

Herrn Professor Rudolf Dittrich  
k.k. Hoforganist in Wien.

# Sinfonisches Konzert

für  
Orgel und Orchester  
- B moll -

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pour | for  
l'orgue et orchestre | organ and orchestra  
- Si bémol mineur - | - B flat minor -

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**HANS FÄHRMANN**

••• Op. 52. •••

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# Orgel- Musik

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**Schubert, Louis.**  
Op. 41. Adagio religioso für Cornet à pistons und Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet-à-pistons and organ.) . . . 1.25

### V. Für Orgel solo.

(Orgue seul. Organ solo.)

**Bach, Joh. Seb.**  
Drei Stücke aus dem Magnificat für die Orgel übertragen von Rob. Schaab. (Trois morceaux du magnificat. Arr. pour l'orgue par R. Schaab. Three pieces from the Magnificat. Arranged for the organ by R. Schaab.)

**Bach, Joh. Seb.**  
No. 1. Arie. E moll. (Mi mineur. E minor.) . . . 75  
No. 2. Arie. E dur. (Mi majeur. E major.) . . . 75  
No. 3. Chor. D dur. (Choeur. Ré majeur. Choir. D major.) . . . 1.—

**Beer-Walbrunn, Anton.**  
Op. 28. Drei Fugen für die Orgel.  
No. 1. Fuga quasi una Fantasia . . . 2.—  
No. 2. Fuga. Alla breve con vigore . . . 1.25  
No. 3. Fuga. Andante quasi Allegro, ma pomposo . . . 1.25

**Beethoven, Ludwig van.**  
Op. 48. Sechs Lieder von Gellert. Für Orgel eingerichtet von Rob. Schaab. (Six chants par Gellert. Arr. pour l'orgue par Rob. Schaab. Six songs by Gellert. Arranged for organ by R. Schaab.) . . . 1.50

**Bibl, Rudolf.**  
Op. 74. Erste Sonate für Orgel in D moll. (I. sonate pour l'orgue en Ré min. 1th sonata for organ in D min.) . . . 3.—

**Birn, Max.**  
Op. 4. Weihnachtspastorale für Orgel. (Fête de Noël. Pastorale pour l'orgue. Christmas-pastoral for organ.) . . . 1.25  
Op. 7. Deutschland, Deutschland über alles. (Nach Haydns österreichischer Nationalhymne.) Konzertphantasie für Orgel . . . 2.—

**Boslet, L.**  
Op. 14. Arioso und Fugato für Orgel . . . 1.—  
Op. 15. Sonate in B moll für Orgel. (Sonate en Si bém. min. pour l'orgue. Sonata for organ in B minor.) . . . 3.—  
Op. 16. Vor- und Nachspiele für die Orgel. (Préludes pour l'orgue. Preludes for organ.) . . . 3.—

**Buxtehude, Dietrich.**  
Drei große Orgelstücke. Revidiert und zum Konzert- und Schulgebrauch herausgegeben von Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by H. Kretzschmar.)  
No. 1. E moll. (Mi mineur. E minor.) . . . 1.80  
No. 2. E dur. (Mi majeur. E major.) . . . 1.—  
No. 3. D dur. (Ré majeur. D major.) . . . 1.30

**Fährmann, Hans.**  
Op. 46. Sonate No. 8 für Orgel in Es moll. (VIII. sonate pour l'orgue en Mi bémol. 8th sonata for organ in E flat min.) . . . 4.—

**Galbins, Max.**  
Op. 3. Für die Passionszeit. Zehn Charakterstücke für Orgel zum Gebrauch bei Gottesdiensten (Prä- und Postludien), bei geistlichen Musikaufführungen sowie für Lehranstalten. (Pour le temps de la Passion. Dix morceaux caractéristiques pour l'orgue. For the Passiontide. Ten characteristic pieces for organ.) Heft 1—2 . . . 2.—

