

Seinem Freunde

HERRN EDUARD KLEIN

in Moskau

RESIGNATION

Geistliches Lied ohne Worte

für das

Violoncell

mit Begleitung des Orchesters

von

WILHELM FITZENHAGEN.

OP. 8.

Partitur $7\frac{1}{2}$ Ngr.
Mk. 75.

Orchesterstimmen 15 Ngr.
Mk. 150.

Eigentum der Verleger.

Leipzig Breitkopf & Härtel

Eingetragen in das Vereinsarchiv.

Ent^l Rat Hall.

13483 u. 13484.

V. DURDILLY & C^{IE}

41^{bis} Boulevard Haussmann, PARIS

RESIGNATION.*)**Ein geistliches Lied ohne Worte.**

Sehr langsam und feierlich.

SOLO.

W. Fitzenhagen, Op.8.

Flauto. *mf* *f* *mf*

Oboe. *f* *mf*

Clarinetto I e II
in B. *p* *mf* *p*

Fagotto I e II. *p*

Corni in Es.

Violoncello Solo.

Violoncello I e II.

Contrebass.

*) Der Bass ist in diesem Stück anders zu stimmen als gewöhnlich. Die E Saite muss einen halben Ton tiefer in Es gestimmt sein, so dass alle Töne auf der E Saite gespielt, einen halben Ton tiefer klingen. Zu Beispiel: „Fis gleich F, - Gis gleich G, - A gleich As!“

1.80
Antennae
Sticks

SOLO.

mf *pp*

mf *pp*

dim. *pp* SOLO. *mf* *p* *fz*

dim. SOLO. *mf* *p* *fz*

SOLO.

mf *f* *fz*

pp *cresc.* *mf* *p*

pp *cresc.* *mf* *p* *p*

p *p* *cresc.* *mf* *p* *fz*

p *cresc.* *fz* *p*

p *cresc.* *mf* *p*

p *cresc.* *fz* *p*

pp *cresc.* *mf* *p* SOLO.

pp *cresc.* *mf* *p*

espress. SOLO. *mf* *pp* *f* *dim.* *pp*

SOLO. *espress.* *p*

f *p* *pp*

mf *p* *dim.* *pp*

mf *p* *dim.* *pp*

SOLO. *rall.* *p*

SOLO. *p*

SOLO. *mf* *p* *rall.*

mf *pp* *1.* *mf* *pp* *cresc.*

mf *pp* *rall.*

f *pp* *f* *pp* *cresc.* *rall.*

pp *mf* *pp* *cresc.*

mf *rall.* *p*

TUTTI.
a tempo

First system of musical notation. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The first staff begins with the marking *dolce* and *cresc.*, followed by dynamics *f*, *mf*, and *mf*. The second staff begins with *cresc.* and dynamics *f* and *mf*. The third staff begins with *mf* and *p*. The fourth staff begins with *pp* and *p*. The fifth staff begins with *dim.* and *dim.*. The system concludes with a first ending bracket labeled "1." and a *dim.* marking.

Second system of musical notation, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The top staff begins with *a tempo* and *p*. The second staff begins with *pp*. The third staff begins with *pp*. The fourth staff begins with *pp*. The system concludes with a *pp* marking.

Third system of musical notation, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The top staff begins with *a tempo* and *SOLO.*, followed by *pp*. The second staff begins with *pp*. The third staff begins with *pp* and *SOLO.*, followed by *pp*, *cresc.*, *mf*, *p*, *f*, and *p*. The fourth staff begins with *pp* and *cresc.*, followed by *mf*, *p*, *f*, and *p*. The fifth staff begins with *SOLO.*, *mf*, *f*, and *f*. The sixth staff begins with *pp*, *cresc.*, *mf*, *p*, and *p > pp*. The system concludes with a *pp* marking and the number "13483".

Musical score for the first system, measures 1-4. The score is in 2/4 time with a key signature of two flats. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings such as *p*, *mf*, *f*, *fz*, and *mf*. The right hand part includes dynamic markings such as *mf*, *p*, *f*, and *mf*. The left hand part includes dynamic markings such as *mf*, *p*, *mf*, *p*, and *mf*.

Musical score for the second system, measures 5-8. The score is in 2/4 time with a key signature of two flats. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings such as *pp*, *p*, *dim.*, and *pp*. The right hand part includes dynamic markings such as *pp*, *f*, *dim.*, *pp*, *SOLO.*, *espress.*, *mf*, and *pp*. The left hand part includes dynamic markings such as *pp*, *SOLO.*, *mf*, and *pp*. The word *SOLO.* is written above the right hand part in measures 5, 6, and 8. The word *espress.* is written above the right hand part in measure 5. The word *dim.* is written below the right hand part in measure 6. The word *pp* is written below the right hand part in measures 5, 6, and 8. The word *SOLO.* is written below the left hand part in measures 6 and 8. The word *mf* is written below the left hand part in measure 7. The word *pp* is written below the left hand part in measure 8.

