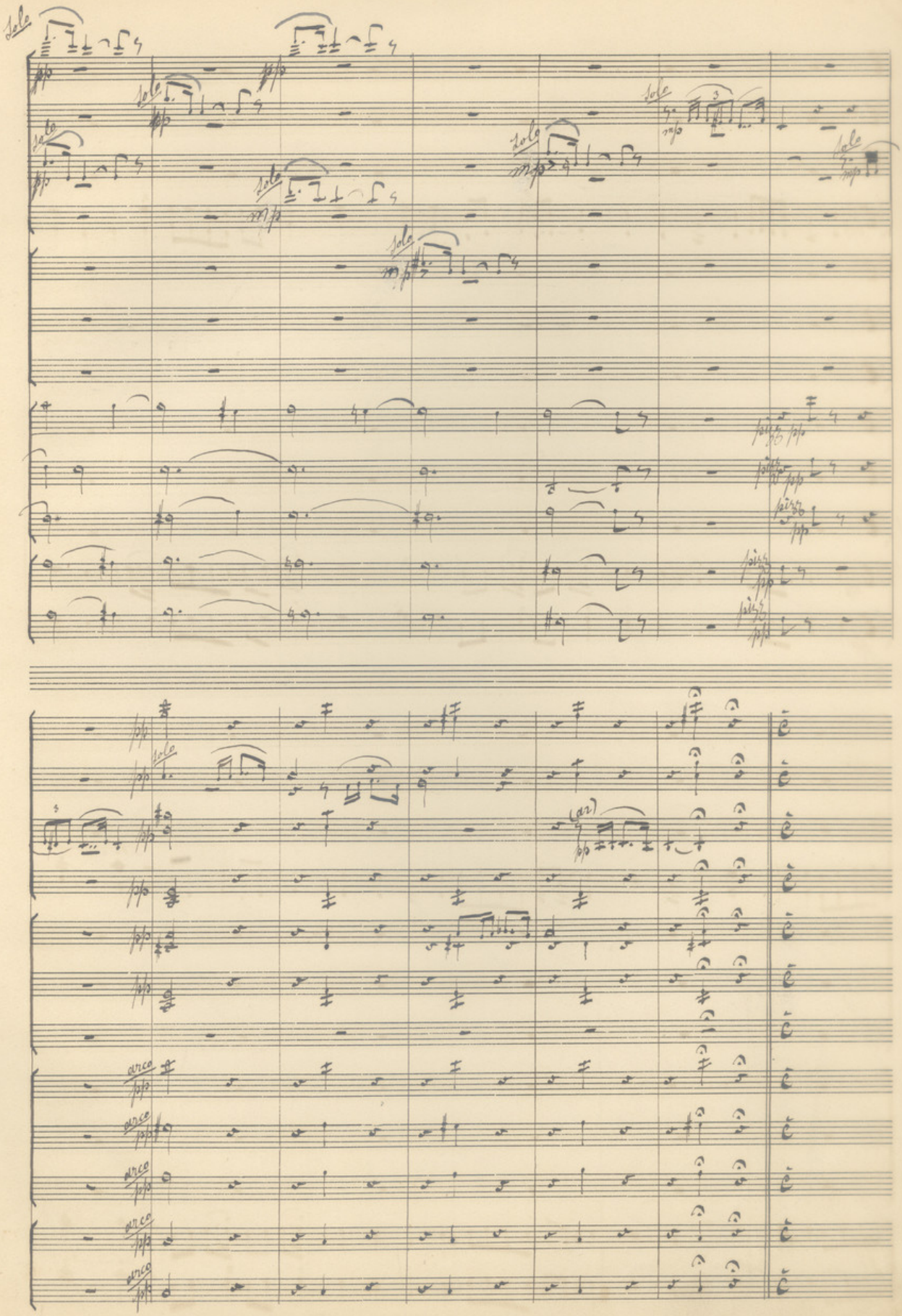
Violini II.