**Haas, J. de.**  
Fuga für Orgel über die Buchstaben DEHAAS. (Fugue pour l'orgue. Fugue for organ.) . . . 50

**Haas, Josef.**  
Op. 11. Drei Präludien und Fugen für Orgel. (Trois préludes et fugues pour l'orgue. Three preludes and fugues for the organ.)  
No. 1. C moll. (Ut maj. C maj.) . . . 1.—  
No. 2. G moll. (Sol min. G min.) . . . 1.—  
No. 3. D dur. (Ré maj. D maj.) . . . 1.—  
Op. 12. Sonate (C moll) für Orgel. (Sonate pour l'orgue en Ut maj. Sonata for organ in C major.) . . . 3.—  
Op. 20. Suite für Orgel. (Suite pour l'orgue. Suit for organ.)  
No. 1. Phantasie . . . 1.—  
No. 2. Capriccio . . . 1.—  
No. 3. Intermezzo . . . 1.—  
No. 4. Introduction und Fuge . . . 1.50

**Händel, G. F.**  
Konzert für Orgel mit Orchester (G moll). Für Orgel allein (Solo) zum Konzertgebrauch bearb. von Rob. Schaab. (Concert pour l'orgue avec orchestre [Sol min.]. Arr. pour l'orgue seul par R. Schaab. Concert for the org. with orchestra [G min.]. Arr. for organ solo by R. Schaab.) . . . 2.50

**Kretzschmar, Hermann.**  
Op. 4. Drei Postludien für Orgel zum Gebrauch bei Trauungen und Konzerten. (Trois clôtures pour l'orgue pour mariages et concerts. Three after-pieces for organ to be played in weddings and concerts.) . . . 2.—  
Op. 8. Technische Etüden für Orgelspieler. (Etudes techniques pour l'orgue. Technical studies for organ.) Heft 1—2 . . . 1.80

**Kretzschmar, Hermann.**  
Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy after-pieces for organ.) . . . 2.—

**Lachner, Franz.**  
Op. 62. Introduction und Fuge (D moll) für Orgel. (Introduction et fugue pour l'orgue [Ré min.]. Introduction and fugue for organ [D min.]) . . . 1.25

**Mendelssohn-Bartholdy, F.**  
Op. 54. Variations sérieuses. Für Orgel zum Konzertgebrauch arr. von Rob. Schaab. (Arr. pour l'orgue seul par R. Schaab. Arr. for organ solo by R. Schaab.) . . . 2.—

**Merkel, Gustav.**  
Op. 45. Variationen für die Orgel über ein Thema von Beethoven zum Gebrauche bei Orgelkonzerten. (Variations pour l'orgue sur un thème de Beethoven pour concerts d'orgue. Variations for organ on a theme of Beethoven, to be used at organ-concerts.) . . . 2.25

**Papperitz, Robert.**  
Op. 15. Choralstudien für die Orgel. (Études de l'orgue. Organ-studies.) Heft 1—2—3—4—5 . . . 2.—

**Piutti, Carl.**  
Op. 15. Zehn Improvisationen über bekannte Choräle als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. (Dix improvisations pour l'orgue. Ten improvisations for organ.) Heft 1—2 . . . 1.30

**Reger, Max.**  
Op. 21. Phantasie über den Choral „Ein feste Burg ist unser Gott“. Für Orgel. . . 2.—  
Op. 29. Phantasie und Fuge (C moll). Für Orgel. (Fantaisie et fugue pour l'orgue. En Ut majeur. Fantasia and fugue for organ. C major.) . . . 2.—

**Reinecke, Carl.**  
Op. 128. In Memoriam. Introduction und Fuge mit Choral für großes Orchester. Arrangement für Orgel v. Rob. Schaab. (Introduction et fugue avec cantique pour orchestre. Arrangé pour l'orgue par R. Schaab. Introduction and fugue with choral for orchestra. Arranged for organ by R. Schaab.) . . . 1.50