Musical score system 1, measures 1-8. The system includes a vocal line and piano accompaniment. Dynamics include *mf*, *p*, *f*, *pp*, and *cresc.*. The piano part features a prominent bass line with chords and moving lines.

Musical score system 2, measures 9-16. This system includes tempo markings *rall.* and *a tempo*, and dynamic markings *p*, *f*, *pp*, *dim.*, and *ppp*. A *SOLO.* section is indicated for the vocal line starting in measure 12. The piano accompaniment continues with complex textures and dynamics.

36970

Partituren

im Verlag von Breitkopf & Härtel in Leipzig.

Symphonien für Orchester.

	<i>Fl.</i>	<i>Op.</i>		<i>Fl.</i>	<i>Op.</i>
Bach, C. Ph. Em., No. 1. D dur in 8.	1	—	Liszt, Fr. , Symphonische Dichtungen in 8.	—	—
Bargiel, W. , Op. 30. C dur	5	—	No. 3. Les Préludes (nach Lamartine)	2	15
Beethoven, L. van , No. 1. C dur. Op. 21.	1	6	- 4. Orphée	1	—
No. 2. D dur.	1	21	- 5. Prométhée	2	—
- 3. Es dur.	2	15	- 6. Mazeppa (nach V. Hugo)	3	—
- 4. B dur.	2	3	- 7. Fest-Klänge	2	15
- 5. C moll.	2	18	- 8. Héroïde fuëbre	1	15
- 6. F dur.	2	6	- 9. Huggaria	3	15
- 7. A dur.	2	12	- 10. Hamlet	1	5
- 8. F dur.	1	21	- 11. Hunnenschlacht (nach Kaulbach)	1	—
- 9. D moll.	7	—	- 12. Die Ideale (nach Schiller)	2	0
Brahms, J. , Serenade. Op. 11. D dur.	5	15	Anhang. Varianten zu No. 7. Festklänge. —	—	—
Ellerton, J. L. , No. 3. D moll. (Waldsymphonie). Op. 120 in 8.	4	—	Kürzungen und Errata	1	—1
Gade, Niels W. , No. 2. E dur. Op. 10. in 8.	5	—	Symphonie zu Dante's Divina Commedia. in 8.	5	155
No. 3. A moll. Op. 15. in 8.	5	—	Mendelssohn Bartholdy, Felix , No. 2. B dur (Symphonie - Cantate. Lobge-	12	—
- 5. D moll. Op. 25. in 8.	5	—	sang.) Op. 52. gr. 4	5	15
- 7. F dur. Op. 45. in 8.	6	—	- 3. A moll. Op. 56. in 8.	4	15
Gouvy, Th. , No. 2. F dur. Op. 12. in 8.	3	6	- 4. A dur. Op. 90. in 8.	4	15
Haydn, Joseph , No. 1. Es dur. in 8.	1	10	Mozart, W. A. , No. 1. D dur (Ohne Menuett). in 8.	1	10
No. 2. D dur. in 8.	1	10	No. 2. G moll. in 8.	1	10
- 3. Es dur (Mit dem Paukenschlage) in 8.	1	10	- 3. Es dur. in 8.	1	10
- 4. D dur. in 8.	1	10	- 4. C dur (Mit der Fuge) in 8.	1	15
- 5. D dur. in 8.	1	10	- 5. D dur. in 8.	1	10
- 6. G dur. in 8.	1	10	- 6. C dur. in 8.	1	10
- 7. C dur. in 8.	1	10	- 7. D dur. in 8.	1	10
- 8. B dur. in 8.	1	10	- 8. D dur. in 8.	1	15
- 9. C moll. in 8.	1	10	- 9. D dur. in 8.	1	10
- 10. D dur. in 8.	1	10	- 10. C dur. in 8.	1	10
- 11. G dur (Militair) in 8.	1	10	- 11. B dur. in 8.	1	10
- 12. B dur. in 8.	1	10	- 12. G dur. in 8.	1	—
- 13. G dur	1	10	Reinecke, Op. 79. A dur.	4	—
- 14. D dur	1	10	Reinthal, Op. 12. D dur.	n.	5
Dieselben. Erster Band. No. 1—6. Roth cartonnirt. n.	3	—	Rietz, Julius , No. 3. Es dur. in 8.	5	—
Zweiter Band. No. 7—12. Roth cartonnirt	3	15	Schubert, Franz , No. 1. C dur. in 8.	10	—
Liszt, Fr. , Symphonische Dichtungen in 8. No. 1. Ce qu'on entend sur la montagne (nach V. Hugo)	4	—	Schumann, Robert , No. 1. B dur. in 8.	5	—
- 2. Tasso. Lamento e Trionfo	2	—	No. 4. D moll. in 8.	4	—
			Street, Joseph , No. 1. Es dur. in 8. Op. 4.	6	—
			No. 2. D dur. in 8. Op. 14.	7	20
			Veit, H. , E moll. Op. 49. in 8.	5	—

Ouverturen für Orchester.