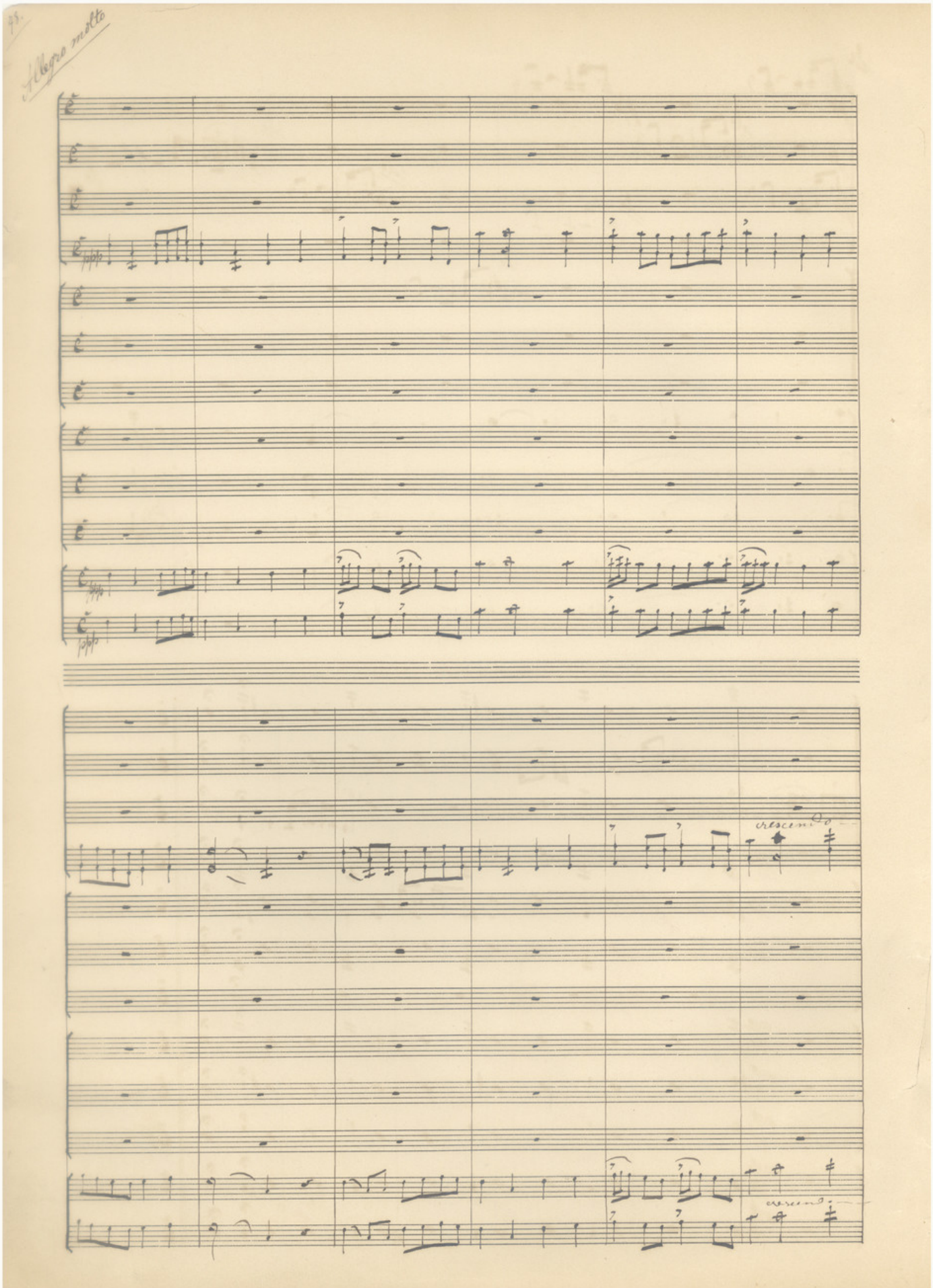
Viole

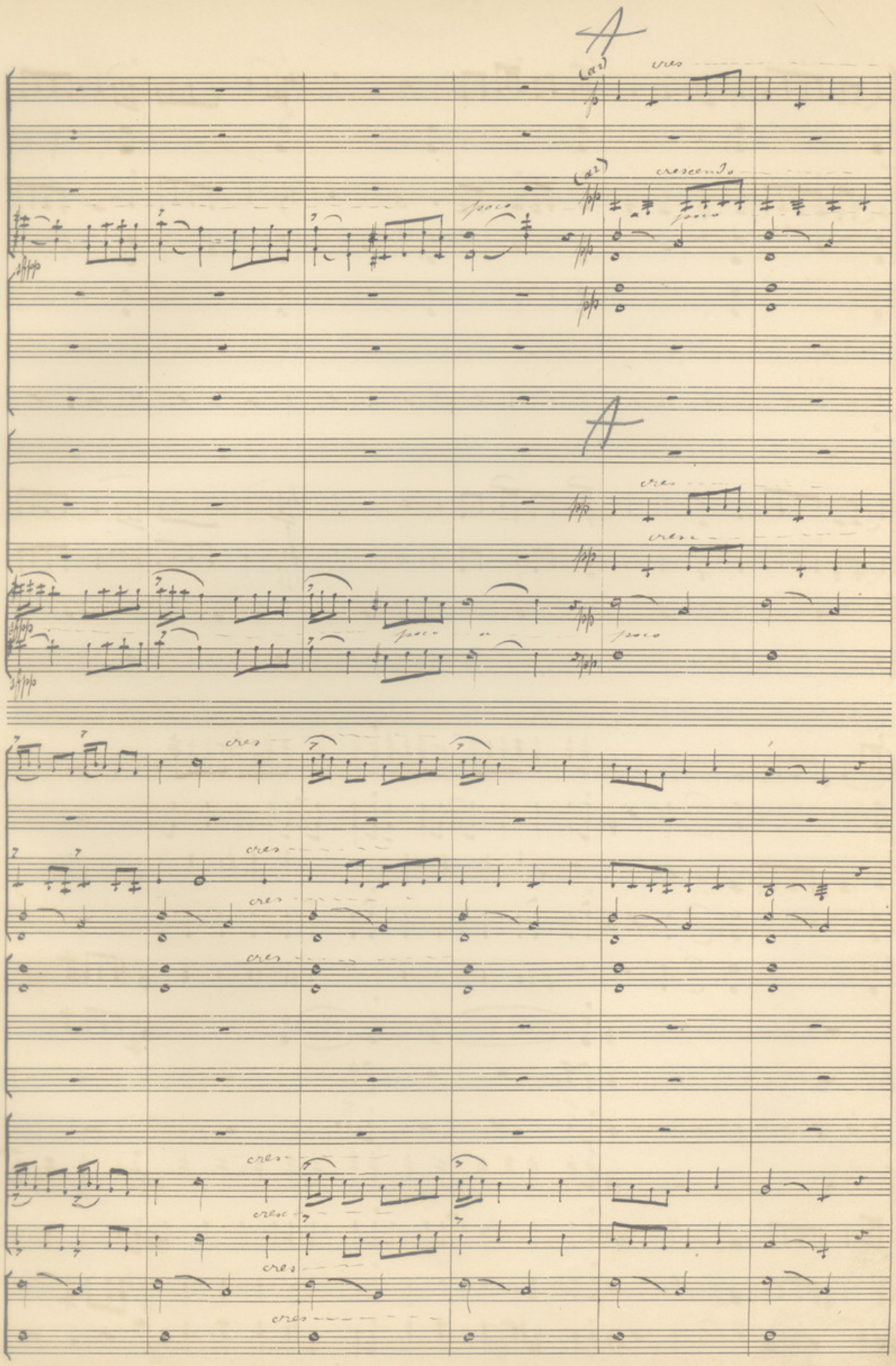
V. Celli

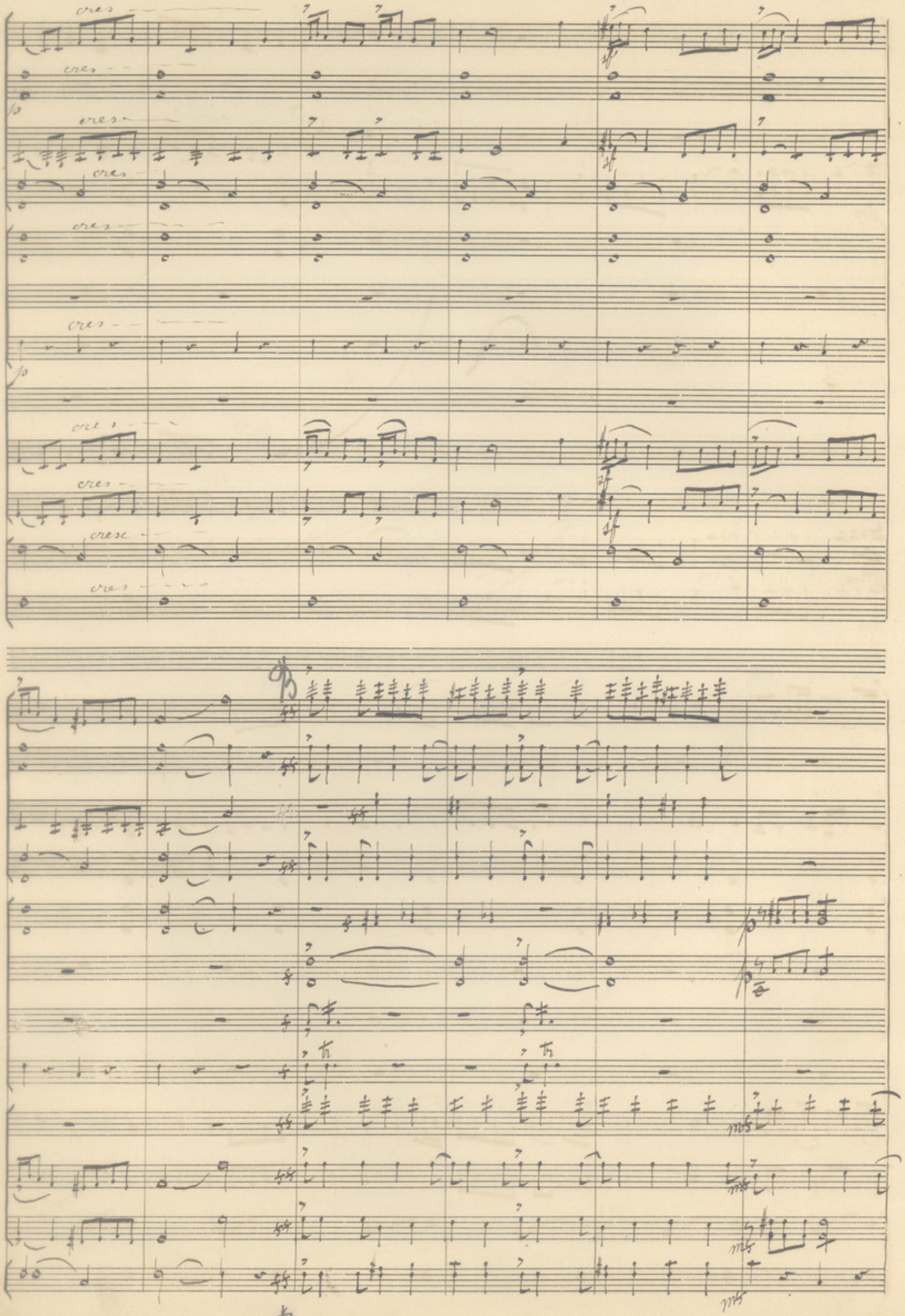
Contrabassi

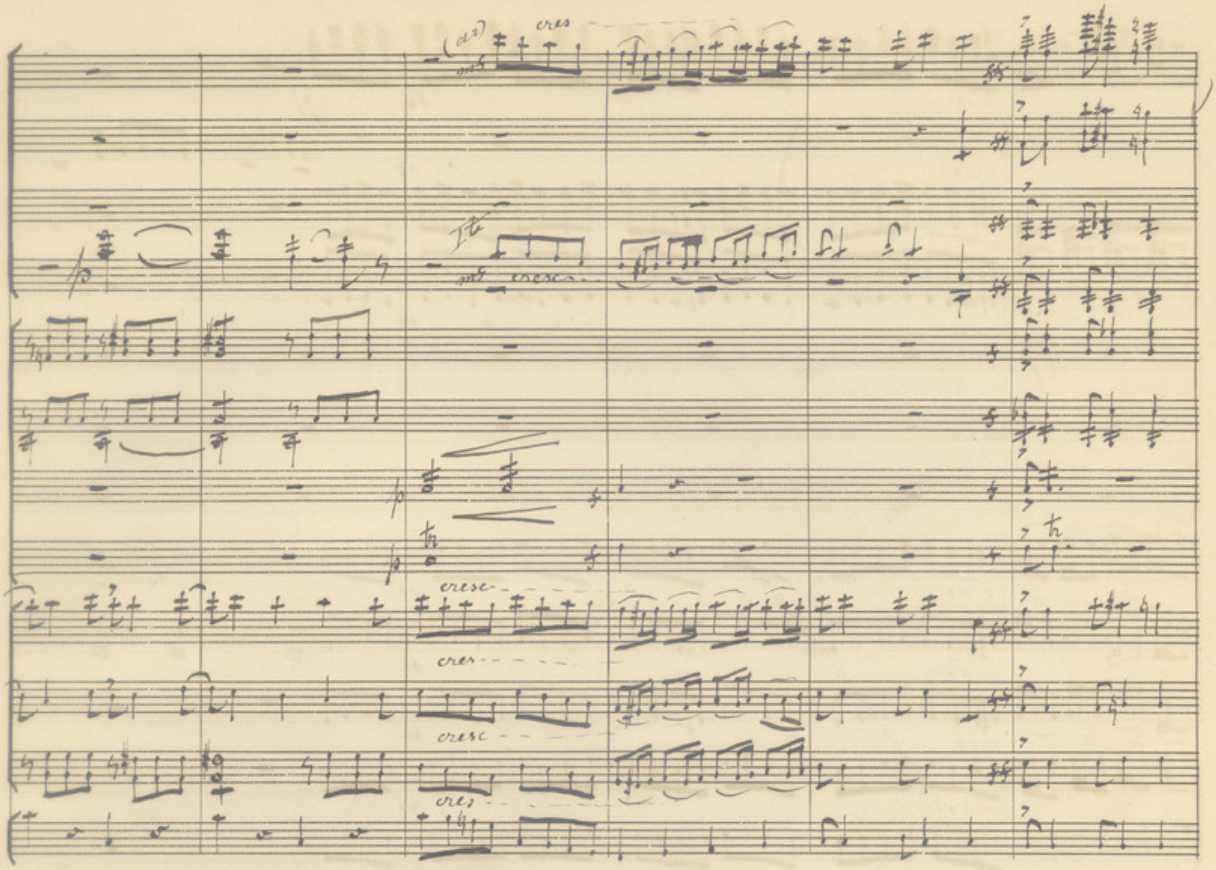

(ar)
mf
Ite
mp
mf
mf
(ar)
pp
pp
pp
pp
pp

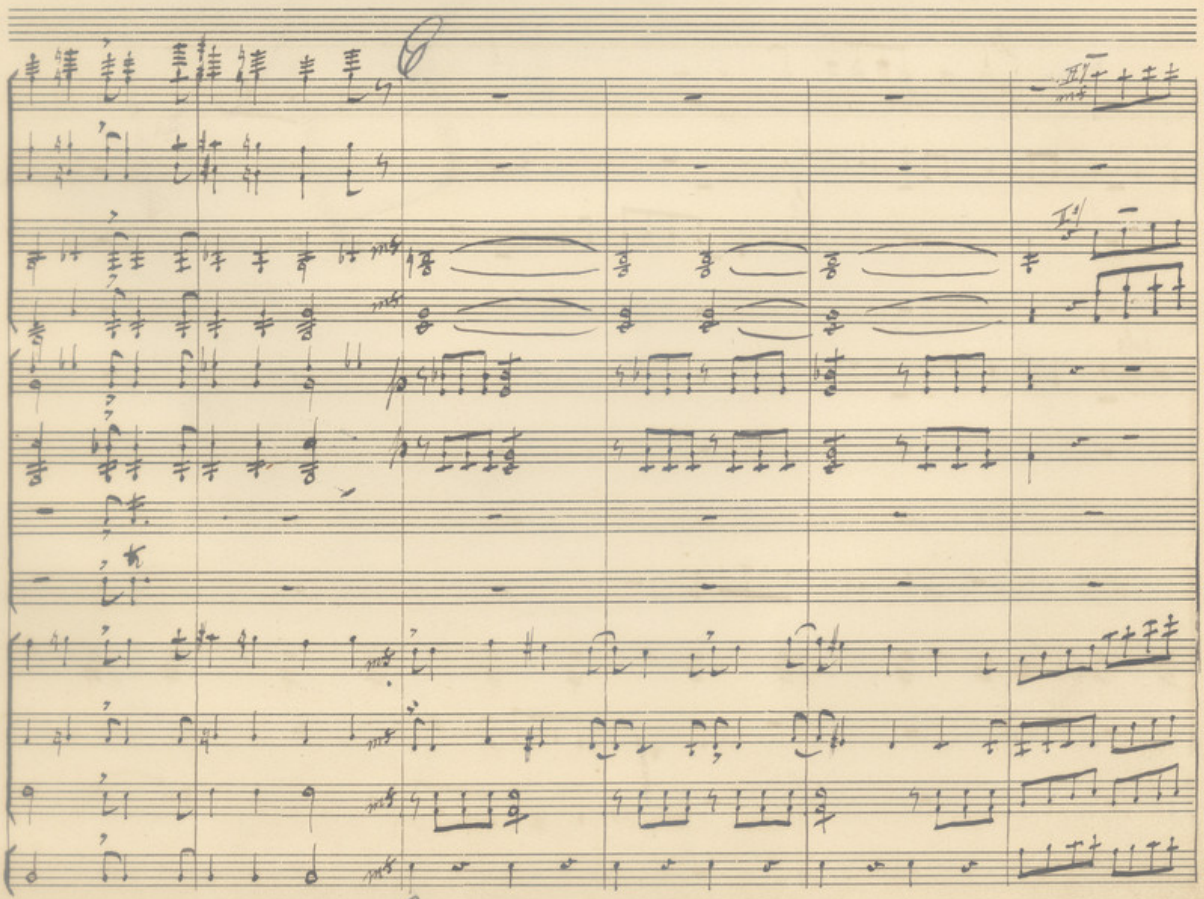

Solo
Solo
Solo
Solo
Solo
Solo
Solo
Solo
arco
arco
arco
arco
arco


Allegro molto
pppp
pppp
cresc.
cresc.

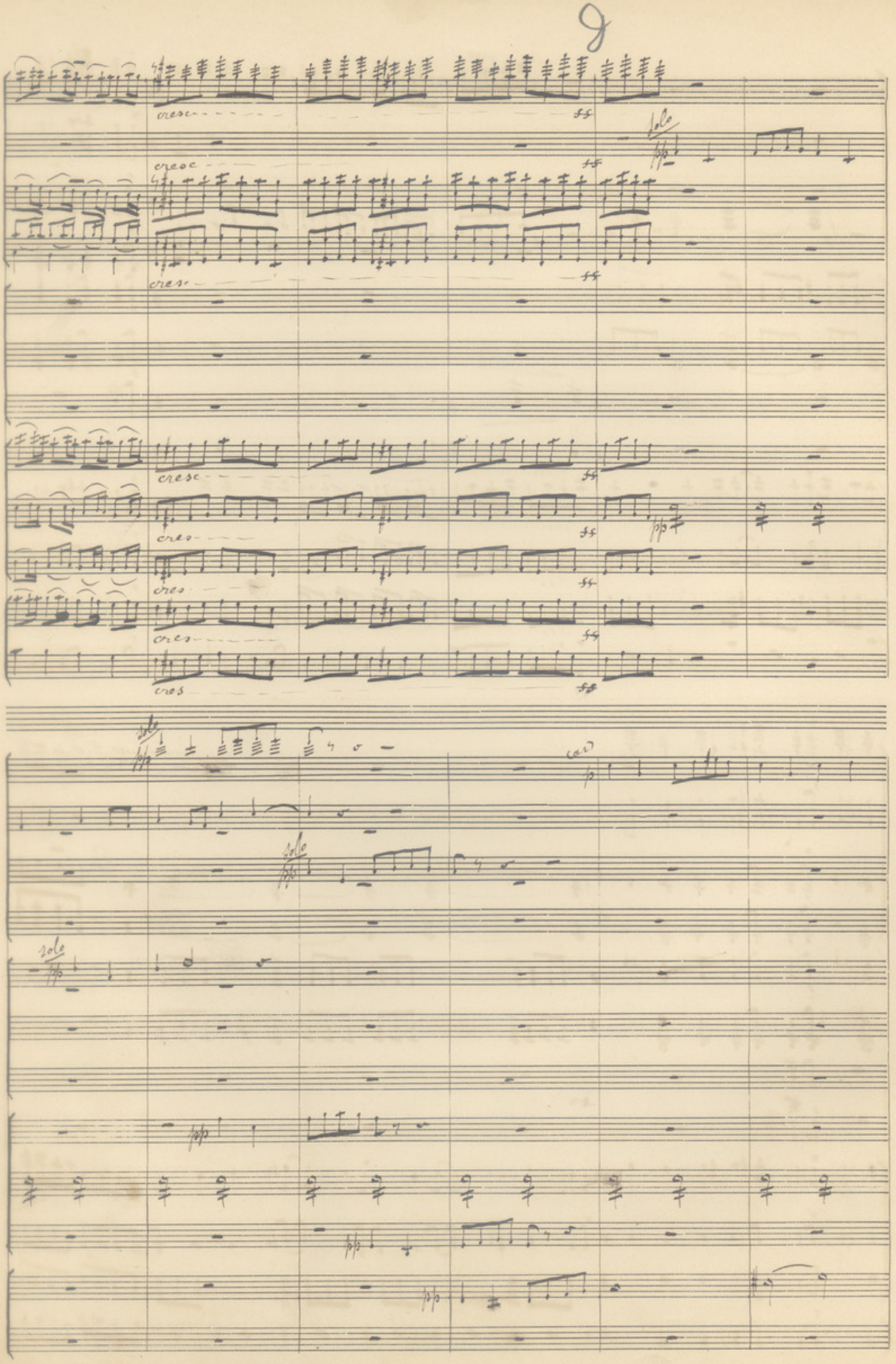

A
cres
crescendo
poco
A
cres
cres
poco
poco
cres
cres
cres
cres
cres
cres
cres
cres