**Rheinberger, Josef.**  
Op. 49. Zehn Trios für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.) Heft 1—2 . . . 1.—  
Op. 88. Pastoral-Sonate in G dur für Orgel. (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.) . . . 4.—  
Op. 98. Sonate No. 4 in A moll für Orgel. (IV. sonate pour l'orgue. En La min. 4th sonata for organ. A min.) . . . 4.—

Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Rob. Schaab. (Cinq hymnes pour choeur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.) Heft 1—2 . . . 1.25

Op. 132. Sonate No. 8 in E moll für Orgel. (VIII. sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) . . . 4.—  
Op. 142. Sonate No. 9 in B moll für Orgel. (IX. sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) . . . 4.—

Op. 146. Sonate No. 10 in H moll für Orgel. (X. sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) . . . 4.—  
Op. 148. Sonate No. 11 in D moll für Orgel. (XI. sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) . . . 4.—  
Op. 154. Sonate No. 12 in Des dur für Orgel. (XII. sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) . . . 4.—

Op. 161. Sonate No. 13 in Es dur für Orgel. (XIII. sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.) . . . 4.—  
Op. 165. Sonate No. 14 in C dur für Orgel. (XIV. sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) . . . 4.—

Op. 167. Meditationen. Zwölf Orgelvorträge. (12 morceaux pour l'orgue. 12 organ-pieces.)  
No. 1. Entrata . . . 1.—  
No. 2. Agitato . . . 1.—  
No. 3. Canzonetta . . . 1.—  
No. 4. Andantino . . . 1.—  
No. 5. Preludio . . . 1.—  
No. 6. Aria . . . 1.—  
No. 7. Intermezzo . . . 1.—  
No. 8. Alla marcia . . . 1.—  
No. 9. Thema variato . . . 1.—  
No. 10. Passacaglia . . . 1.—  
No. 11. Fugato . . . 1.—  
No. 12. Finale . . . 1.—

Op. 168. Sonate No. 15 in D dur für Orgel. (XV. sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) . . . 4.—  
Op. 175. Sonate No. 16 in Gis moll für Orgel. (XVI. sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ. G sharp minor.) . . . 4.—

Op. 181. Fantasie-Sonate No. 17 in H dur für Orgel. (XVII. fantaisie-sonate pour l'orgue. En Si maj. Fantasia-sonata No. 17 for organ. B maj.) . . . 4.—

**Rheinberger, Josef.**  
Op. 188. Sonate No. 18 in A dur für Orgel. (XVIII. sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.) . . . 4.—

Op. 189. Zwölf Trios für Orgel. (12 trios pour l'orgue. 12 trios for organ.) Heft 1—2—3 . . . 1.50

Op. 193. Sonate No. 19 in G moll für Orgel. (XIX. sonate pour l'orgue. En Sol min. 19th sonata for organ. G min.) . . . 4.—

Op. 196. Zur Friedensfeier. Sonate No. 20 in F dur für Orgel. (A la fête de la paix. XX. sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ. F maj.) . . . 4.—

Einzelsätze aus seinen Orgelsonaten. (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.)  
No. 1. Fuga cromatica . . . 1.25  
No. 2. Intermezzo . . . 1.—  
No. 3. Scherzoso . . . 1.—

**Schaab, Rob.**  
Sechzig leicht ausführbare Choralvorspiele über die bekanntesten Kirchenmelodien zum Gebrauche beim öffentlichen Gottesdienste für Orgel. (Soixante préludes pour l'orgue. Sixty preludes for organ.)  
Op. 118. Heft 1 . . . 2.—  
Op. 119. Heft 2 . . . 2.50  
Op. 121. Heft 3 . . . 2.50