Bargiel, W. , Op. 16. Prometheus.	2	—	Mendelssohn Bartholdy, Felix , Vier Concert-Ouverturen.	—	—
Beethoven, L. van , No. 1. Coriolan. C moll. Op. 62.	1	3	No. 1. E dur. Zum Sommernachtstraum. Op. 21. in 8.	2	—
- 2. Leonore (Fidelio). No. 1. C dur. Op. 138.	1	6	- 2. H moll. Zur Fingalshöhle. Op. 24. in 8.	1	10
- 3. Leonore (Fidelio). No. 2. C dur. Op. 72.	1	18	- 3. D dur. Zur Meerestille und glückliche Fahrt. Op. 27. in 8.	1	20
- 4. Leonore (Fidelio). No. 3. C dur. Op. 72.	1	21	- 4. F dur. Zum Mährchen von der schönen Melusine. Op. 32. in 8.	1	20
- 5. C dur. Op. 115.	1	3	Zu Athalia. Op. 74. in 4.	2	—
- 6. König Stephan. Es dur. Op. 117.	1	—	Zu Heimkehr aus der Fremde. Op. 89. in 4.	1	10
- 7. C dur. Op. 124.	1	12	Ouvert. in C dur (Trompeten-Ouverture), comp. im Jahre 1826. No. 30 der nachgelassenen Werke zweite Folge	2	—
- 8. Prometheus. C dur. Op. 43.	—	27	Reinecke, C. , Ouverture zu Calderon's Dame Kobold. Op. 51. in 8.	1	15
- 9. Fidelio (Leonore), E dur. Op. 72.	1	—	Ouverture zu König Manfred	2	—
- 10. Egmont. F moll. Op. 84.	—	27	Schumann, Robert , Zu Manfred. Op. 115. in 8.	2	—
- 11. Ruinen v. Athen. G dur. Op. 113.	—	24	Street, J. , Ouvert. zu Shakespeare's „Die beiden Veroneser“. Op. 8. in 8.	1	20
Cherubini, L. , No. 1. Ali Baba. in 8.	1	10	Taubert, Der Sturm. Op. 134.	2	—
No. 2. Abenceragen. in 8.	1	10	Vierling, G. , Ouvert. zu Kleist's Drama „Die Her- mannschlacht“. Op. 31	2	—
- 3. Medea. in 8.	1	10	Wagner, R. , Vorspiel zu Tristan und Isolde	—	25
- 4. Der Wasserträger. in 8.	1	10	Vorspiel zu der Oper Lohengrin	—	20
- 5. Elise. in 8.	1	10	— Eine Faustouverture. in 8.	2	—
- 6. Faniska. in 8.	1	10			
- 7. Lodoiska. in 8.	1	10			
- 8. Anacreon. in 8.	1	10			
- 9. Der portugiesische Gasthof. in 8.	1	10			
Gade, Niels W. , Ouverture A moll (Nachklänge v. Ossian) in 8.	1	15			
Op. 37. Hamlet. C moll. in 8.	1	20			

Diverse.

Brahms, J. , Op. 11. Serenade. D dur. f. Orch. in 8.	5	15	Mendelssohn Bartholdy, Felix , Musik z. Sommernachtstraum. Daraus einzeln: Scherzo. G moll	—	25
Lumbye, H. C. , Der Traum des Savoyarden. Phantasie für Orch. in 8.	2	—	Noturno. E dur	—	15
Mendelssohn Bartholdy, Felix , Op. 44. No. 1. Quartett. D dur. f. 2 V., A. u. B. in 8.	1	5	Hochzeitsmarsch	—	20
- 44. No. 2. Quartett. E moll. f. 2 V., A. u. B. in 8.	1	5	Kriegsmarsch der Priester aus Athalia	—	20
- 44. No. 3. Quartett. Es dur. f. 2 V., A. u. B. in 8.	1	5	Mozart, W. A. , Quintett. Es dur. f. Horn, V., 2 A. u. B. in 8.	—	20
- 64. Concert. E moll. f. V. u. Orch. in 8.	4	20	Serenade. B dur. f. 2 Ob., 2 Cl., 2 Basseth., 2 Fag., 4 Waldh. u. Cigarr. in 8.	3	20
- 80. Quartett. F moll. f. 2 V., A. u. B. in 8.	1	5	Schumann, R. , Op. 41. No. 1. Quartett. A moll. f. 2 V., A. u. B. in 8.	1	—
- 81. Quartett. E dur. f. 2 V., A. u. B. in 8.	1	—	Op. 41. No. 2. Quartett. F dur. f. 2 V., A. u. B. in 8.	1	—
- 87. Quintett. B dur. f. 2 V., 2 A. u. B. in 8.	1	15	Op. 41. No. 3. Quartett. A dur. f. 2 V., A. u. B. in 8.	1	—
			Wagner, R. , Vorspiel aus Tristan u. Isolde f. Orch.	—	25