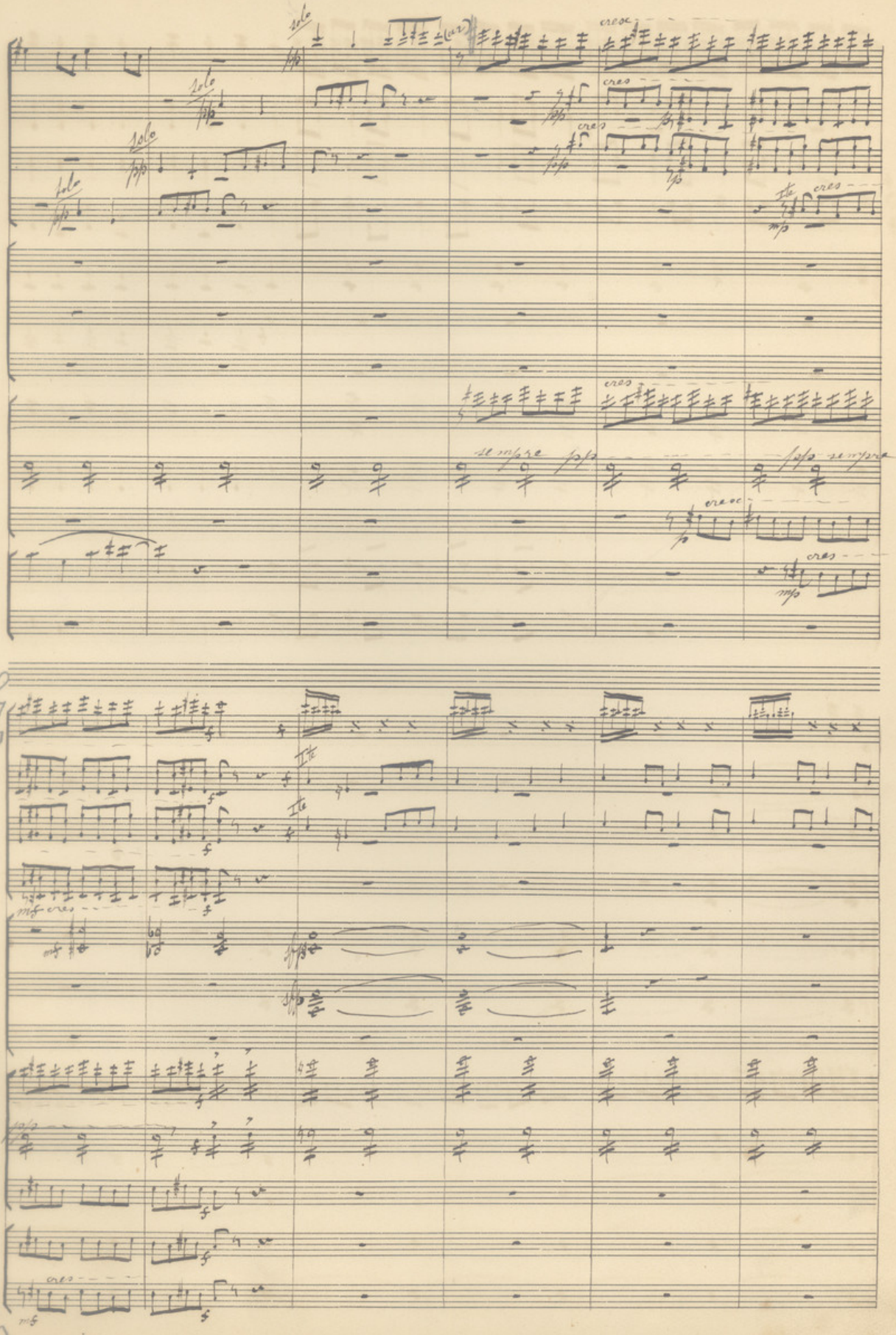

cres
cres
cres
cres
cres
cres
cres
cres
cresc
cres
Cello ad Contrabass

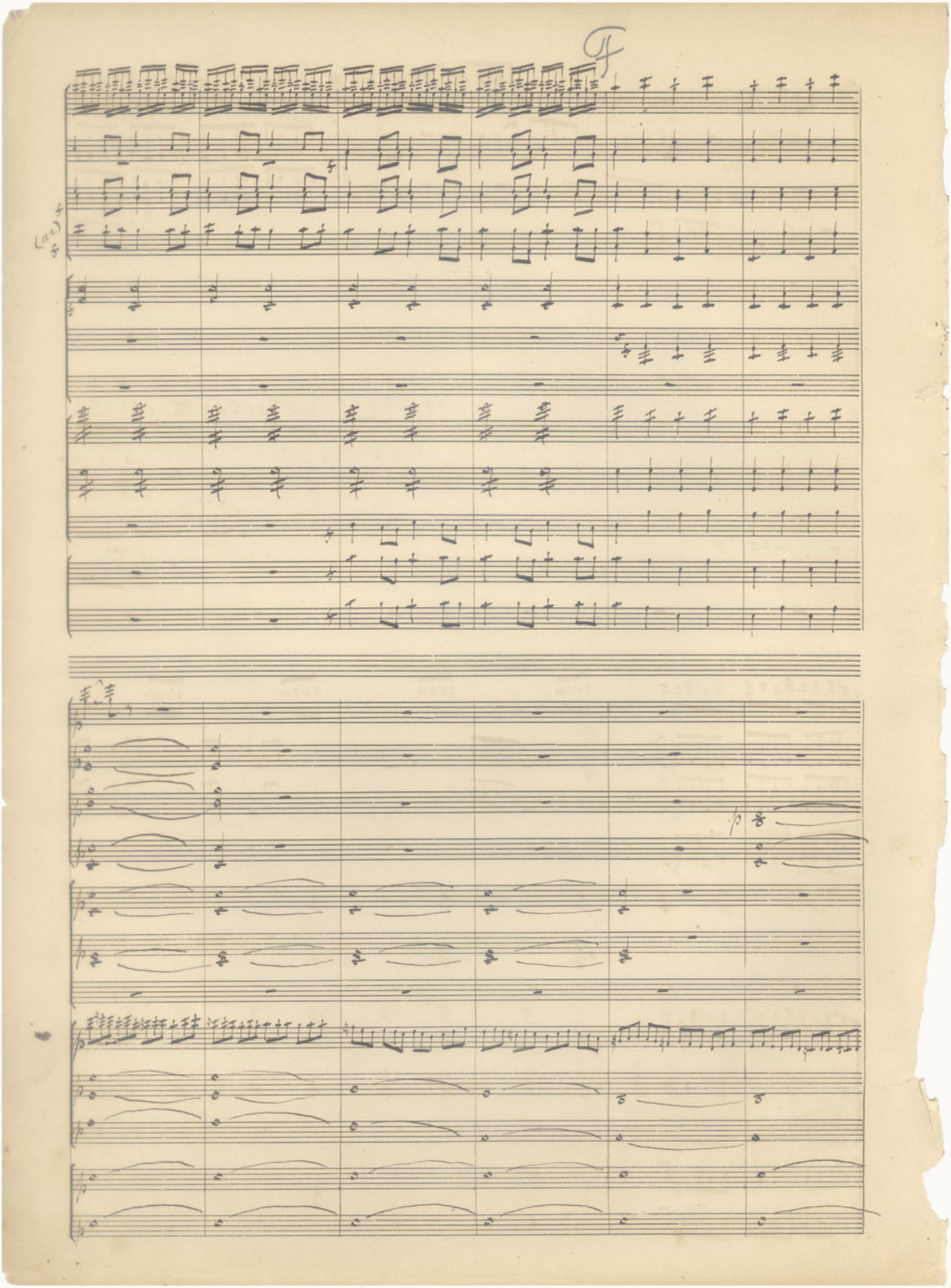

cres
cresc
crese
cres
cresc
cres

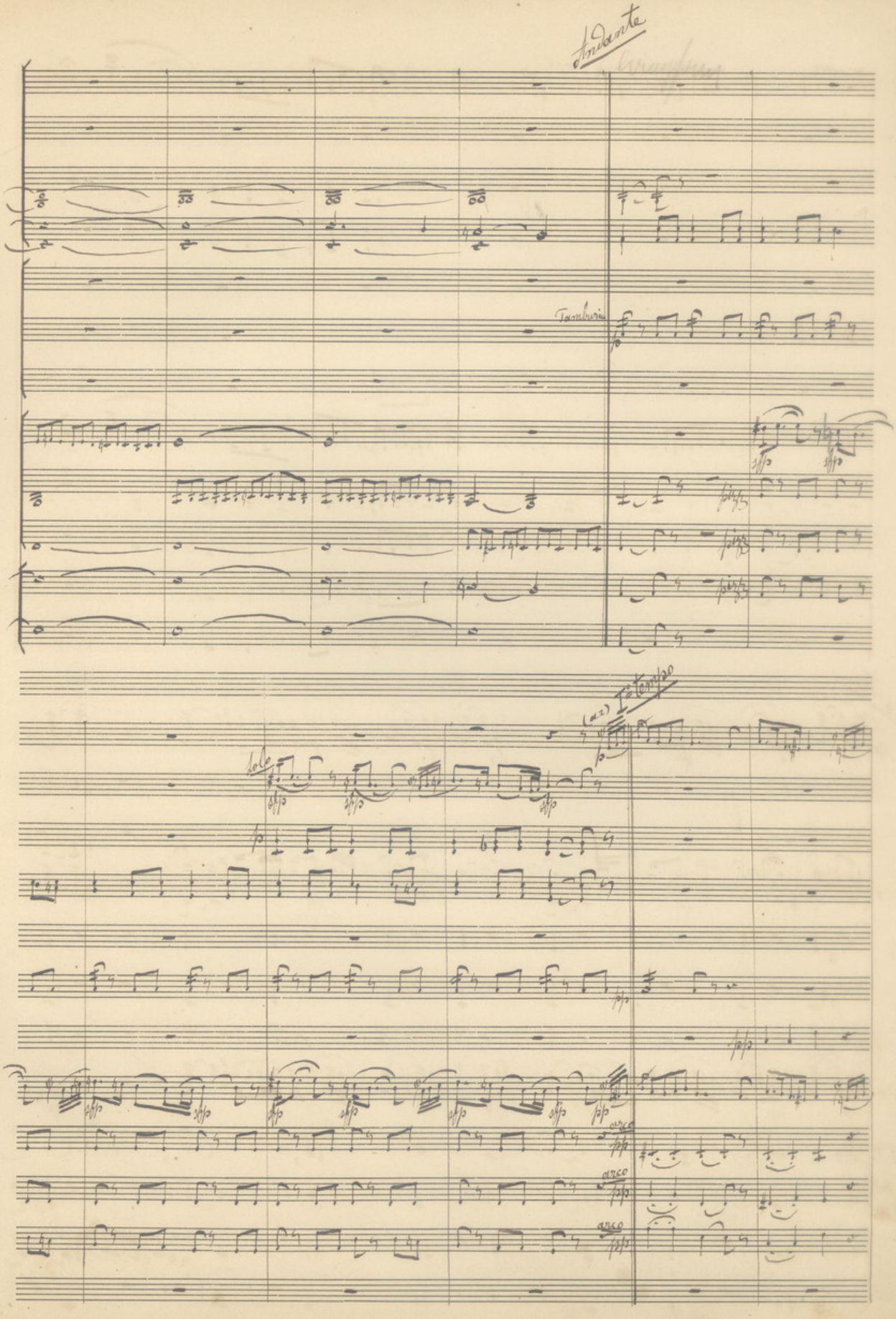


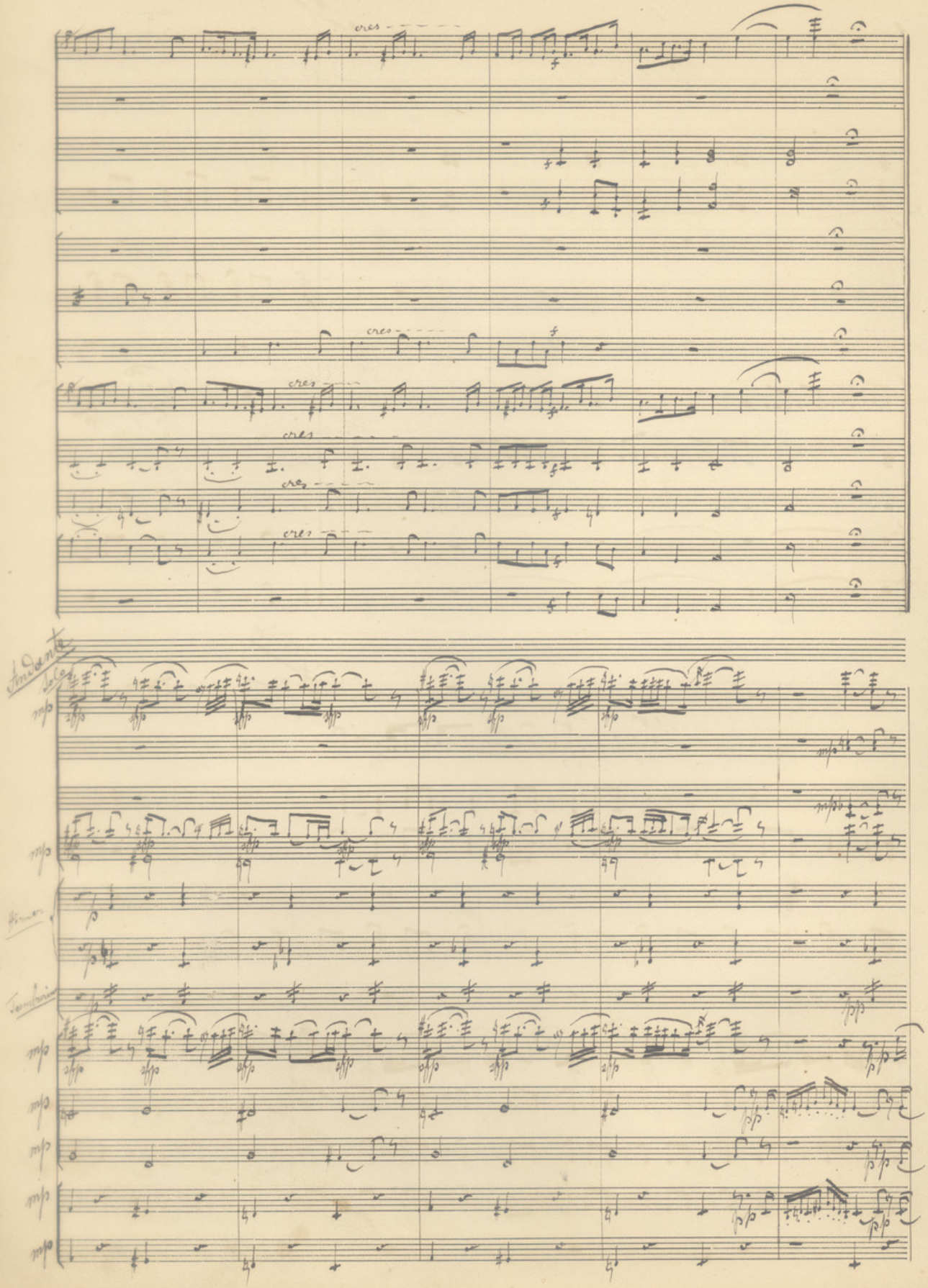
9


cresc
ff
solo
pp
cresc
ff
cresc
ff
cresc
ff
pp
cres
ff
cres
ff
cres
ff
cres
ff
solo
pp
cad
p
solo
pp
solo
pp
pp
pp
pp