**Schneider, Friedrich.**  
Drei Stücke aus dem Karfreitags-Oratorium: Gethsemane und Golgatha. Für die Orgel übertragen von Rob. Schaab. (Trois morceaux de l'oratoire du Vendredi-Saint. Arrangés pour l'orgue par R. Schaab. Three themes from the Good-Friday-Oratorio: Gethsemane and Golgatha. Arranged for organ by R. Schaab.)  
No. 1. Chor (Choeur. Choir): „Unsere Harfe ist zur Klage geworden“. . . 75  
No. 2. Chor (Choeur. Choir): „Ich habe dich einen Augenblick verlassen“. . . 50  
No. 3. Schlusschor (Choeur. Choir): „Würdig ist das Lamm“. . . 75

**Tschaikowsky, P.**  
Allegro con grazia aus der Symphonie pathétique (No. VI). Für Orgel arr. von Frederick G. Shinn. (Arrangés pour l'orgue. Arranged for organ.) . . . 1.50

**Wolf, Alexander.**  
Op. 2. Drei Trios für Orgel. (Trois trios pour l'orgue. Three organ-trios.) . . . 1.—

**Woysch, Felix.**  
Op. 43. Fest-Präludium für Orgel über den Choral: „Nun danket alle Gott“. (Prélude pour l'orgue. Prélude for organ.) . . . 1.50

### Nachtrag. (Supplement.)

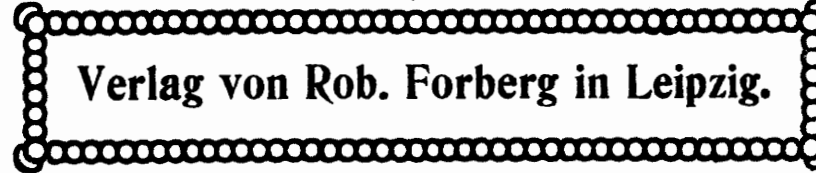
**Fährmann, Hans.**  
Op. 40. Sechs Fantasiestücke. (6 pièces romantiques. 6 romantic pieces.)  
No. 1. Träumerei. (Rêverie. Dreaming.) . . . 1.50  
No. 2. Caprice . . . 1.50  
No. 3. Abenddacht. (Méditation du soir. Evening prayers.) . . . 1.50  
No. 4. Waldstille. (Silence au bois. Stillness of the forest.) . . . 1.50  
No. 5. Herbstgedanken. (Pensées d'automne. Autumnal thoughts.) . . . 1.50  
No. 6. Elegie . . . 1.50

Op. 52. Sinfonisches Konzert für Orgel und Orchester. B-moll. (Concert symphonique pour l'orgue et orchestre. Sibémol mineur. Symphonic concert for organ and orchestra. B flat minor.)  
Orchesterpartitur . . . netto 4.—  
Orchesterstimmen Preis nach Vereinbarung . . . netto 4.—  
Orgelstimme . . . 3.—

**Galbins, Max.**  
Op. 71. Suite für Orgel. (Suite pour l'orgue. Suit for organ.)  
No. 1. Fantasie . . . . .  
No. 2. Canzona . . . . .  
No. 3. Scherzo . . . . .  
No. 4. Intermezzo cromatica . . . . .  
No. 5. Fughetto . . . . .

**Reger, Max.**  
Op. 26 No. 5. Resignation. Fantasie . . .

**Schnorr von Carolsfeld, Ernst.**  
Op. 2. Acht Choralvorspiele. (8 préludes pour l'orgue. 8 preludes for organ.) . . . 2.50



Verlag von Rob. Forberg in Leipzig.



# Sinfonisches Konzert.

## Concert symphonique. — Symphonic concert.

Partie d'Orgue. Orgel-Stimme. Organ-Part. Hans Fährmann, Op.52.

Tempo di marcia funebre.

Viol. I.

Orgel.

II. Man.  
I. Man.

This system contains the first two systems of music. The first system features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The second system continues the accompaniment. The key signature has three flats, and the time signature is 4/4. The first system is marked 'II. Man.' and the second 'I. Man.'

