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*Stokowski's Original Publisher*

**Symphonic Transcriptions**  
from the library of  
**Leopold Stokowski**

*Scores and Parts*  
*at Discounts as High as*  
**50%**

*Sale ends*  
*July 15, 2012*

Orchestra Department

**BROUDE BROTHERS LIMITED**

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Throughout his long, distinguished, and flamboyant career, **Leopold Stokowski** (1882–1977) worked to make what in his day was called “Classical music” accessible to as broad an audience as possible. The animated film *Fantasia*, released in 1940, was perhaps his best known effort in this connection, but his symphonic transcriptions were an essential part of his program. It was Stokowski’s conviction that the most effective means of bringing great music out of the concert hall, where it would be heard only by relatively small numbers of people, was not the piano (in the 19th century a favorite instrument for performing larger works in the drawing room) or the string quartet (transcriptions for string quartet had served a similar purpose in the 18th century), but the symphony orchestra, which could be heard by millions of people listening to broadcasts or buying recordings. His symphonic transcriptions, lush and romantic, were highly controversial when first performed, and they remain so to this day. Broude Brothers was the first publisher of Stokowski’s transcriptions, and in answer to the objection that there is something sacrilegious in performing a Bach organ work with a large 20th-century orchestra, we have always answered that Bach himself was flexible about performing forces. Stokowski’s transcriptions have now taken their place in the orchestral repertoire—they are programmed frequently, and recordings are available in a variety of media—and are now coming to be seen in historical perspective, as characteristically mid-20th-century interpretations of earlier works, mediating the music of the past for audiences of Stokowski’s own day.

Broude Brothers is pleased to announce a special sale of Stokowski’s transcriptions. Included are works ranging from the large-scale transcription of Bach’s Toccata and Fugue in D minor (BWV 565) to his string version of the Prelude in B minor (No. 24 of the Well-Tempered Clavier, Part 1, BWV 869).

Discounts depend on the total of the list prices of the sale items ordered—the more that is purchased, the higher the discount:

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Orders should be addressed to:

Orchestra Department

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Jan 2012

**BACH, JOHANN SEBASTIAN (1685–1750)**

Adagio (from Toccata and Fugue in C for Organ, BWV 564). 32, <i>Ebn</i> , 1, <i>bcl</i> , 2, <i>cbn</i> ; 4441; <i>glock</i> , <i>timp</i> , <i>perc</i> , <i>hp</i> ; <i>strings</i> . 4:00.	Set C	75.00
	each additional string part	1.50
	additional score	8.50
Aria (Air from Overture No. 3 in D, BWV 1068). <i>Strings</i> . 6:00.	Set C	61.50
	each additional string part	1.75
	additional score	8.50
Chorale (from Easter Cantata, BWV 4, No. 4). 43, <i>Ebn</i> , 2, <i>bcl</i> , 2, <i>cbn</i> ; 6441; <i>timp</i> ; <i>strings</i> ( <i>ob III</i> , <i>bcl</i> may be omitted). 4:00.	Set C	79.00
	each additional string part	1.50
	additional score	12.50
Fugue in g (“The Shorter”), BWV 578. 2, <i>pic</i> , <i>al fl</i> , 2, <i>Ebn</i> , 2, <i>cl in E-flat</i> , <i>bcl</i> , 2, <i>cbn</i> ; 5442; <i>timp</i> , <i>perc</i> , <i>hp</i> ; <i>strings</i> . 4:00.	Set C	126.50
	each additional string part	2.75
	additional score	17.50
Komm, süsßer Tod, BWV 478. 32, <i>Ebn</i> , 0, <i>bcl</i> , 1, <i>cbn</i> ; 4341; <i>timp</i> , <i>hp</i> ; <i>strings</i> . 4:00.	Set C	70.00
	each additional string part	1.50
	additional score	8.50
Mein Jesu (Geistliches Lied from Schemelli’s Gesang-Buch), BWV 487. <i>Strings</i> . 6:00.	Set C	52.50
	each additional string part	1.50
	additional score	8.50
Passacaglia and Fugue in c, BWV 582. 4, <i>pic</i> , <i>al fl</i> , 3, <i>Ebn</i> , 3, <i>bcl</i> , 3, <i>cbn</i> ; 8441, <i>ten tuba</i> ; <i>timp</i> ; <i>strings</i> . ( <i>The following may be omitted: fl IV, al fl, ob III, cl III, bsn III, hn V, VI, VII, VIII, tpt IV, tbn IV, ten tuba.</i> ) 13:00.	Set C	258.50
	each additional string part	4.75
	additional score	47.50
Prelude in b (from Das wohl-temperierte Clavier, Part I, No. 24, BWV 869). <i>Strings</i> . 5:00.	Set C	46.00
	each additional string part	1.25
	additional score	8.50
Prelude in e-flat (from Das wohltemperierte Clavier, Part I, No. 8, BWV 853). <i>Strings</i> (2 <i>bsn</i> , <i>cbn</i> , 2 <i>hn</i> , 3 <i>tbn</i> , <i>glock</i> , 2 <i>hp ad lib</i> ). 5:00.	Set C	61.50
	each additional string part	1.50
	additional score	10.00
Siciliano (1st movement from Sonata No. 4 in c for Keyboard and Violin, BWV 1017). <i>Strings</i> . 3:00.	Set C	46.00
	each additional string part	1.25
	additional score	8.50
Toccata and Fugue in d, BWV 565. 43, <i>Ebn</i> , 3, <i>bcl</i> , 3, <i>cbn</i> ; 6441; <i>timp</i> , 2 <i>hp</i> , <i>cel</i> ; <i>strings</i> . ( <i>The following may be omitted: ob III, cl III, bsn III, hn V, VI, tbn IV.</i> ) 9:00.	Set C	258.50
	each additional string part	4.75
	additional score	47.50