solo
pp
cresc
cres
Ite
mp
sempre pp
pp sempre
p
mf cres
mf
f
sfp

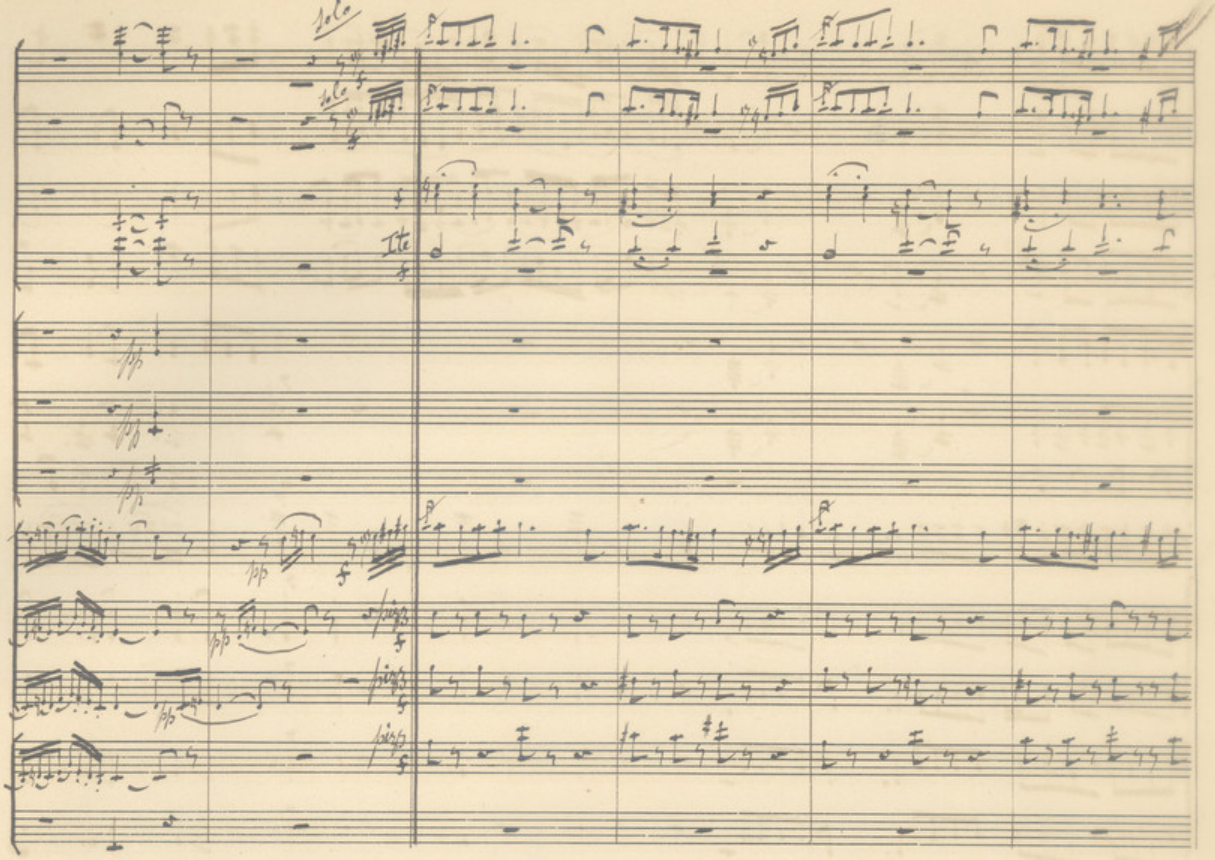


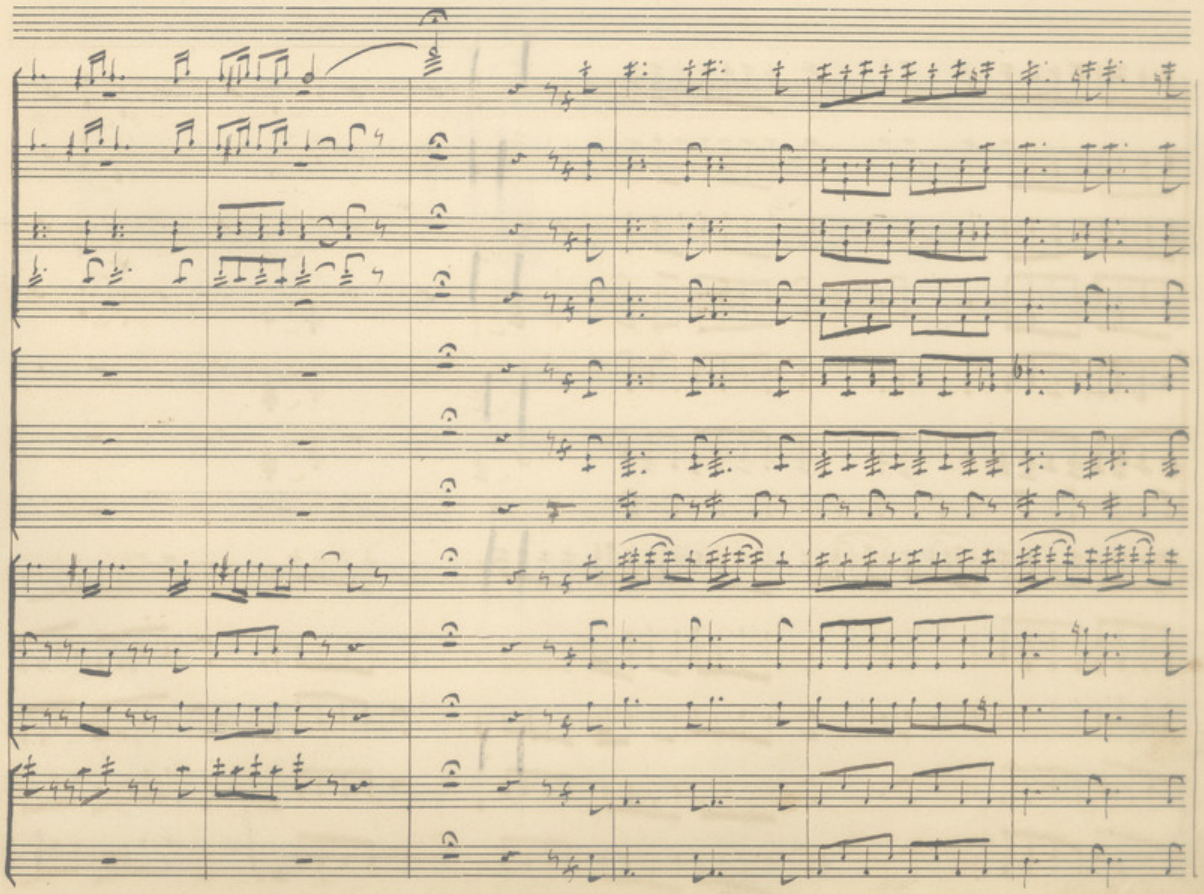

Andante
Tamburino
pizz
pizz
pizz
solo
(a 2) I° tempo
arco
arco
arco

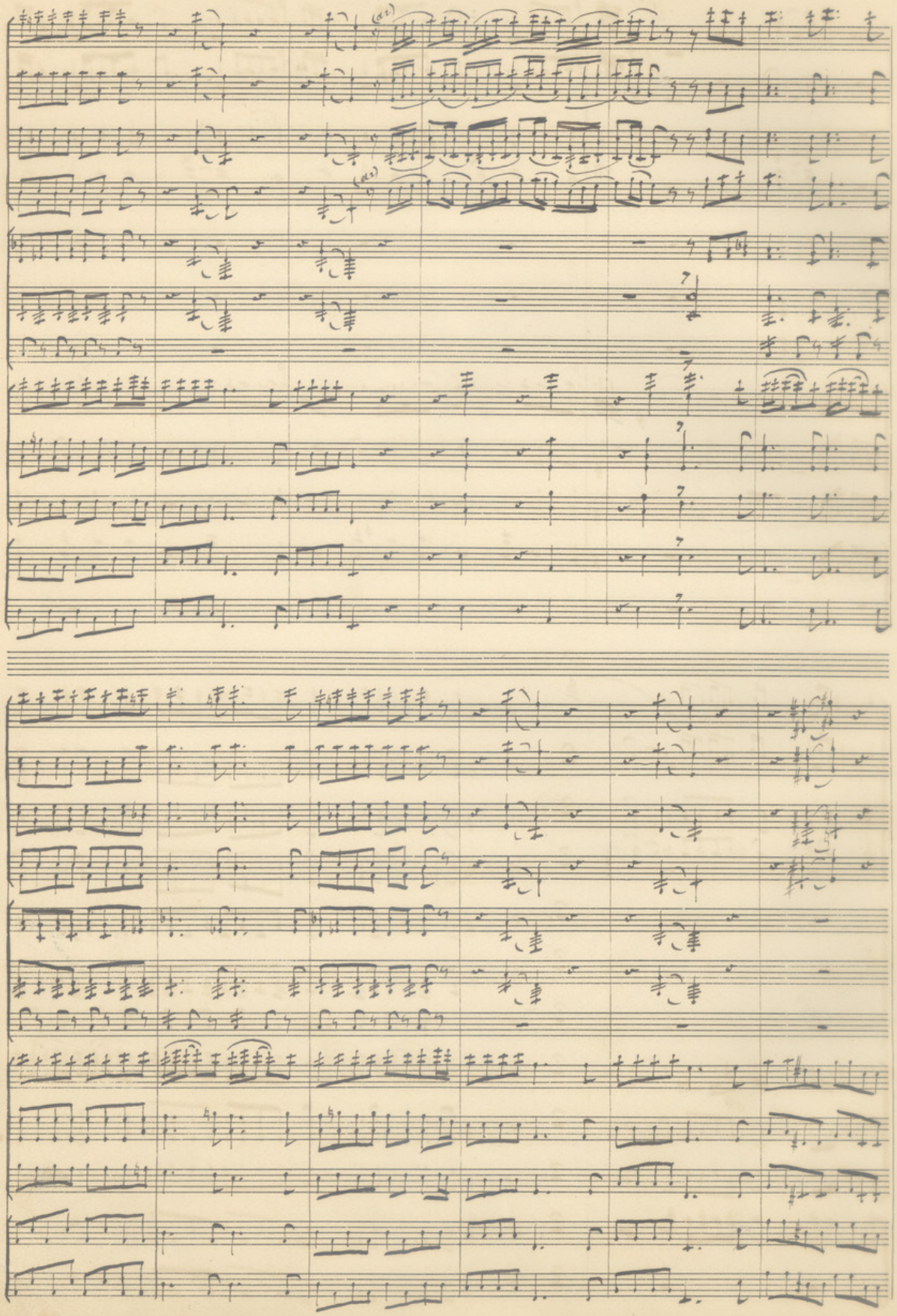

cres
cres
cres
cres
cres
cres
Andante
Solo
mp
Hörner
Tromboni
mp
mp
mp
mp
mp

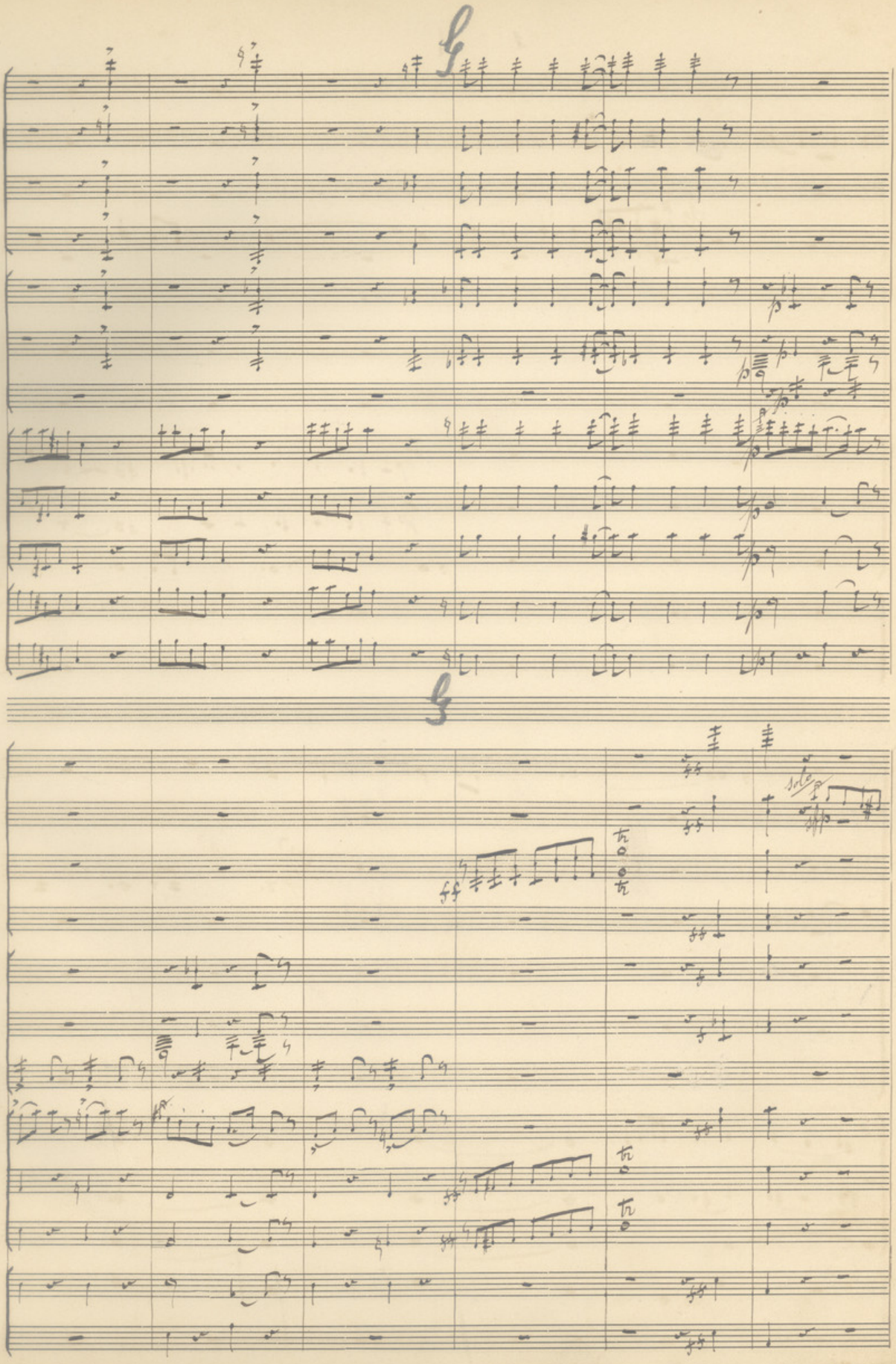
Tempo I°