II. Man.

This system contains the third and fourth systems of music. The first system of this block features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The second system continues the accompaniment. The key signature has three flats, and the time signature is 4/4. The first system of this block is marked 'II. Man.'

decresc.

This system contains the fifth and sixth systems of music. The first system of this block features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The second system continues the accompaniment. The key signature has three flats, and the time signature is 4/4. The first system of this block is marked 'decresc.'

*p* **1** *pp* *un poco ritard.*  
III Man.

This system contains the seventh and eighth systems of music. The first system of this block features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The second system continues the accompaniment. The key signature has three flats, and the time signature is 4/4. The first system of this block is marked '*p* **1** *pp* *un poco ritard.*' and the second 'III Man.'

Allegro moderato.

Viol. I.

Musical score for Violin I and piano accompaniment, measures 1-4. The Violin I part begins with a rest in measure 1, followed by a melodic line in measures 2 and 3, and a sustained chord in measure 4. The piano accompaniment features a bass line with a '6' fingering in measures 1 and 2, and a complex rhythmic pattern in measures 3 and 4. A fortissimo (*ff*) dynamic marking is present in measure 3. Trills are indicated in measures 2 and 3.

Musical score for Violin I and piano accompaniment, measures 5-8. The Violin I part continues with a melodic line in measures 5 and 6, and a sustained chord in measure 7. The piano accompaniment features a complex rhythmic pattern in measures 5 and 6, and a sustained chord in measure 7. A trill is indicated in measure 6.

Musical score for Violin I and piano accompaniment, measures 9-12. The Violin I part begins with a rest in measure 9, followed by a melodic line in measures 10 and 11, and a sustained chord in measure 12. The piano accompaniment features a complex rhythmic pattern in measures 9 and 10, and a sustained chord in measure 11. A section marker 'B' is present in measure 9.

Musical score for Violin I and piano accompaniment, measures 13-16. The Violin I part continues with a melodic line in measures 13 and 14, and a sustained chord in measure 15. The piano accompaniment features a complex rhythmic pattern in measures 13 and 14, and a sustained chord in measure 15.

First system of a musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features complex rhythmic patterns with many beamed notes and slurs. A *cresc.* marking is present in the middle staff.

Second system of a musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. A *C* time signature change is indicated. The music continues with complex rhythmic patterns. *fff* and *ff* dynamic markings are present in the middle staff.

Third system of a musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features complex rhythmic patterns with a triplet in the top staff. A *decresc.* marking is present in the middle staff.

Fourth system of a musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features complex rhythmic patterns. *mf* and *espress.* markings are present in the top staff.

Un poco meno mosso.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with three flats (B-flat major or D-flat minor). The tempo is marked 'Un poco meno mosso'. The first system contains several measures with complex rhythmic patterns, including triplets and sixteenth notes. A 'Man. Wechsel' (manual change) instruction is present in the second measure of the grand staff.

Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns and includes a key signature change to two flats (B-flat major or D-flat minor) in the middle of the system. The notation includes various note values and rests.

Third system of musical notation. This system continues the intricate musical texture with various rhythmic figures and rests across the three staves.

Fourth system of musical notation, the final system on this page. It concludes the piece with complex rhythmic patterns and rests.



First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The top staff features a melodic line with several triplet markings (indicated by a '3' over a group of notes). The middle and bottom staves provide harmonic accompaniment. A *cresc.* (crescendo) marking is placed above the middle staff.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The top staff continues the melodic line with more triplet markings. The middle and bottom staves continue the accompaniment. A *decresc. e ritard.* (decrescendo and ritardando) marking is placed above the top staff and below the middle staff.

Third system of musical notation. It features the same three-staff layout. The top staff begins with the tempo marking **E Andante.** and the instrument marking *Viol. I. div.*. The music includes a triplet of notes in the top staff and a triplet of notes in the bottom staff. A *pp* (pianissimo) dynamic marking is present in the top staff.

