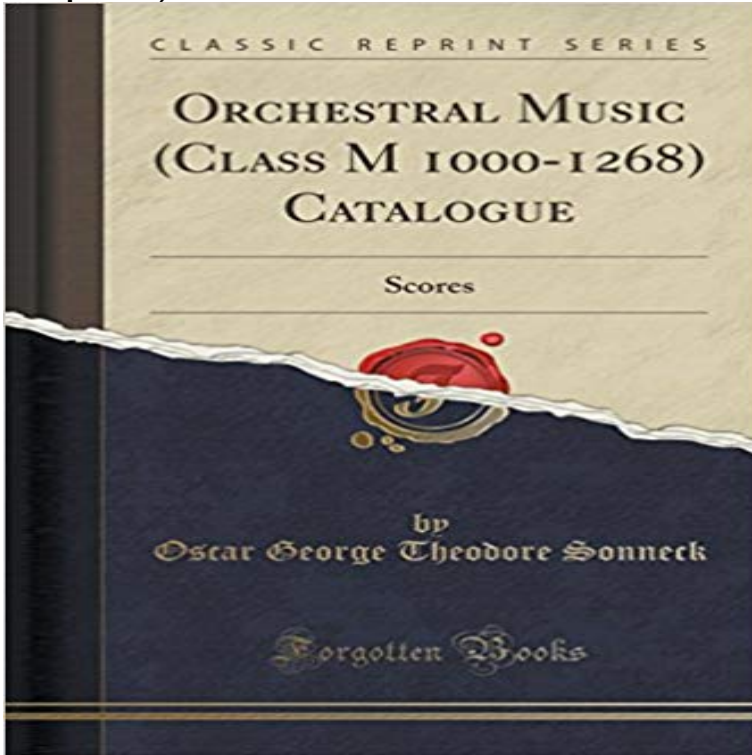


## Orchestral Music (Class M 1000-1268) Catalogue: Scores (Classic Reprint)



Excerpt from Orchestral Music (Class M 1000-1268) Catalogue: Scores The Library of Congress, as a rule, collects by purchase neither arrangements for orchestra, nor overtures, etc., detached from dramatic works which it possesses in full score, nor (at least not systematically as yet) first editions of scores contained in complete works, and it collects the orchestra parts of works which exist in score, only, if, as in the case of Beethovens symphonies, the orchestra parts are of importance for purposes of textual comparison The practice of publishing the scores of orchestral music instead of merely the parts) did not, generally speaking, take root until about 1830. Consequently, if we disregard the modern historical publications and editions of complete works, the collections of the Library of Congress embrace almost exclusively orchestra music in parts as published until about 1830 and in score as published after this date. The earlier period is not yet sufficiently represented to warrant its inclusion in a catalogue which is expected to possess permanent value without being subject to considerable modifications in the near future. On the other hand, the gaps in the collection of scores have become comparatively so insignificant that their gradual disappearance will no longer substantially affect the character of the collection. It was therefore considered wisest to publish only the catalogue of scores at the present time, excluding even such works in the modern concert repertory which, to this day, are not accessible except in parts. Once the collection of orchestra parts of older music shall have been developed systematically, so far as the amazing scarcity of the material permits such a development, a catalogue of it will be published including in supplement those scores which have accrued to the Library of Congress after July 1, 1911, either through copyright,

purchase, or otherwise. It will be noticed that the main entry has been made under composers in the order of opus numbers, or, when these do not exist, in the numerical order of First, Second, Third symphony, etc., or alphabetically by title. This arrangement by composers is followed by a systematic arrangement of brief entries by classes. This scheme has been preferred to main entry by classes, because experience has shown that the interest in a particular composer is decidedly greater than that in a particular class. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

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