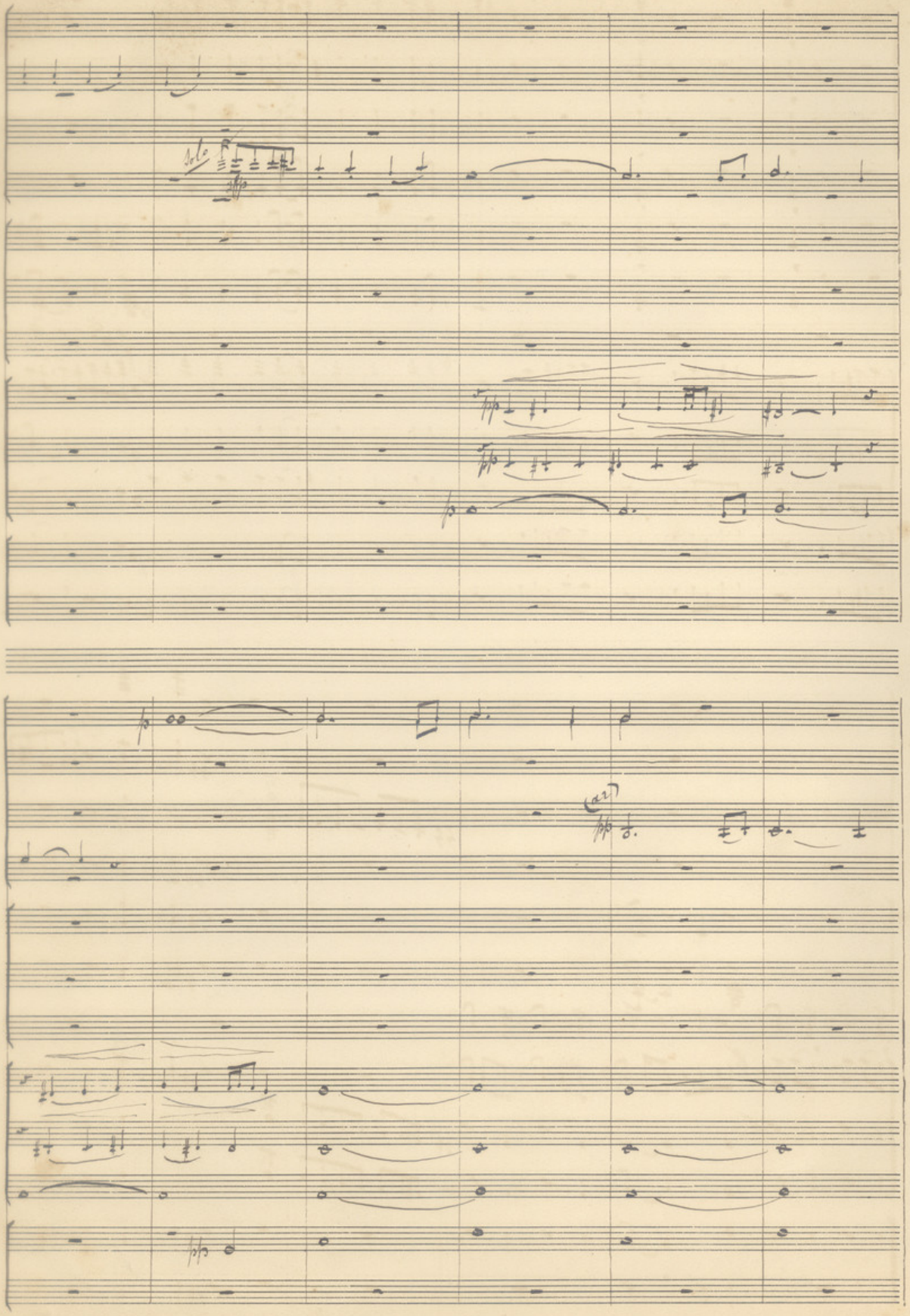
Solo

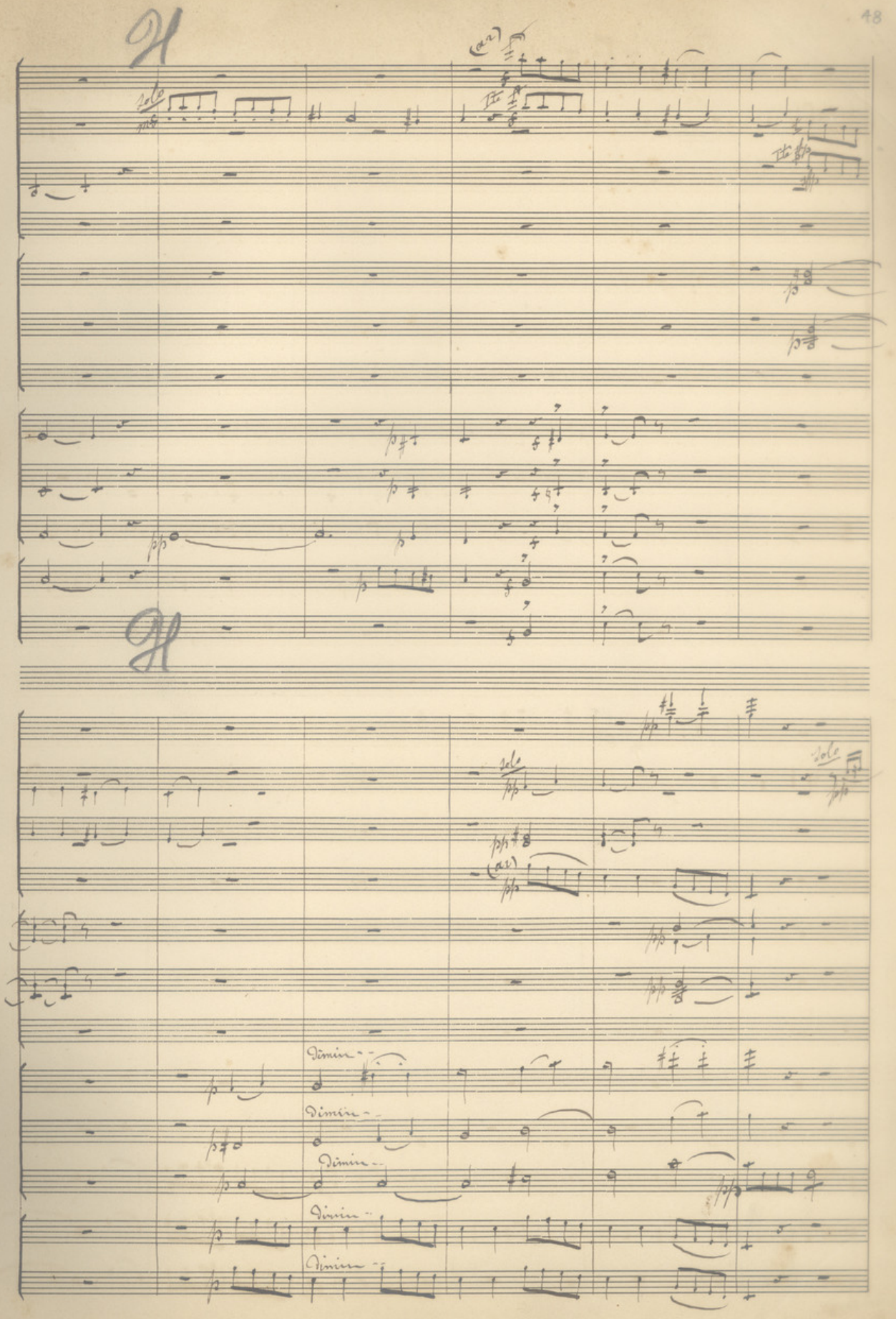


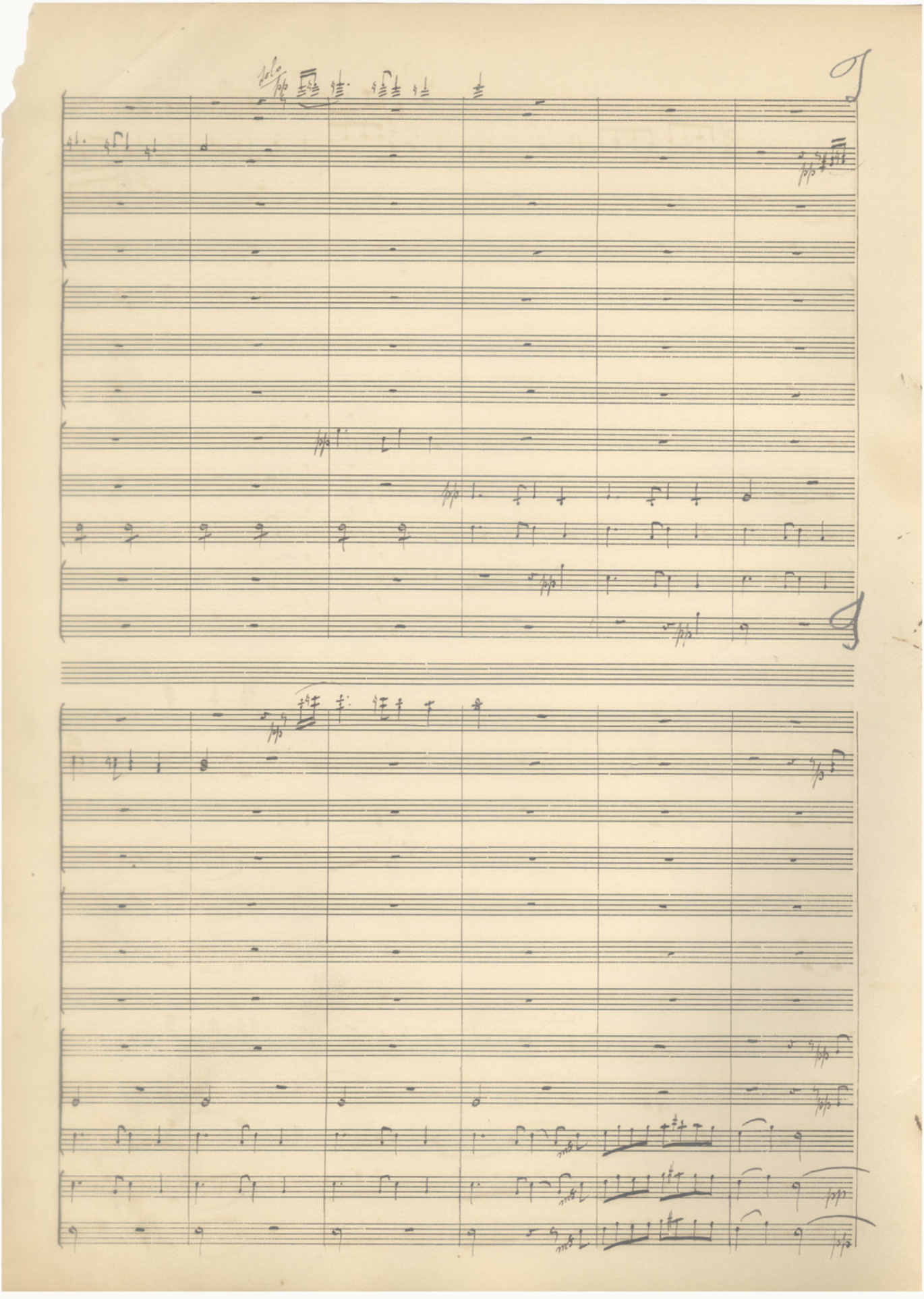


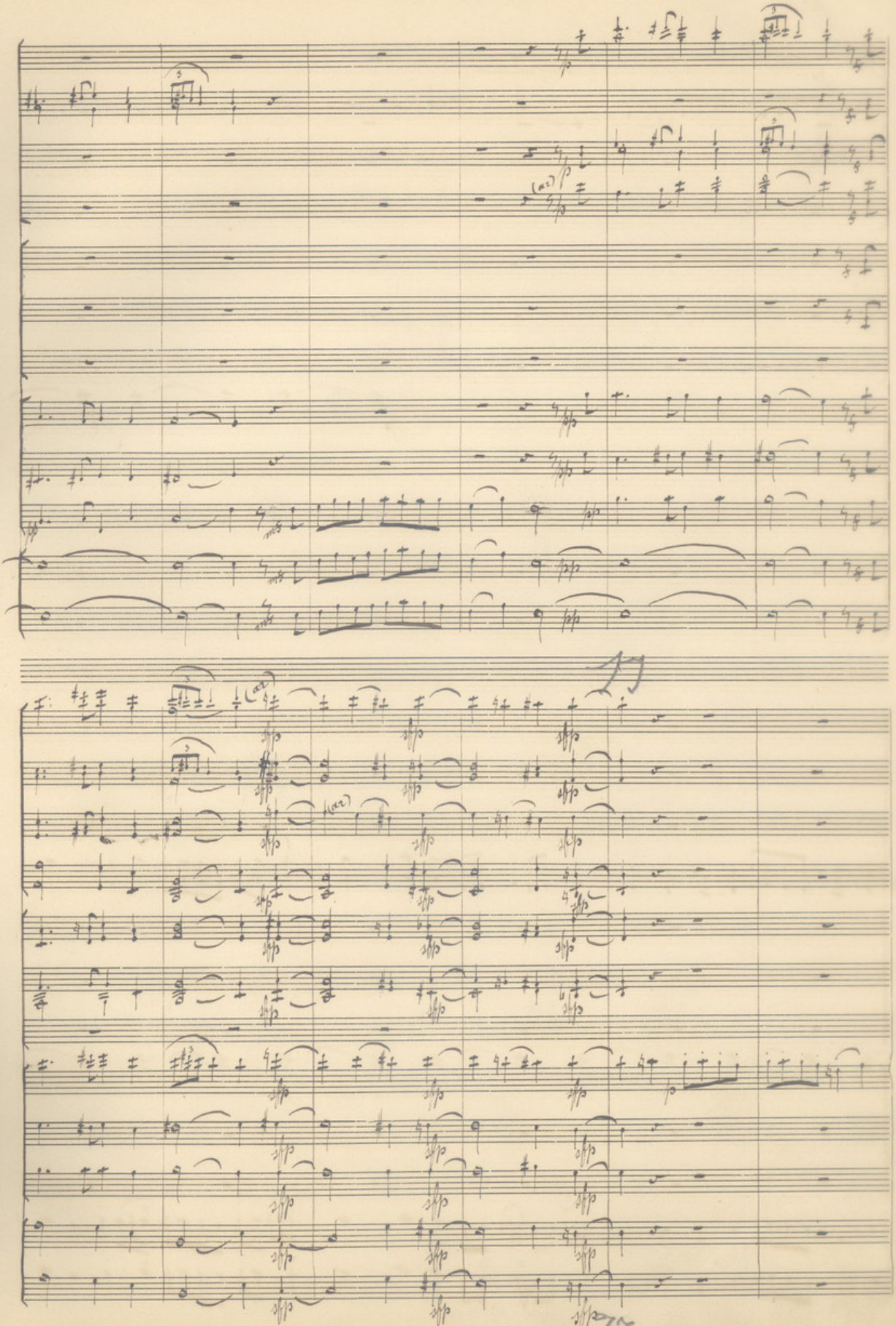


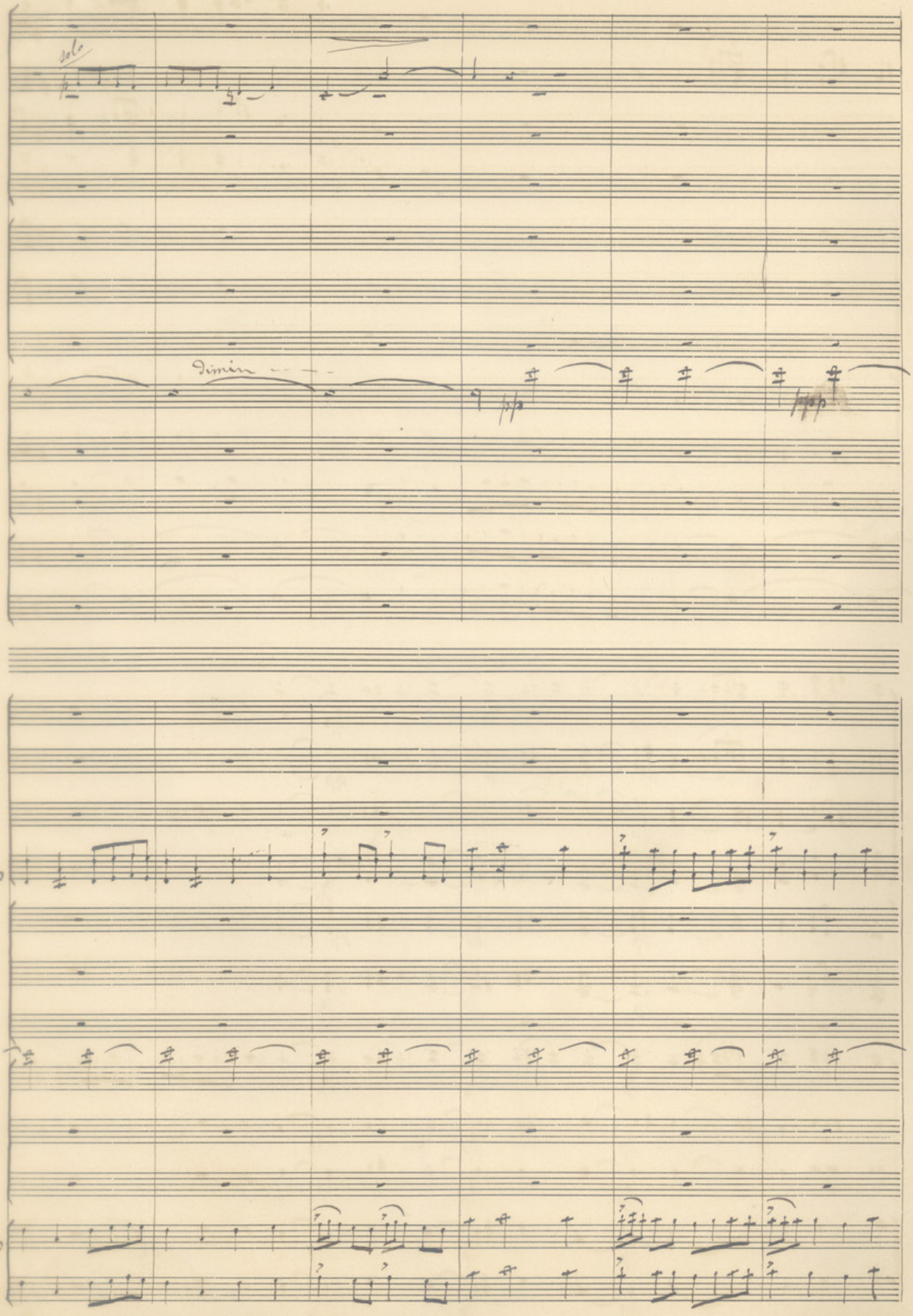

Solo

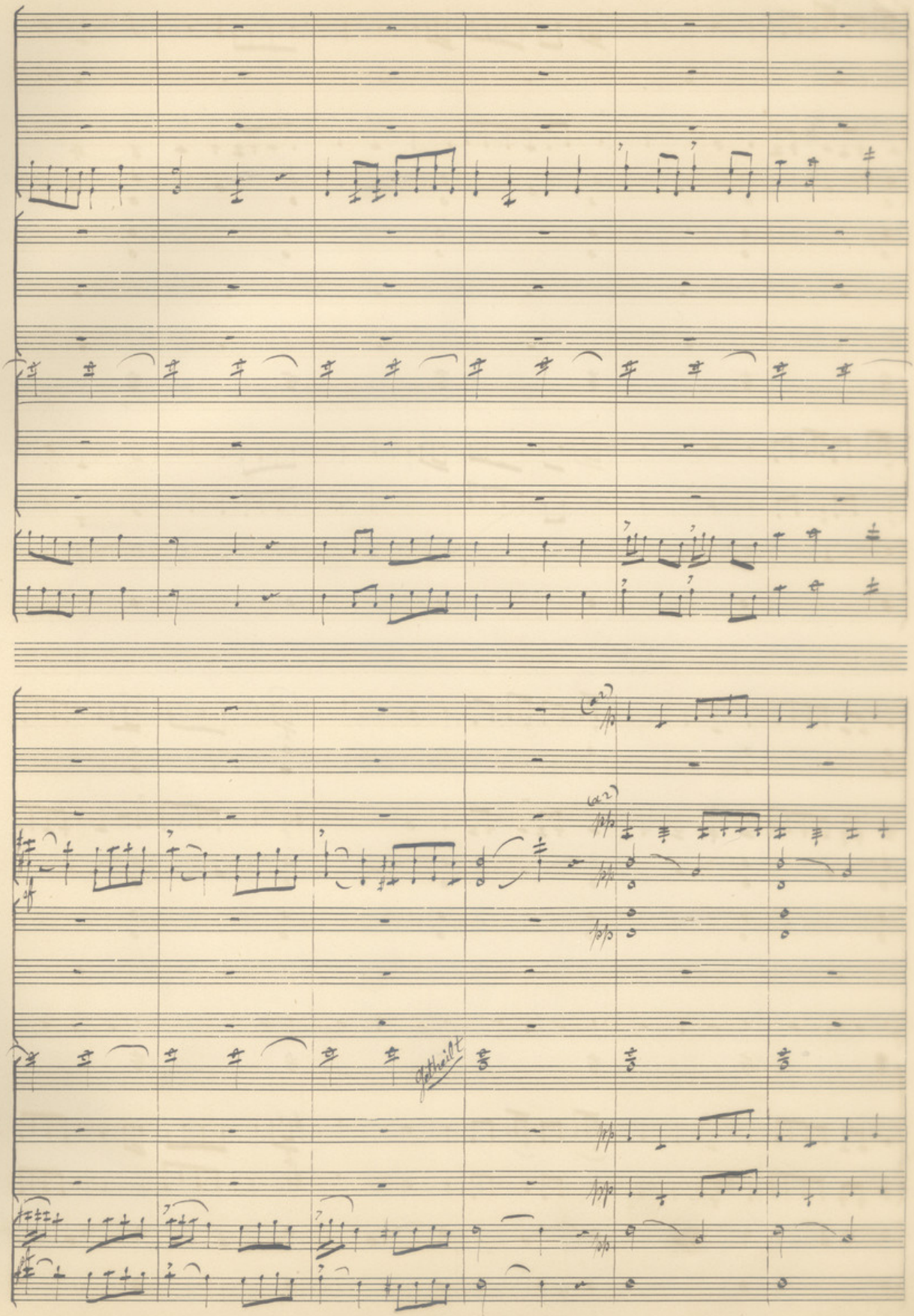

Solo
(arco)

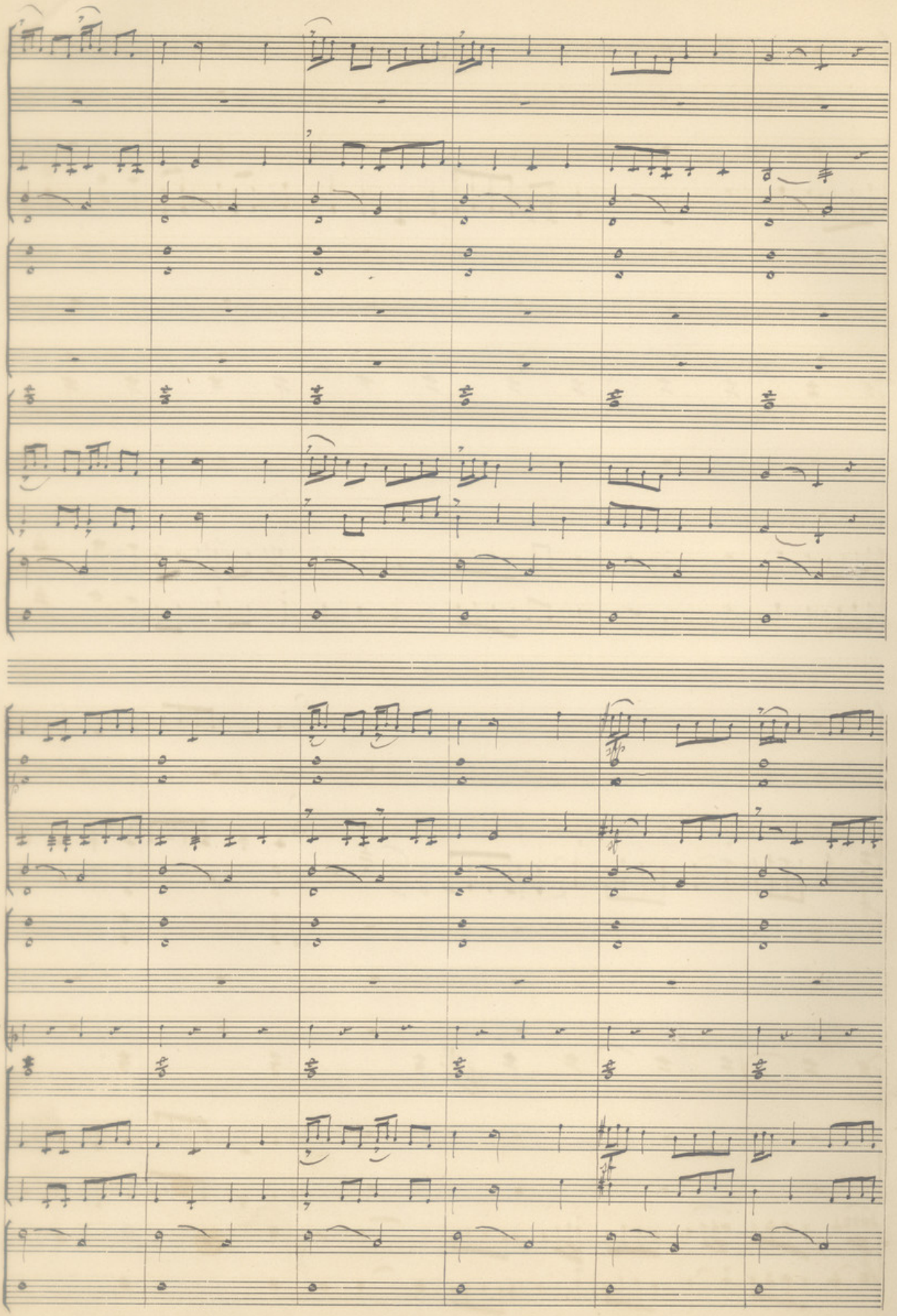

solo
(a2)
solo
(a2)
solo
Dimin.
Dimin.
Dimin.
Dimin.
Dimin.