Fourth system of musical notation, the final system on the page. It features the same three-staff layout. The top staff contains a complex melodic line with many beamed notes. The middle and bottom staves provide accompaniment. A *p.* (piano) dynamic marking is at the end of the system.

Tempo I. (Allegro moderato.)

The first system of the musical score features a treble clef staff with a key signature of three flats and a common time signature. It begins with a forte (*f*) dynamic marking. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of quarter notes. A fermata is placed over the first measure of the right hand.

The second system continues the piece with similar textures. The right hand features more complex chordal structures and melodic lines, often with slurs. The left hand maintains a consistent rhythmic pattern. A fermata is present over the final measure of the system.

The third system introduces a triplet in the right hand. The key signature changes to two flats. The music continues with intricate harmonic and melodic development in both hands.

The final system on the page shows a change in dynamics to fortissimo (*ff*). The right hand has a more active melodic line with many slurs, while the left hand plays a dense accompaniment of chords and eighth notes. The system concludes with a fermata over the final measure.

First system of musical notation. It consists of three staves: a top staff in treble clef, a middle staff in bass clef, and a bottom staff in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The top staff features a melodic line with a forte 'f' dynamic marking and a fermata over a measure. The middle and bottom staves provide harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar three-staff notation. The top staff has a melodic line with a triplet of eighth notes. The middle and bottom staves continue the harmonic accompaniment with various chordal textures.

Third system of musical notation. The top staff continues the melodic development with a triplet. The middle and bottom staves show the accompaniment's progression, including some sustained chords and moving bass lines.

Fourth system of musical notation, the final system on the page. It concludes the piece with a melodic line in the top staff and a final accompaniment in the middle and bottom staves. The notation includes various rhythmic values and articulation marks.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It features a complex melodic line with many beamed eighth and sixteenth notes, some with slurs and accents. The middle staff is a grand staff (treble and bass clefs) with piano accompaniment, including chords and single notes. The bottom staff is a bass clef with a melodic line that often moves in parallel motion with the piano accompaniment.

The second system continues the musical piece. It includes a section labeled "Cadenz" in the right margin, which features a triplet of eighth notes in the treble staff. Above the treble staff, there is a "G" marking. The piano accompaniment in the middle staff continues with chords and moving lines. The bass staff has a melodic line with some rests.

The third system is characterized by the use of triplets. The treble staff contains several groups of eighth notes marked with a "3" and a vertical line, indicating a triplet. The piano accompaniment in the middle staff consists of chords and moving lines. The bass staff has a melodic line with some rests.

The fourth system shows a more active piano accompaniment in the middle staff, with many beamed notes and chords. The treble staff continues with a melodic line, and the bass staff has a melodic line with some rests.



First system of musical notation. It consists of three staves: a treble staff with a complex melodic line featuring several triplet markings (indicated by a '3' over the notes), a middle staff with a bass line, and a bottom staff with a simple bass line. The key signature has one flat.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with slurs. The middle staff has a dense, rhythmic accompaniment. The bottom staff has a bass line. A dynamic marking *f* and the instruction *I. Man.* are present in the middle of the system. The key signature has two flats.

Third system of musical notation. It consists of three staves. The top staff features a complex melodic line with many slurs. The middle staff has a dense, rhythmic accompaniment. The bottom staff has a bass line. The key signature has two flats.

Fourth system of musical notation. It consists of three staves. The top staff features a complex melodic line with many slurs. The middle staff has a dense, rhythmic accompaniment. The bottom staff has a bass line. The key signature has two flats.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with a few longer notes in the lower register.

Second system of musical notation, featuring a grand staff. A section marked with a bold 'H' begins, showing a change in the melodic line. The texture remains dense with sixteenth-note runs.

Third system of musical notation, featuring a grand staff. The key signature changes to two sharps (D major). A *cresc.* marking is present above the right-hand part, indicating a dynamic increase. The music continues with intricate sixteenth-note patterns.

