



**MENDELSSOHN'S
WERKE.**

Serie 7.

Für Blasinstrumente.

Partitur.

No. 29^a Trauermarsch. Op. 103 in Am.

» 30 u. 31. Zwei Concertstücke für Clarinette und Bassethorn mit
Begleitung des Pianoforte. Op. 113 u. Op. 114.

LEIPZIG, BREITKOPF & HÄRTEL.

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MENDELSSOHN'S WERKE.

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14	— „ Ruy Blas. Op. 95. in Cm.	31	Zwei Concertstücke für Clarinette u. Bassethorn mit Begl. des Pianof. Nr. 2. Op. 114. in Dm.	50	Capriccio. Op. 5. in Fism.
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		38	Erstes Quartett für Pfte, Violine, Bratsche und Violoncell Op. 1. in Cm.	65	Variationen. Op. 82. in Es.
				66	Variationen. Op. 83. in B.
					Band III.
				67	3. Präludien u. 3 Etuden. Op. 104.
				68	Sonate. Op. 105. in Gm.

Felix Mendelssohn Bartholdy's Werke.

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VON JULIUS RIETZ.

Mit Genehmigung der Originalverleger

Serie 7. Für Blasinstrumente.

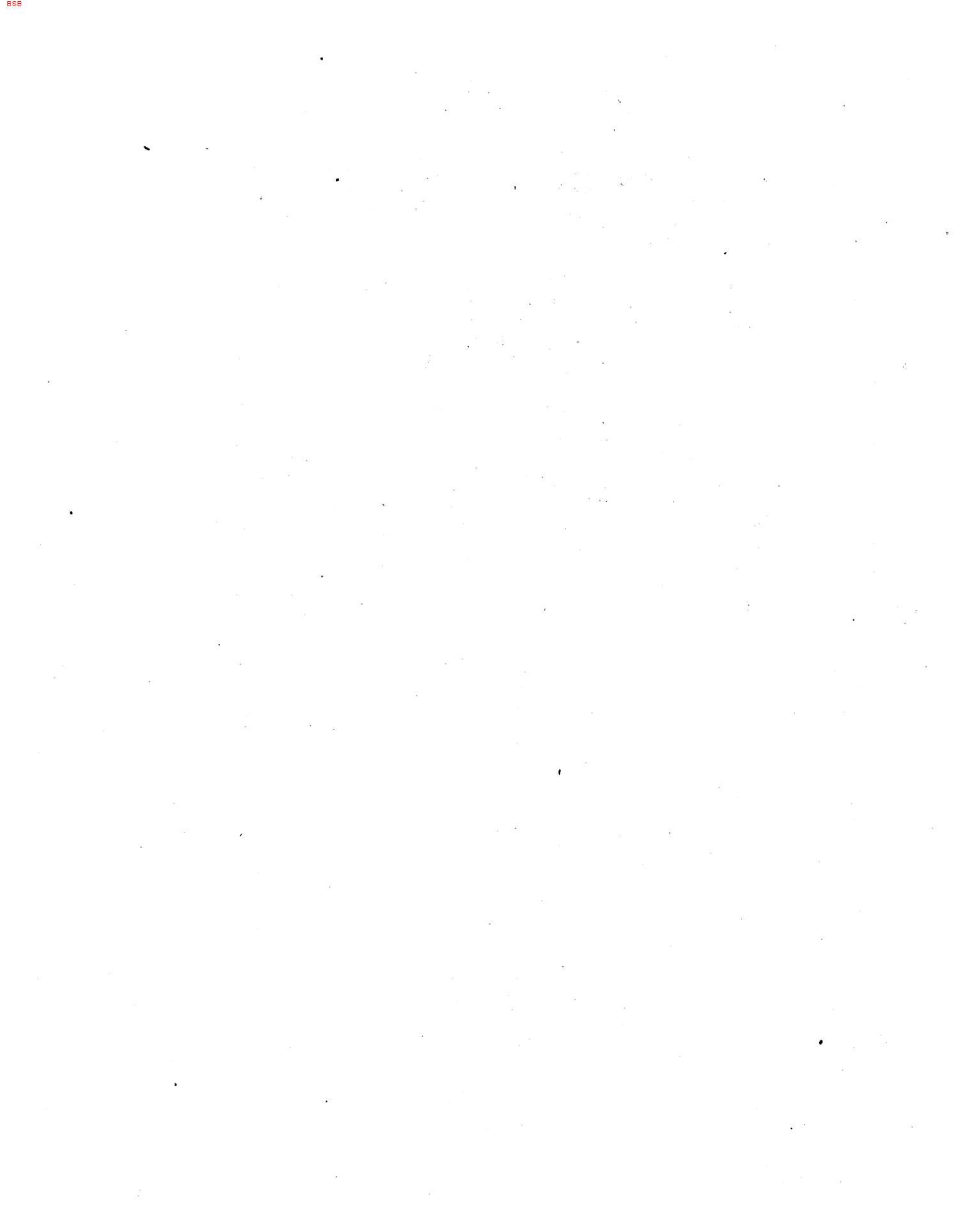
PARTITUR.