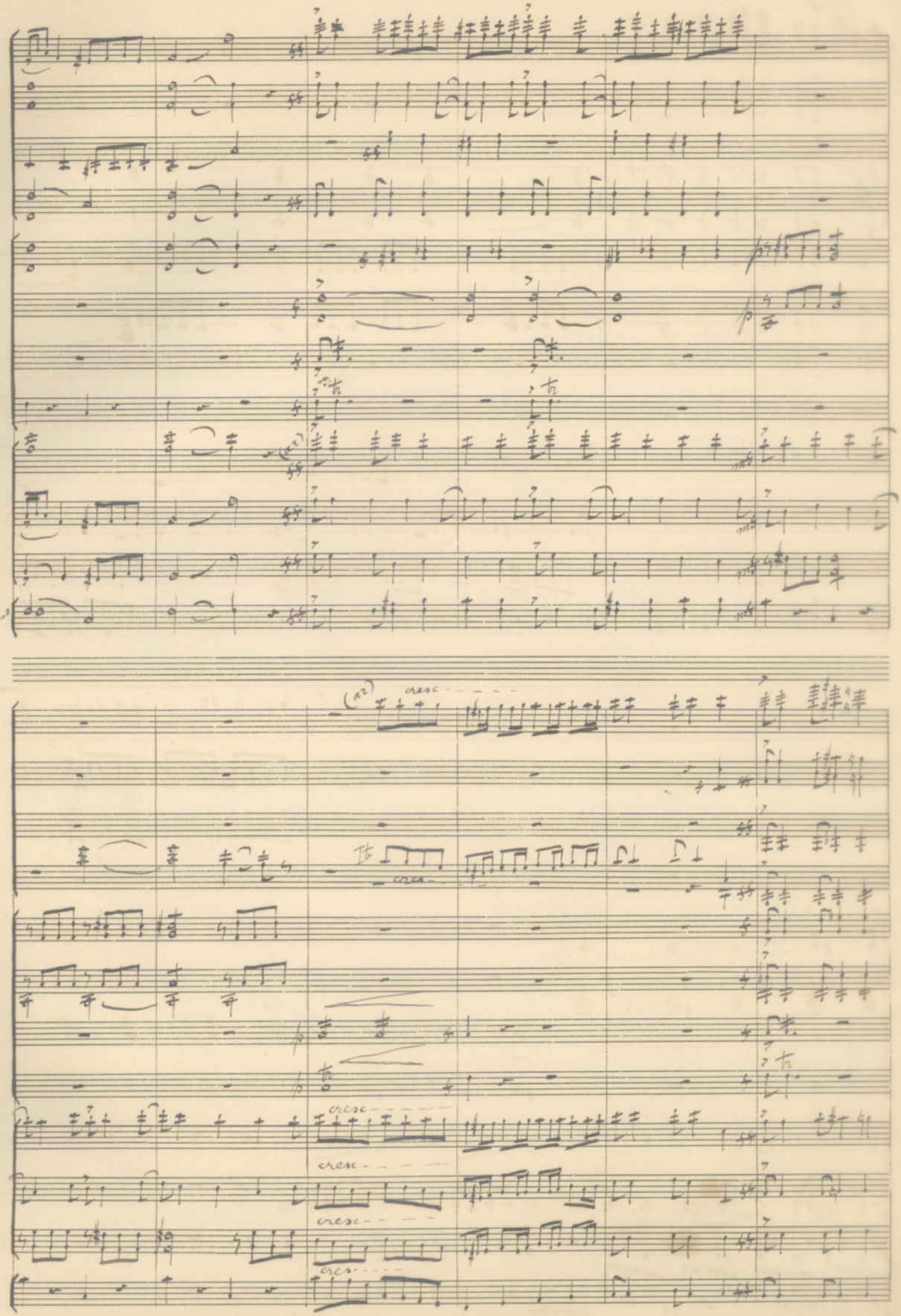


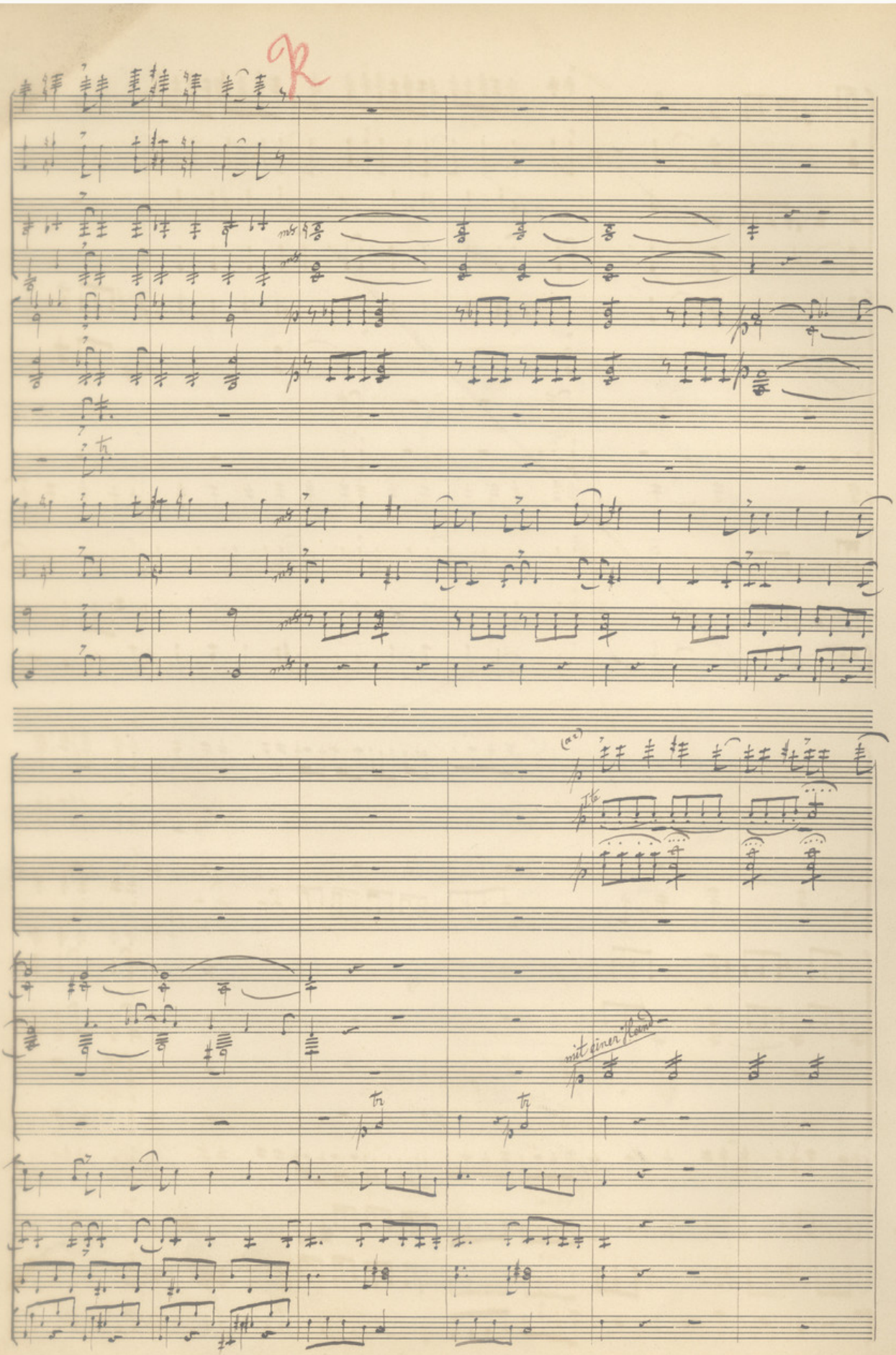


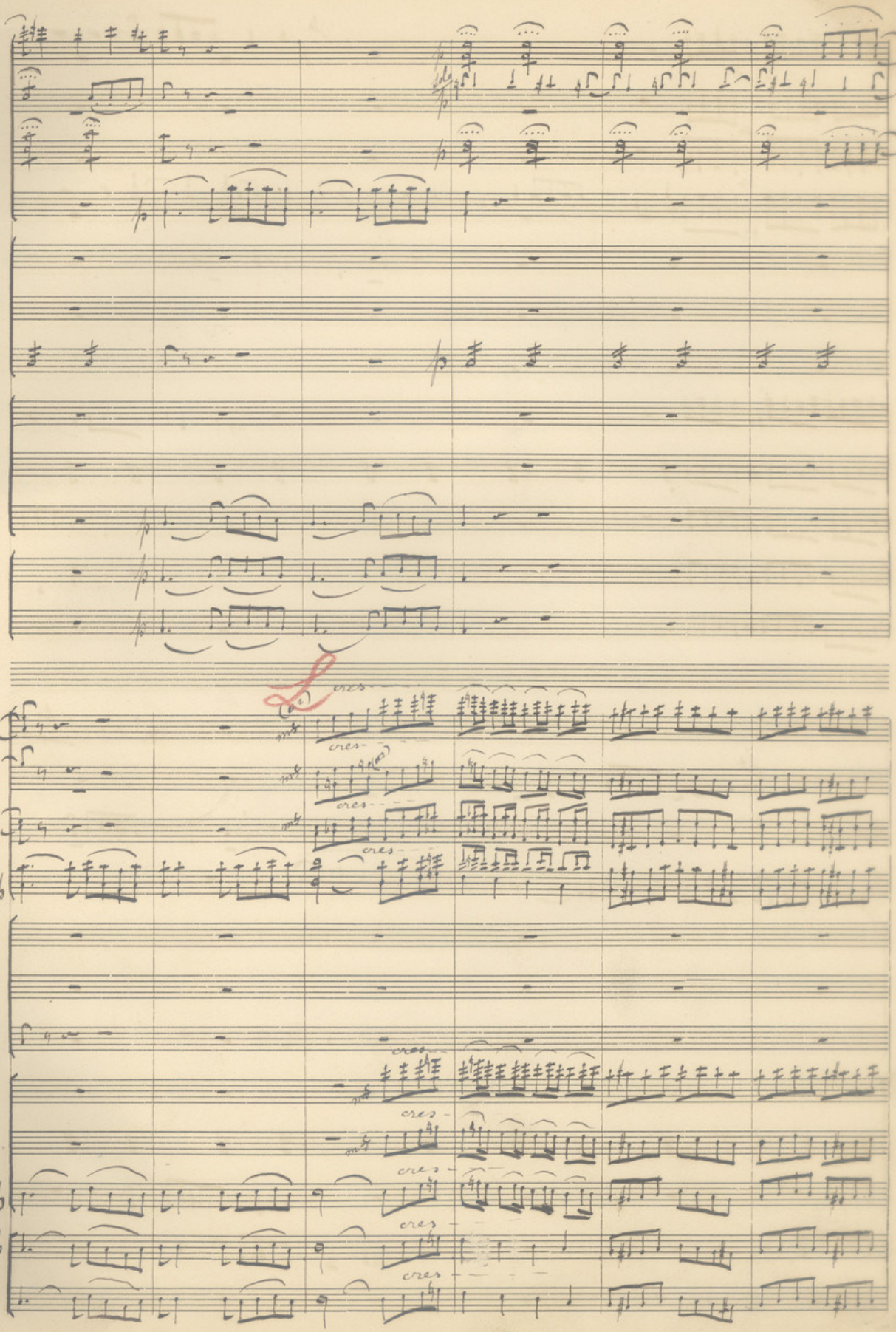

solo
p
dimin
pp
ppp
ppp
ppp
ppp

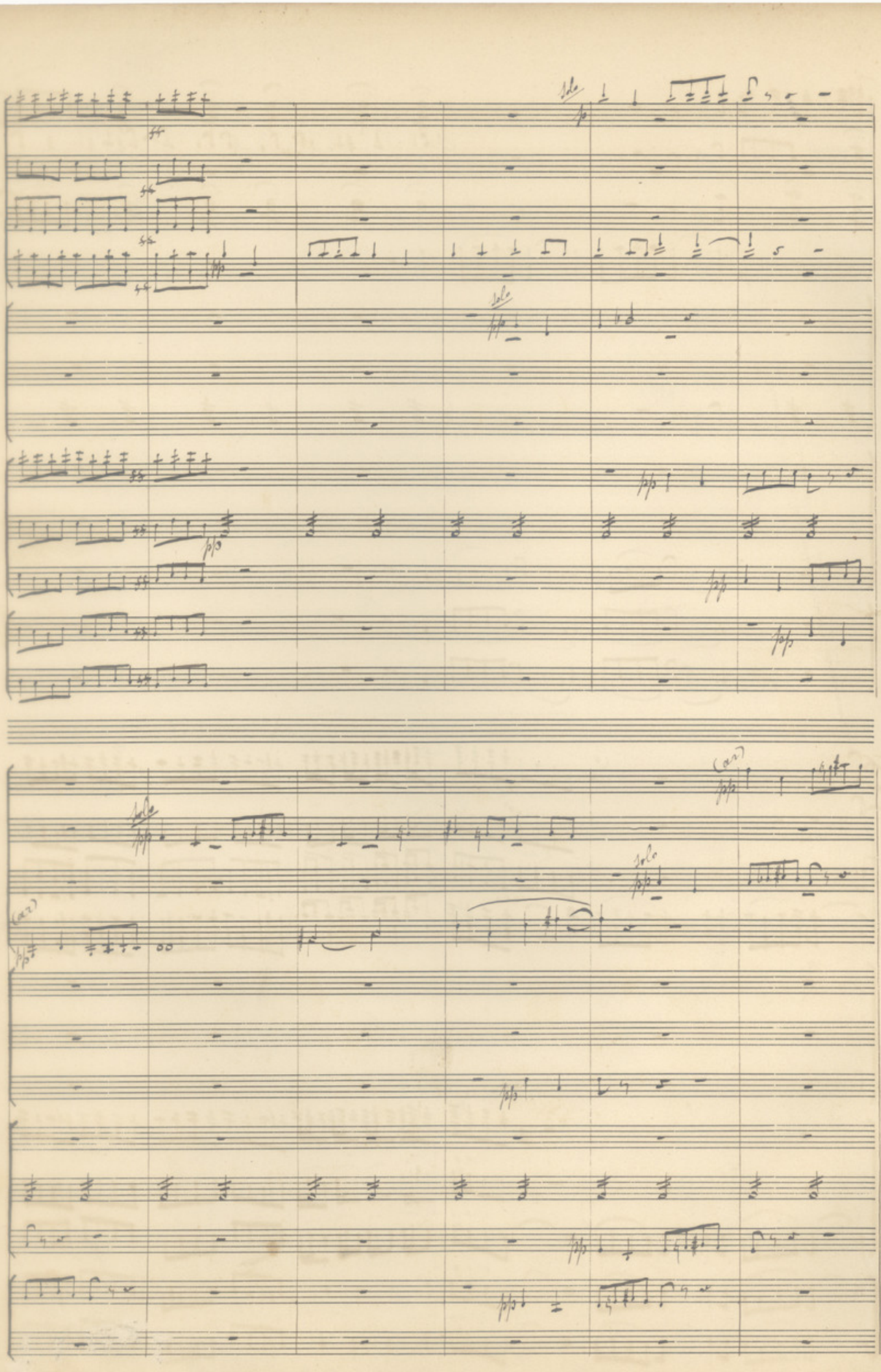


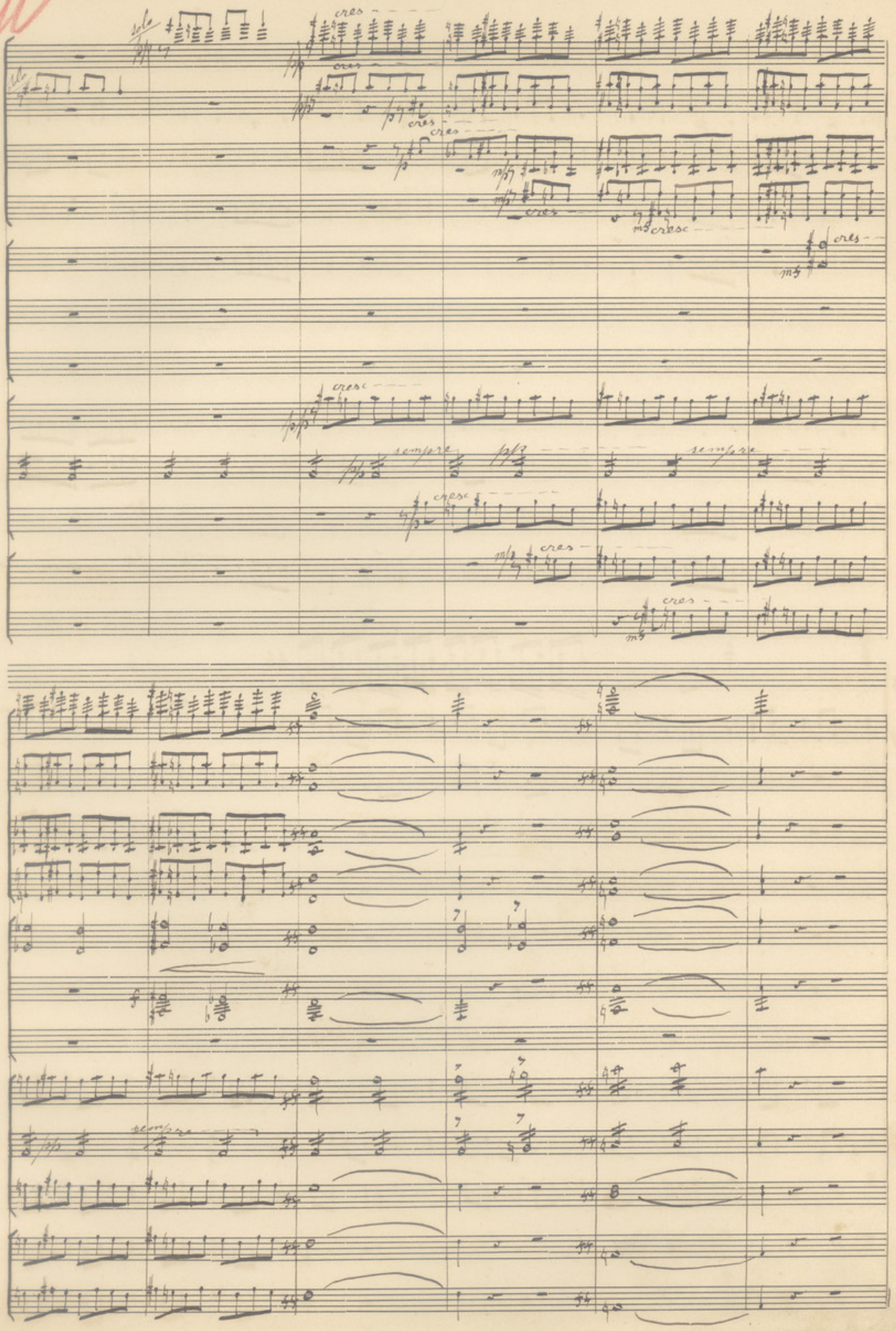


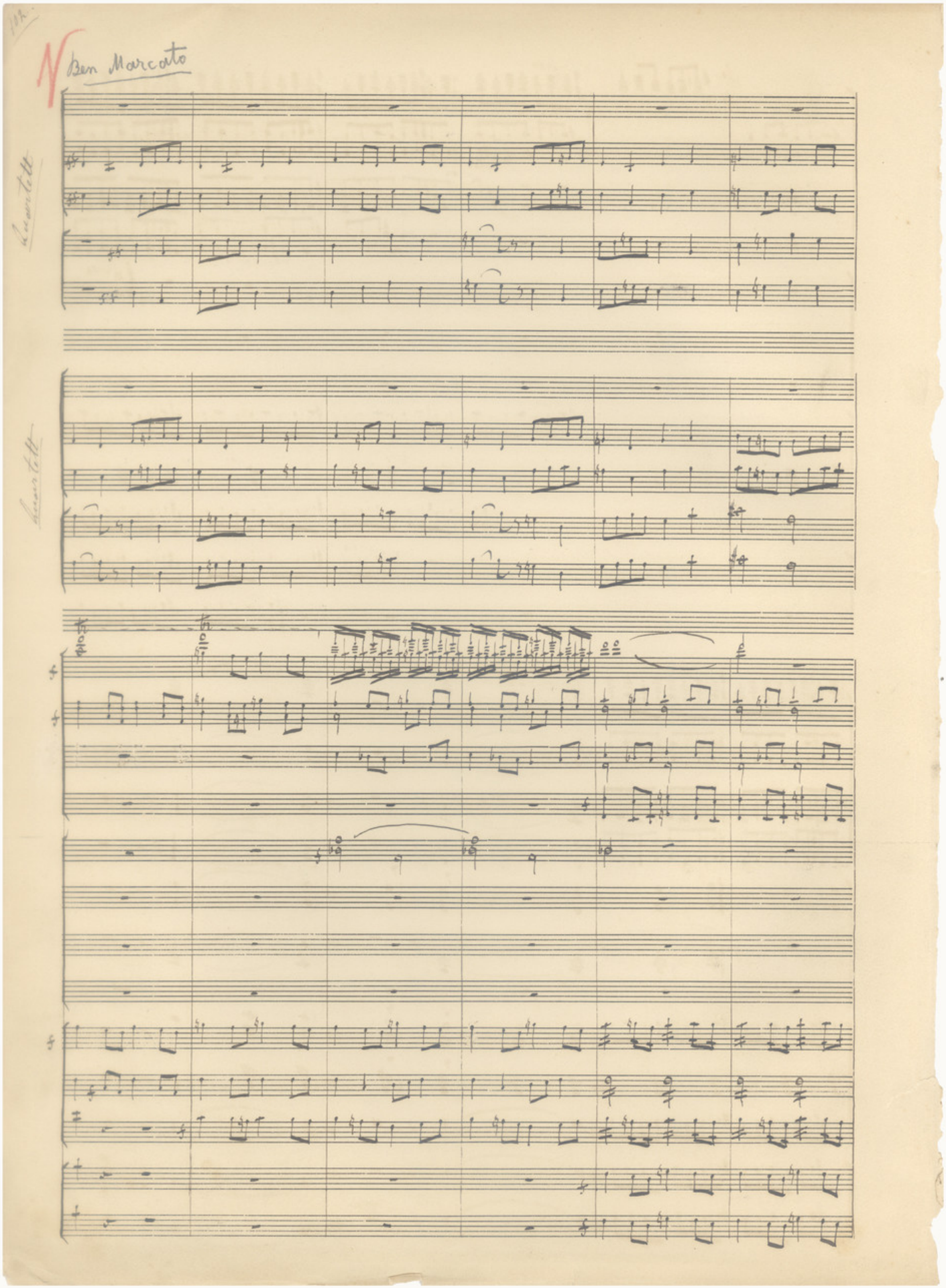

V. Celli
e Contrabassi
cresc
cresc
cresc
cresc
cresc

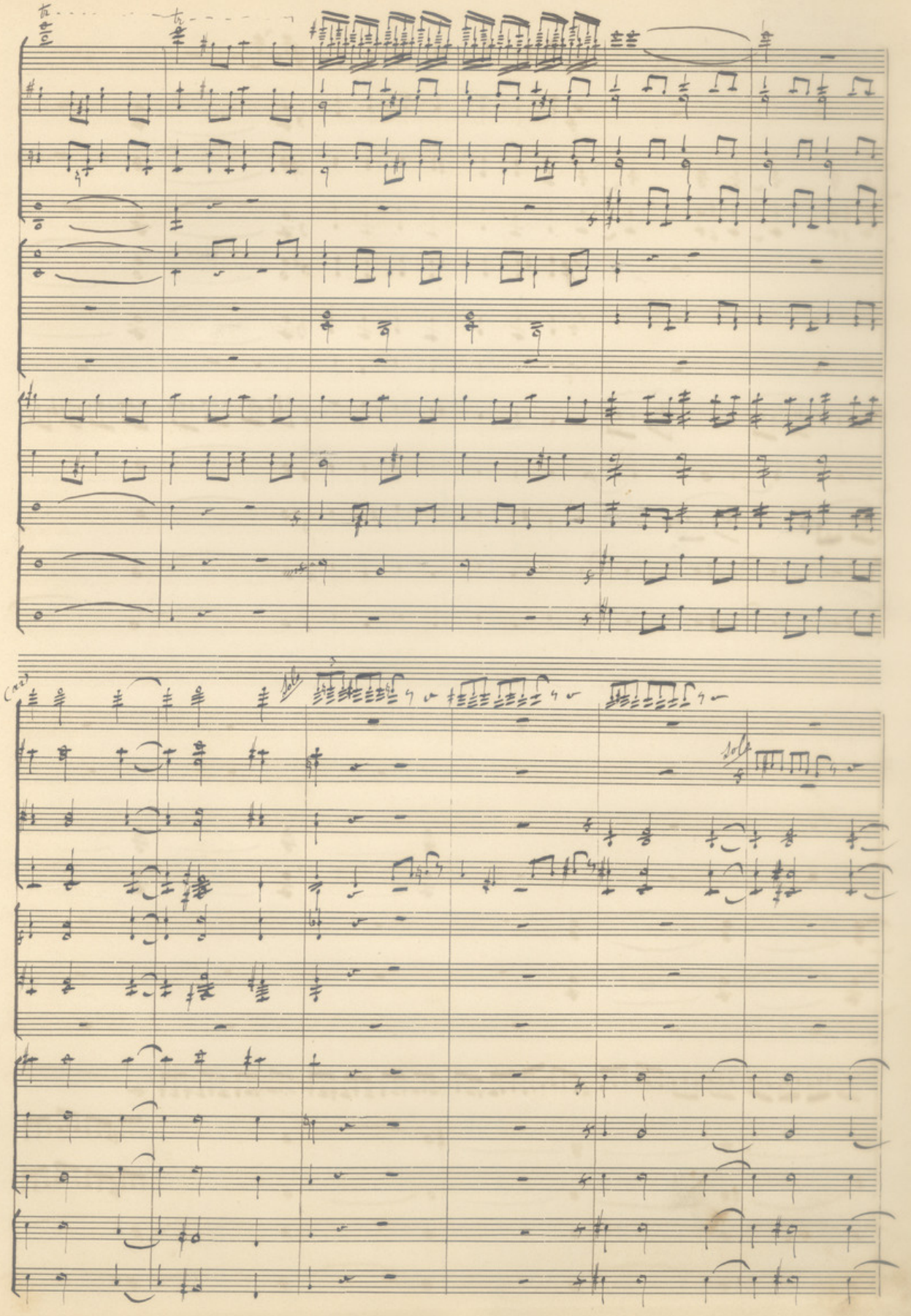

mit einer Hand

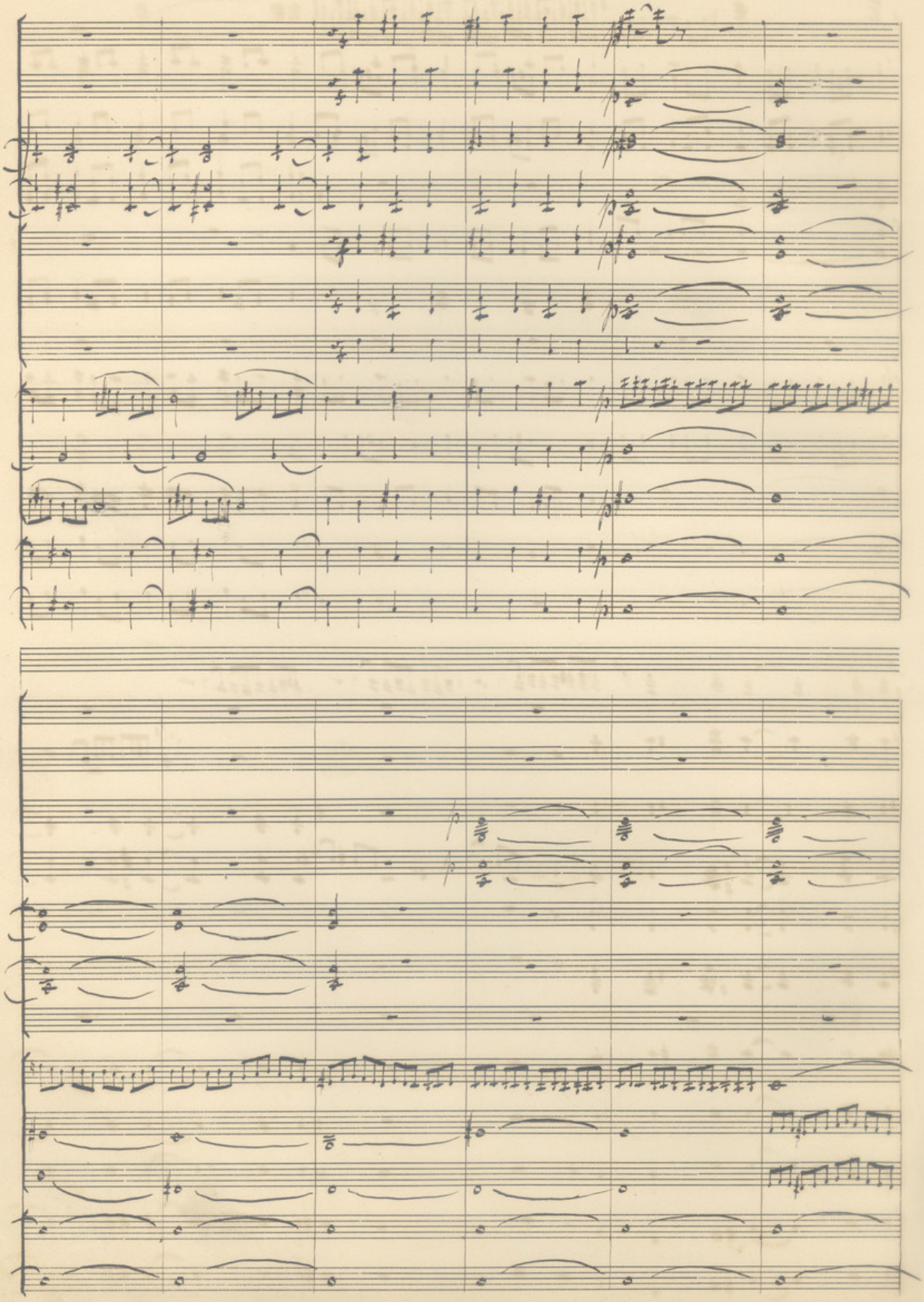

L
cres.
cres.
cres.
cres.
cres.
cres.
cres.
cres.
cres.
cres.