Fourth system of musical notation, featuring a grand staff. The key signature changes to three sharps (F# major). The system concludes with a double bar line and a final key signature change to three sharps.

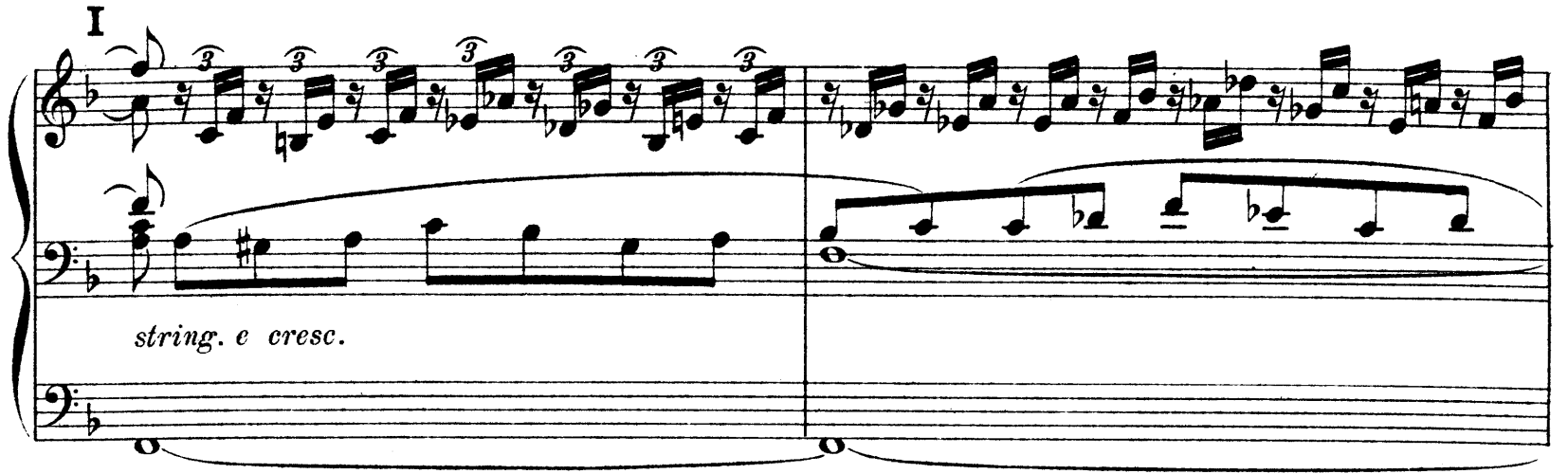
*mf* III. Man.

II. Man.

II. Man.  
I. Man.

*cresc.*  
*ritard.*

I



string. e cresc.

This system contains the first two measures of the piece. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, including triplets. The left hand has a simple bass line with a few notes. The instruction 'string. e cresc.' is written in the lower left of the system.



This system contains measures 3 and 4. The right hand continues with a similar rhythmic pattern. The left hand has a more active bass line with eighth notes and rests.



sempre string. e cresc.

This system contains measures 5 and 6. The right hand has a triplet of eighth notes in measure 5. The left hand continues with a steady bass line. The instruction 'sempre string. e cresc.' is written in the lower left of the system.



This system contains measures 7, 8, and 9. The right hand has a dense texture with many sixteenth notes. The left hand continues with a steady bass line.



The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a complex melodic line with many accidentals (sharps and naturals) and slurs. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat, containing a bass line with slurs and some accidentals. The bottom staff is a bass clef with a key signature of one flat, containing a simple bass line with slurs.

Tempo ritenuto.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat, featuring a melodic line with slurs and some accidentals. The middle staff is a grand staff with a key signature of one flat, containing a bass line with slurs and some accidentals. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with slurs and some accidentals. The tempo marking "Tempo ritenuto." is positioned above the first measure of this system.