- | | | |
|-----------------|--|--------|
| 29. | Ouverture. Op. 24. | in C. |
| 29 ^a | Trauermarsch. Op. 103. | in Am. |
| 30. | Zwei Concertstücke für Clarinette und Bassethorn mit Begleitung des
Pianoforte. N ^o 1. Op. 113. | in Fm. |
| 31. | Zwei Concertstücke für Clarinette und Bassethorn mit Begleitung des
Pianoforte. N ^o 2. Op. 114. | in Dm. |

N^o 29^a Trauermarsch. Op. 103 in Am.

N^o 30 u. 31. Zwei Concertstücke. Op. 113 und 114 in Fm. u. Dm.

Leipzig, Verlag von Breitkopf & Härtel.



TRAUER-MARSCH

für Harmoniemusik

Mendelssohns Werke.

von

Serie 7. N^o 29^a

FELIX MENDELSSOHN BARTHOLDY.

Zum Begräbniss Norbert Burgmüllers.

Op. 103.

Marcia funebre.

Flauto.

Oboi.

Clarinetti in F.

Clarinetti in C.

Corni di Bassetto.

Fagotti.

Corni in E.

Corni in C.

Trombe in C.

Tromboni Alto e Tenore.

Trombone Basso.

Contrafagotto e Corno di Basso.

The first system of the musical score consists of ten staves. The top staff is a single treble clef line. The next two staves are a grand staff (treble and bass clefs). The next two staves are another grand staff. The bottom two staves are a grand staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* and *f*. The system concludes with a double bar line.

The second system of the musical score consists of ten staves, continuing from the first system. It features similar complex rhythmic patterns and dynamic markings, including *p*, *f*, and *ff*. The notation includes various note values, rests, and articulation marks. The system concludes with a double bar line.



Musical score system 1, featuring multiple staves with complex notation, including dynamic markings such as *cresc.*, *ff*, and *sf*.



Musical score system 2, continuing the notation from the first system, with dynamic markings such as *p*, *f*, and *sf*.

4 (36) TRIO.

The first system of the musical score consists of 12 measures. It features a piano (p) dynamic throughout. The music is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a Clarinet in F major (C. Fag.). The key signature has two sharps (F# and C#), and the time signature is 3/4. The first ending (1.) spans measures 10-12, and the second ending (2.) spans measures 11-12. The C. Fag. part begins in measure 10.

The second system of the musical score consists of 12 measures, continuing from the first system. It features a variety of dynamics: piano (p), mezzo-forte (mf), mezzo-forte diminuendo (mf dim.), and fortissimo (ff). The music is written for the same instruments as the first system. The first ending (1.) spans measures 19-21, and the second ending (2.) spans measures 20-21. The C. Fag. part begins in measure 19. The score includes dynamic markings such as *cresc.*, *mf dim.*, *p*, and *ff*. The C. Fag. part includes markings for *p*, *cresc.*, *mf dim.*, and *ff unis.*

The first system of the musical score consists of 12 staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third and fourth staves are treble clefs with dense chordal accompaniment. The fifth and sixth staves are bass clefs with a rhythmic accompaniment. The seventh and eighth staves are treble clefs with chordal accompaniment. The ninth and tenth staves are bass clefs with a rhythmic accompaniment. The eleventh and twelfth staves are bass clefs with a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*.

The second system of the musical score consists of 12 staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third and fourth staves are treble clefs with dense chordal accompaniment. The fifth and sixth staves are bass clefs with a rhythmic accompaniment. The seventh and eighth staves are treble clefs with chordal accompaniment. The ninth and tenth staves are bass clefs with a rhythmic accompaniment. The eleventh and twelfth staves are bass clefs with a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *p*, and *mf*.



Musical score system 1, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *sf*, *p*, *cresc.*, *ff*, and *sf*. The system shows a complex arrangement of musical parts with frequent dynamics changes and crescendo markings.



Musical score system 2, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *f*, *p*, *fz*, and *p*. The system shows a complex arrangement of musical parts with frequent dynamics changes and crescendo markings.