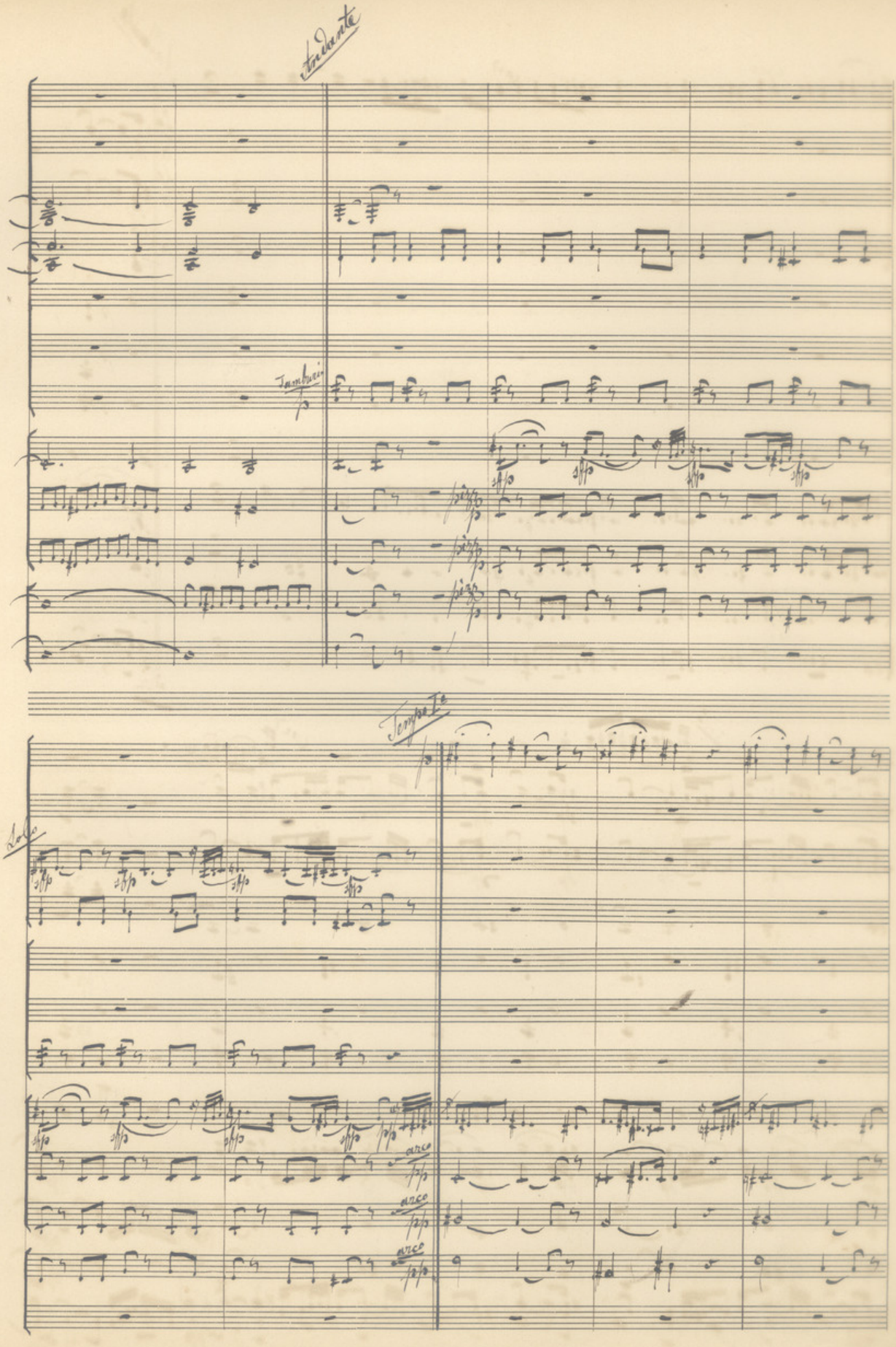

solo
p
pp
solo
pp
pp
pp
pp
solo
pp
(ar)
pp
solo
pp
(ar)
pp
pp
pp
pp

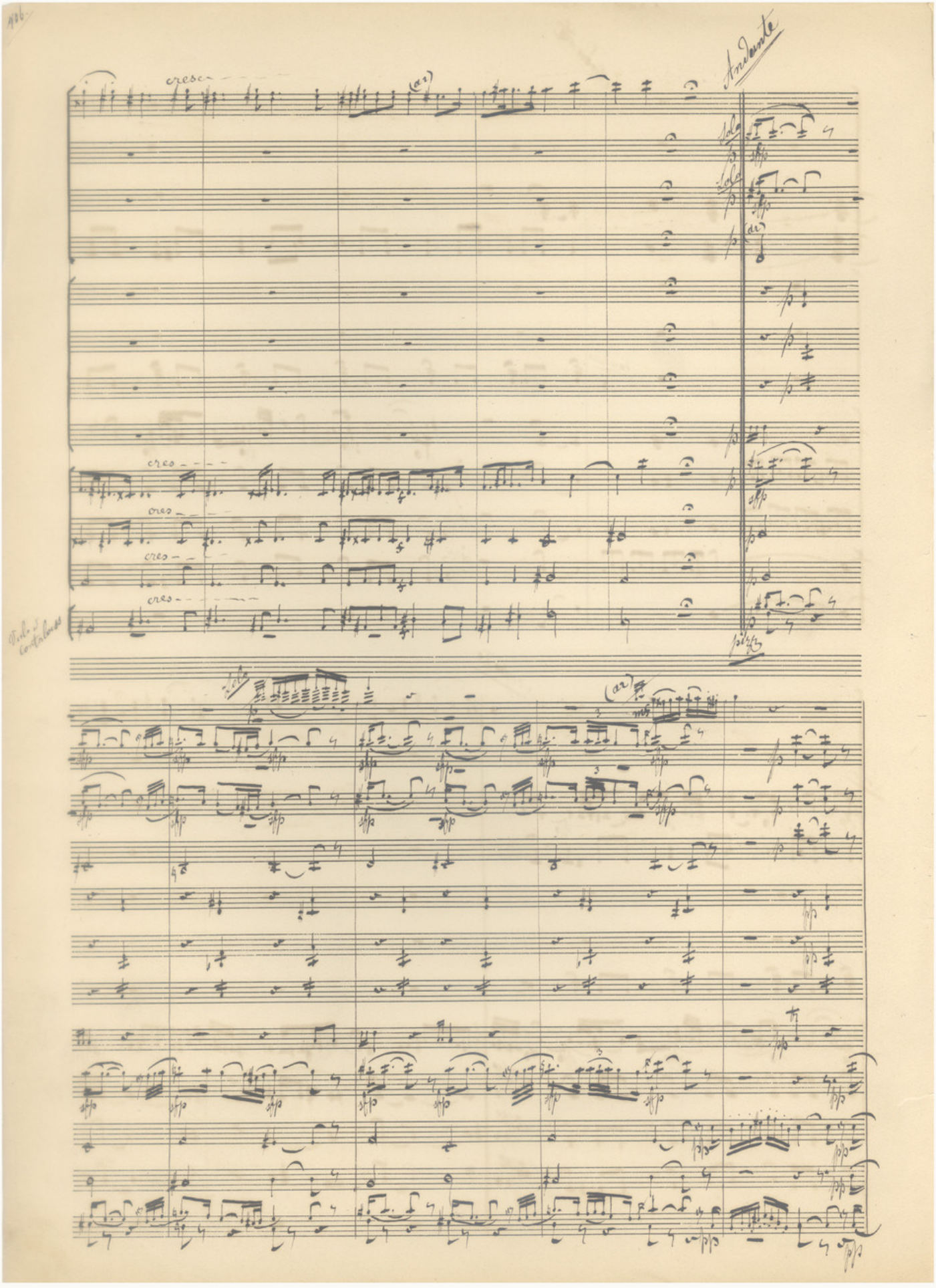

cres
sempre
cresc

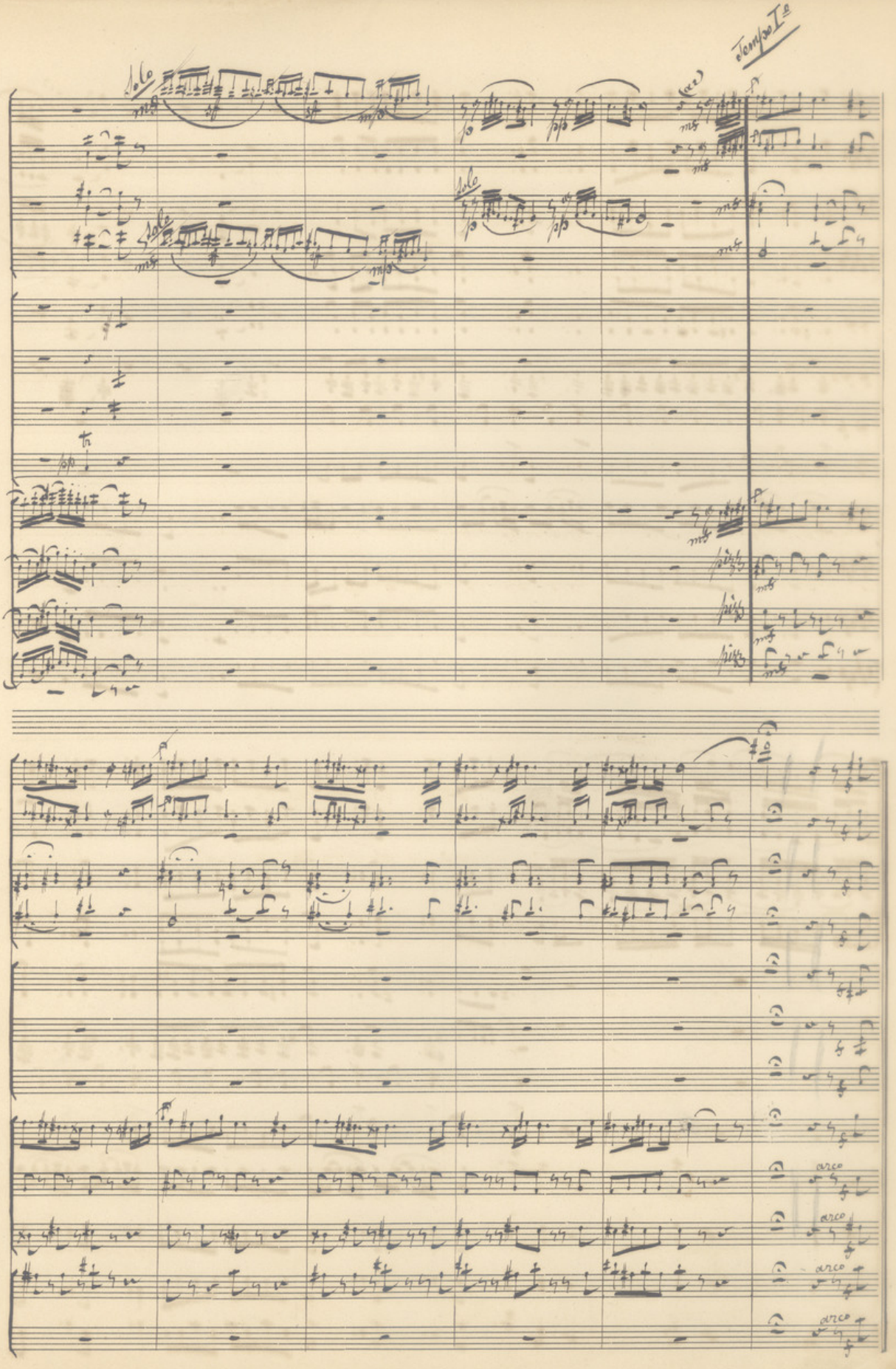

Ben Marcato

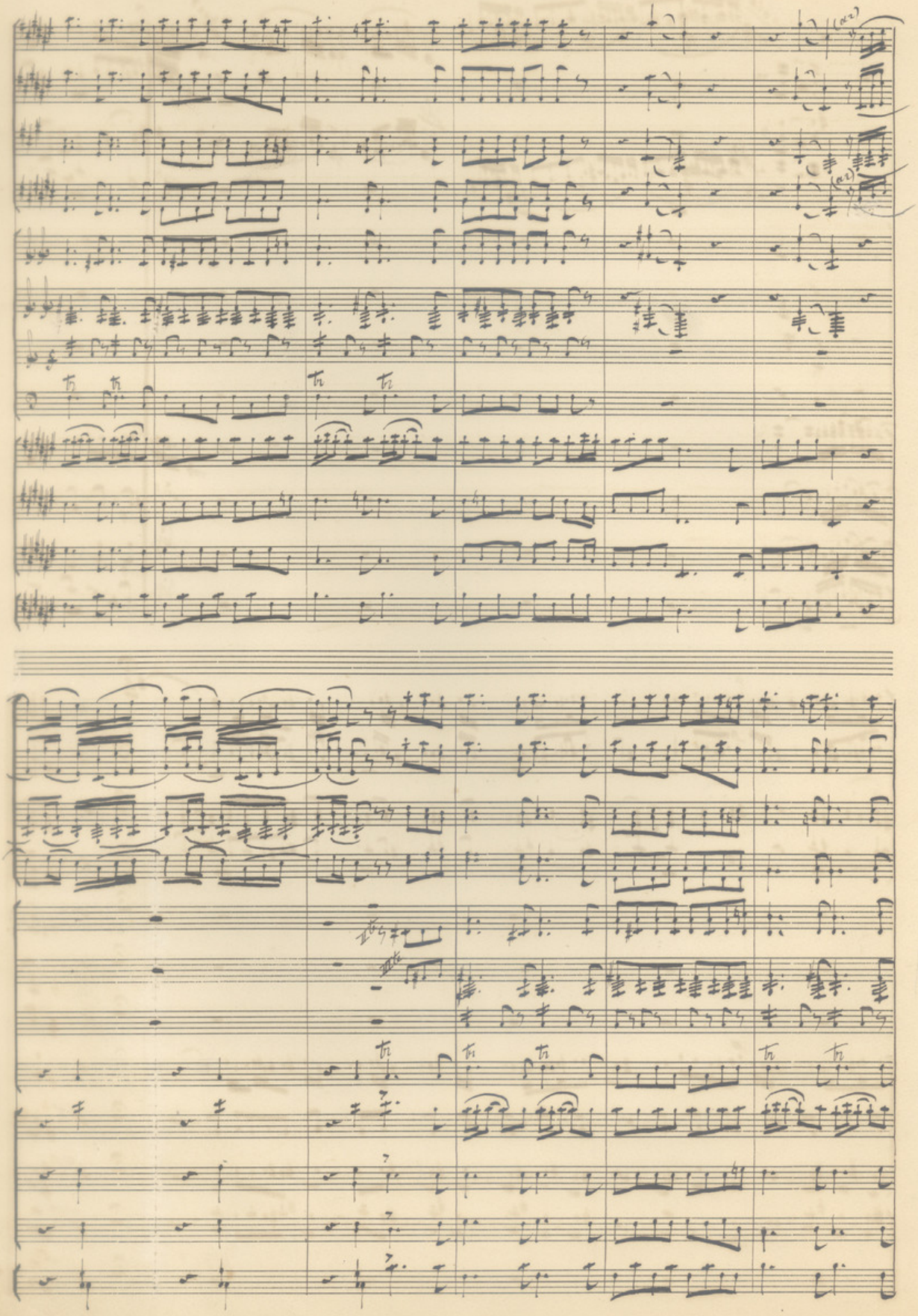


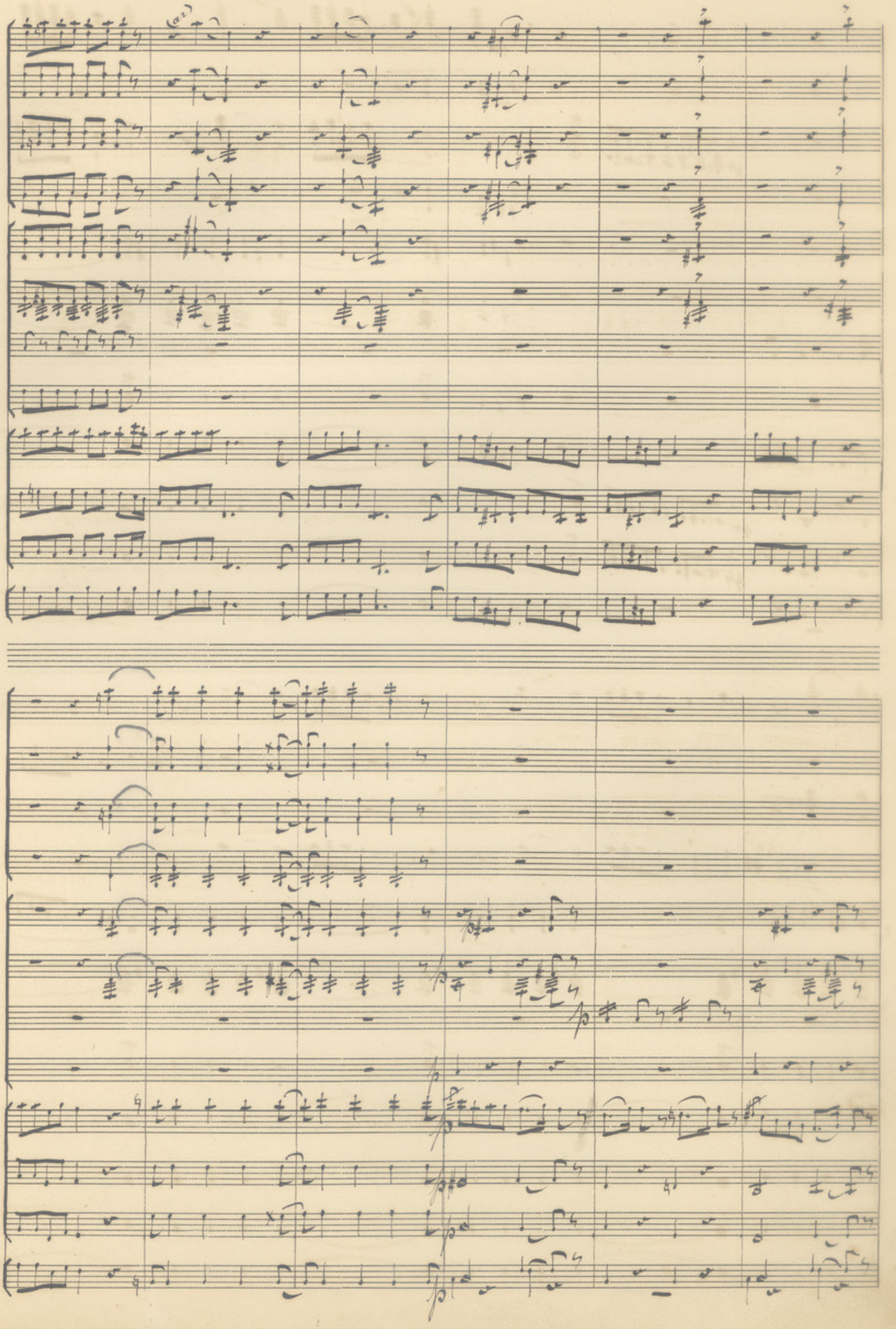


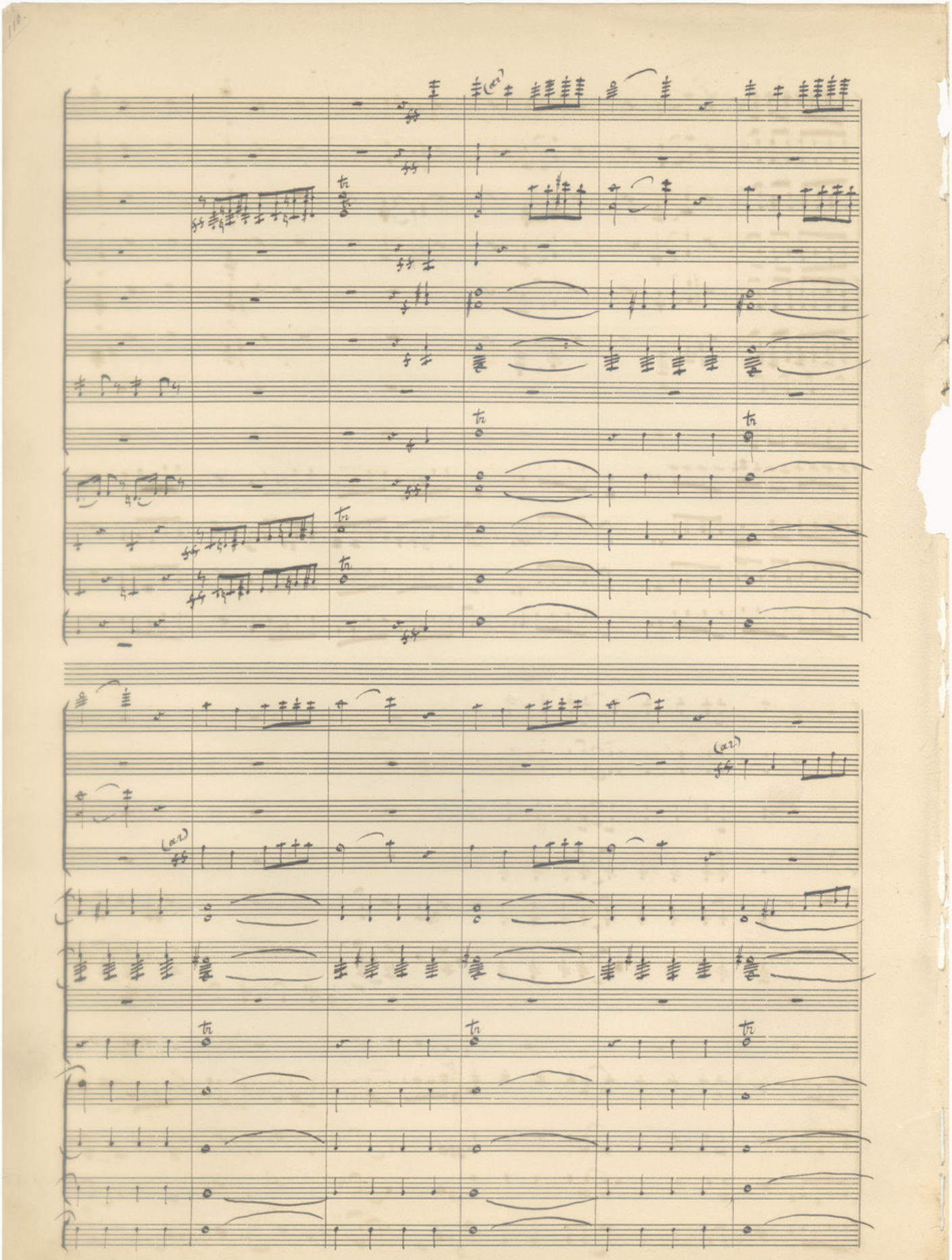

Andante
Tamburi
p
pizz
p
sfp
Tempo I°
p
Solo
sfp
pp
arco
pp

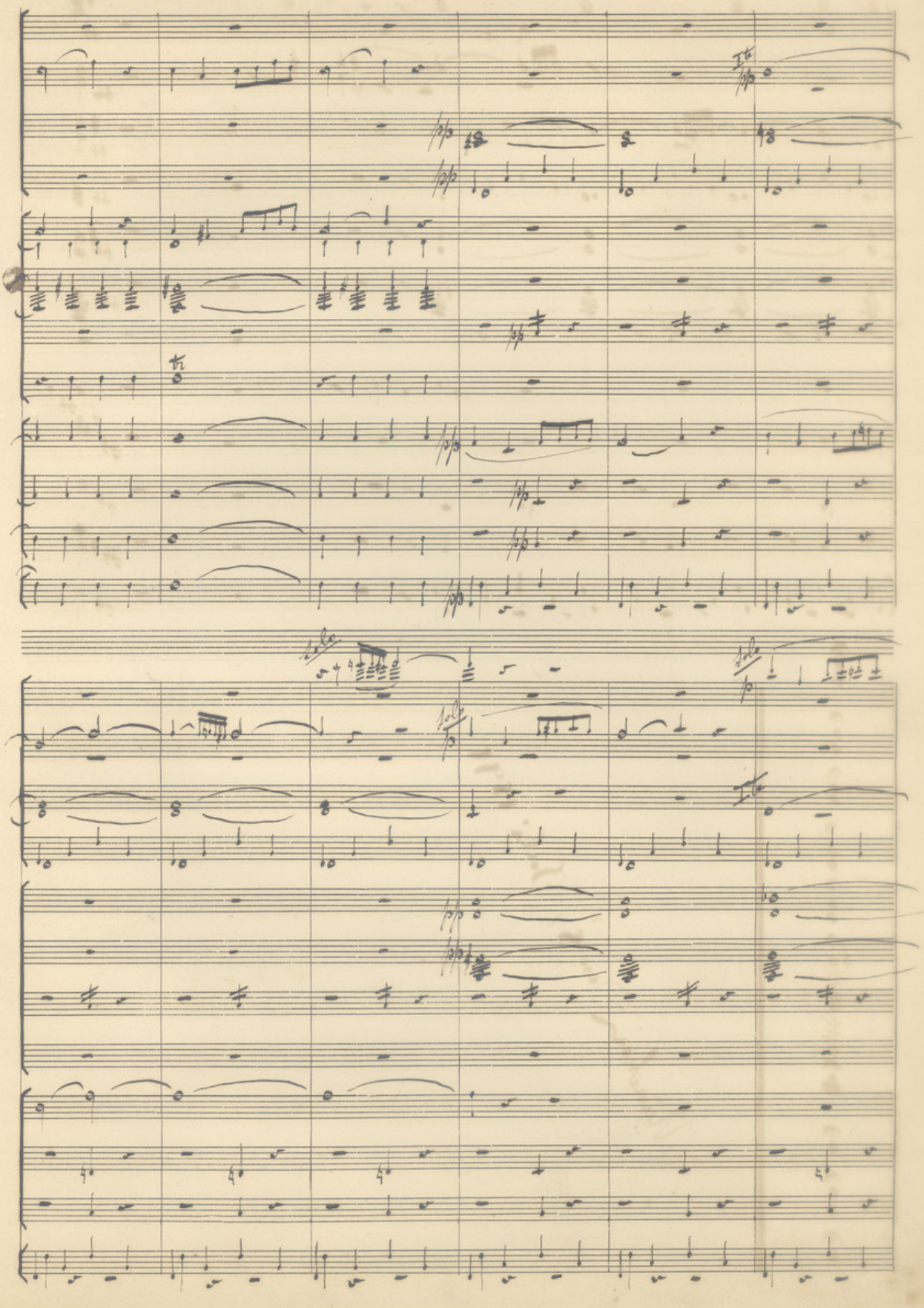

Andante
cresc
(ar)
Solo
p
sfp
cres
Violo & Contrabass
pizz
pp

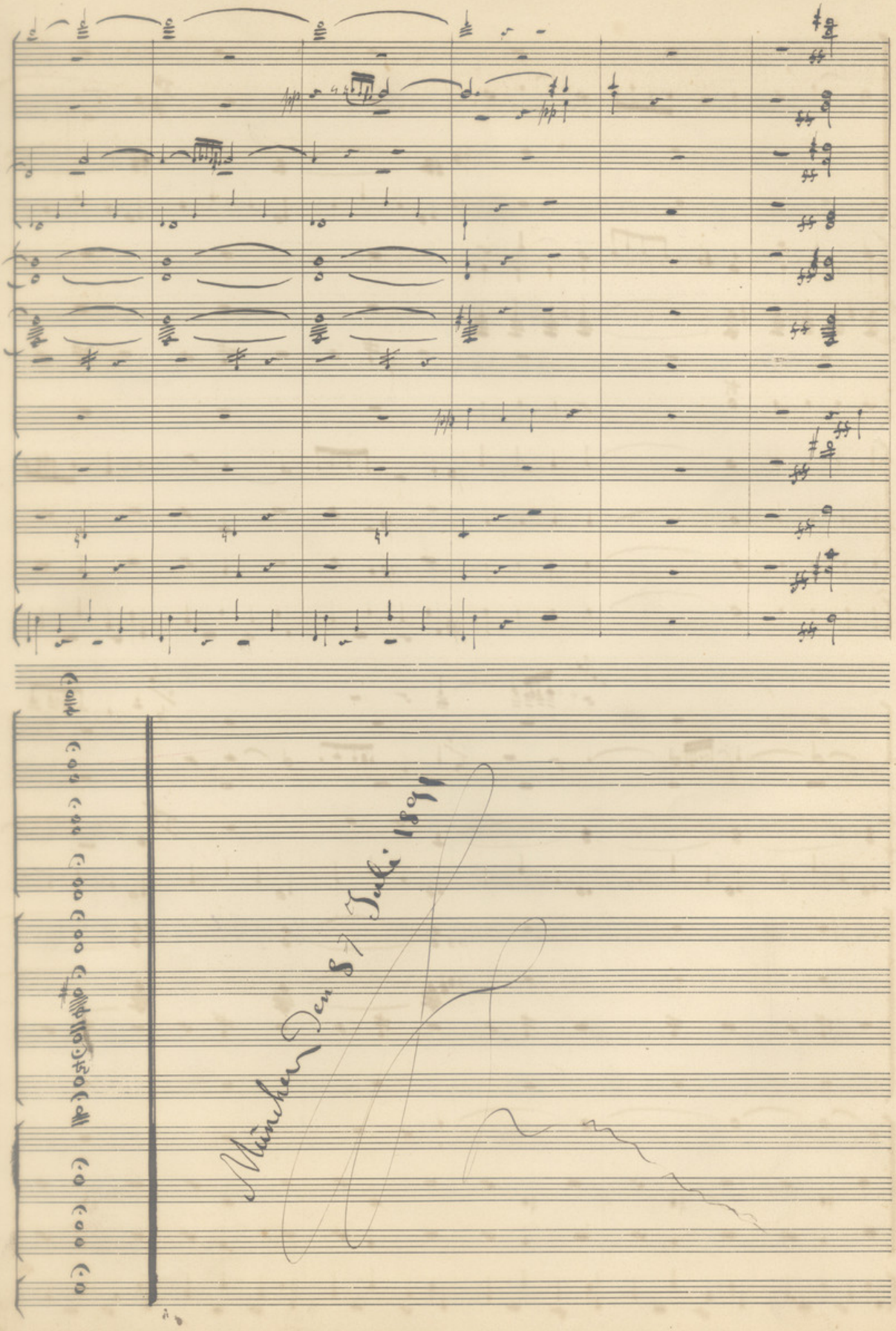

Tempo I°
solo
solo
arco
arco
arco










München Den 27 Juli 1891

Missa pro Defunctis

in S. Minore. (fortsetzung.

— . —

N. 11. Agnus Dei. Seit. 3.

Agnus Dei, qui tollis peccata mundi: dona eis requiem. —

N. 12. Communio. — „ 9.

Lux aeterna luceat eis, Domine: Cum sanctis tuis in aeternum: quia pius es. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Cum sanctis tuis in aeternam: quia pius es. —

— . —

Drei Heine's Lieder in Form einer Sonate Seit. 21.

Für Sopran mit Orchesterbegleitung.

— . —

Trauermarsch aus der As Dur Sonate instrumentirt für Bande 48.

— . —

Mozartina für kleines Orchester 57.

— . —

Ἀνώνη κ' Ἐρώδα. Τελραγωνος χορός 63.

Ἡ Παναγία τοῦ Τελεανοῦ. Τελράγωνος χορός 64.

— . —

Türkisches Lied. für kleines orchester 67.

— . —

Orientalische Ouverture für Orchester

aus Ganz originellen motiven. — Lit 75.

— . —

Spanische Serenenade. —

für orchester (Δευ μαρτηκε;). 113.

— . —

S. L. Lialios
Amalienstraße 74/0

MAX BULLINGER MÜNCHEN