*ff* pathetic

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with slurs and some accidentals. The middle staff is a grand staff with a key signature of one flat, containing a bass line with slurs and some accidentals. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with slurs and some accidentals. The dynamic marking "*ff* pathetic" is positioned above the first measure of this system.

string.

The fourth system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with slurs and some accidentals. The middle staff is a grand staff with a key signature of one flat, containing a bass line with slurs and some accidentals. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with slurs and some accidentals. The dynamic marking "string." is positioned above the first measure of this system.

ritard.

K Tempo I.

ff

This system contains the first system of music, starting with a forte (ff) dynamic marking. It features a complex texture with multiple voices in both the treble and bass staves, including sixteenth-note passages and arpeggiated figures.

This system continues the musical texture from the first system, maintaining the intricate interplay between the various voices and the overall rhythmic drive.

This system introduces a section with a 'L' (Lento) marking and features prominent triplet patterns in both the treble and bass staves, creating a more rhythmic and syncopated feel.

This system concludes the page with a return to a more active, sixteenth-note texture, similar to the beginning of the piece.

First system of musical notation, featuring a grand staff with three staves. The music is in a key with three flats and a 3/4 time signature. It includes various rhythmic patterns and melodic lines.

Second system of musical notation, featuring a grand staff with three staves. The music continues with complex textures. A *cresc.* marking is present in the middle of the system.

Third system of musical notation, featuring a grand staff with three staves. It includes a *fff* dynamic marking and a *M* marking above the staff.

Fourth system of musical notation, featuring a grand staff with three staves. It includes a *ff* dynamic marking and a triplet of eighth notes in the upper staff.

decresc.

This system contains the first system of a piano score. It features three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key with four flats. The first system includes a *decresc.* (decrescendo) marking. The piano part consists of chords and arpeggiated figures, while the bass line provides a steady accompaniment.

N

Viol. I.

*p* 4

*mf*

This system introduces a Violin I part. The piano part continues with a grand staff and a bass clef staff. The Violin I part is written on a single staff with a treble clef. The system includes dynamic markings *p* (piano) and *mf* (mezzo-forte). The number '4' appears in the piano part, likely indicating a measure or a specific rhythmic value. The Violin I part features a melodic line with triplets.

This system continues the piano accompaniment. It features the same three-staff layout as the first system. The piano part includes several triplet figures in the right hand, and the bass line continues with a steady accompaniment. The music is in a key with four flats.

This system continues the piano accompaniment. It features the same three-staff layout. The piano part includes several triplet figures in the right hand, and the bass line continues with a steady accompaniment. The music is in a key with four flats.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and accompaniment in the bass clef. A *decresc.* marking is present above the treble staff.

Meno mosso (Andante.)  
**P** Viol. I. div.

Second system of musical notation, featuring a grand staff. It includes a *p* dynamic marking in the bass staff and a *pp* dynamic marking in the treble staff. A triplet of eighth notes is indicated with a '3' above the notes.

*ritard.* Tempo I. (di marcia fu-

Third system of musical notation, featuring a grand staff. It includes a *ritard.* marking above the treble staff and a *mf* dynamic marking in the bass staff. A triplet of eighth notes is indicated with a '3' above the notes.

nebre)

Fourth system of musical notation, featuring a grand staff. It includes a *pp* dynamic marking in the treble staff and a *ppp* dynamic marking in the bass staff.







# Kammer-Musik.

## Musique de Chambre. Chamber-Music.

**d'Albert, Eugen.** M.  
Klavierabende. Ausgewählte Werke aus seinen Konzertprogrammen. Mit kritisch-instruktiven Anmerkungen, Vortragszeichen und sorgfältigem Fingersatz von E. d'Albert. (*Sotées de piano. Choix d'œuvres du programme de ses concerts. Avec annotations critiques et instructives, signes d'exécution, et doigté par E. d'Albert. Piano-recitals. Selected works from the programme of his concerts. With critic and instructive annotations, signs of execution, and fingering by E. d'Albert.*)

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