**BACH (continued)**

Wir glauben all’ an einen Gott, Chorale Prelude (“Giant Fugue”), BWV 680. 32, <i>Ebn</i> , 2, <i>cl in E-flat</i> , <i>bcl</i> , <i>cbcl</i> , 2, <i>cbn</i> ; 5331, <i>ten tuba</i> ; <i>timp</i> ; <i>strings</i> . 3:00.	Set C	91.50
	each additional string part	1.50
	additional score	15.00

**CESTI, MARC’ANTONIO (1623–1669)**

Tu mancavi a tormentarmi crudelissima speranza. <i>Harp</i> ; <i>strings</i> . 6:00.	Set C	81.00
	each additional string part	2.25
	additional score	12.50

**HANDEL, GEORGE FRIDERIC (1685–1759)**

Dead March (Funeral March from <i>Saul</i> ). 43, <i>Ebn</i> , 3, <i>bcl</i> , 3, <i>cbn</i> ; 8442; <i>timp</i> , <i>perc</i> (2); <i>strings</i> . ( <i>The following may be omitted: fl III, IV, ob III, bsn III, hn V, VI, VII, VIII, tpt III, IV, tbn IV, tuba II.</i> ) 2:00.	Set C	62.50
	each additional string part	1.25
	additional score	5.00

**MUSSORGSKY, MODEST (1839–1881)**

Entr’acte to <i>Khovantchina</i> (Act IV, scene 2). 322, <i>bcl</i> , 2, <i>cbn</i> ; 4231, <i>ten tuba</i> ; <i>timp</i> , <i>perc</i> (2); <i>strings</i> . 4:00.	Set C	115.50
	each additional string part	2.25
	additional score	9.50

**NOVACEK, OTTOKAR (1866–1900)**

Perpetuum Mobile. <i>Strings</i> ( <i>percussion ad lib</i> ). 7:00.	Set C	68.00
	each additional string part	1.75
	additional score	12.50

**PALESTRINA, GIOVANNI PIERLUIGI da (c. 1525–1594)**

Adoramus Te. 41, <i>Ebn</i> , 3, <i>bcl</i> , 3, <i>cbn</i> ; 4341; <i>strings</i> . ( <i>The following may be omitted: fl II, III, IV, cl III, tbn IV.</i> ) 3:00.	Set C	63.50
	each additional string part	1.00
	additional score	7.50



*The following works transcribed by Stokowski are available on rental only. Please inquire of our Rental Department for further details.*

**GABRIELI, GIOVANNI (1557–1612)**

In Ecclesiis. Double chorus ( <i>SATB &amp; SATB</i> ); 6 <i>hn</i> , 4 <i>tpt</i> , 4 <i>tbn</i> , 2 <i>tba</i> ; [ <i>organ ad lib</i> ]. <i>Lat</i> . 6:00.	Vocal score	6.75
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**MUSSORGSKY, MODEST (1839–1881)**

Night on Bare Mountain, Witch’s Sabbath. 2, 2 <i>pic</i> , 2, <i>Ebn</i> , 2, <i>cl in E-fl</i> , <i>bcl</i> , 2, <i>cbn</i> ; 8441; <i>timp</i> , <i>perc</i> ; 2 <i>hp</i> ; <i>strings</i> . ( <i>The following may be omitted: hn VI, hn VII, hn VIII, hp II.</i> ) 9:00.		
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