

Allegretto con moto.

N^o 3.

RONDINO.

Handwritten notes: P, P dol., molto stacc., pp, il basso sempre stacc., f, P, fz, p, ff, fz.

diminuendo.

a Tempo.

P

P poco ritenuto.

cres.

mf

V

P

V

P

a Tempo.

poco ritua.

f

f

P

f

P

cres.

2 - cen - do.

cres.

P

P

egualmente.

1 5 2 1 2 5

This system shows the first five measures of the piece. The right hand features a complex rhythmic pattern of eighth and sixteenth notes. The left hand has a simple accompaniment. The tempo marking 'egualmente.' is centered above the first measure. Fingerings '1 5 2 1 2 5' are indicated above the first six notes of the right hand.

Poco riten. a Tempo. p

This system contains measures 6 through 11. It includes the tempo markings 'Poco riten.' and 'a Tempo.' with a dynamic marking 'p'. The right hand continues with its rhythmic pattern, while the left hand provides harmonic support. A fermata is placed over the final note of the right hand in the sixth measure.

This system contains measures 12 through 17. The right hand continues with its rhythmic pattern, and the left hand provides harmonic support. A fermata is placed over the final note of the right hand in the twelfth measure.

This system contains measures 18 through 23. The right hand continues with its rhythmic pattern, and the left hand provides harmonic support. A fermata is placed over the final note of the right hand in the eighteenth measure.

f

This system contains measures 24 through 29. It features a dynamic marking 'f' and a fermata over the final note of the right hand in the twenty-fourth measure.

p f

This system contains measures 30 through 35. It features dynamic markings 'p' and 'f' and a fermata over the final note of the right hand in the thirty-fourth measure.

Animato e brillante.

First system of musical notation. The right hand plays a series of eighth-note chords with a 'ga' marking above the staff. The left hand provides a harmonic accompaniment. Dynamics include *p*.

Second system of musical notation. The right hand features a 'loco.' marking and a series of chords with fingerings (1, 2, 3, 2, 1, 3, 2). The left hand continues the accompaniment. Dynamics include *pp legato.*

Third system of musical notation. Similar to the first system, it features eighth-note chords in the right hand and accompaniment in the left. Dynamics include *p*.

Fourth system of musical notation. Similar to the second system, it features 'loco.' markings and chords with fingerings in the right hand. Dynamics include *pp legato.*

Fifth system of musical notation. The right hand continues with eighth-note chords. The left hand accompaniment includes a 'crescendo.' marking and a dynamic of *f*.

Sixth system of musical notation. The right hand features chords with a dynamic of *ff*. The left hand includes an 'accelerando.' marking and ends with a 'Fine.' marking. Dynamics include *fz.*

Allegretto grazioso.

Nº 4.

RONDINO.

The musical score is written for a single instrument, likely a piano, and is divided into seven systems. Each system contains a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is G major (one sharp) and the time signature is common time (C). The tempo and mood are indicated as *Allegretto grazioso*. The piece begins with a piano (*p*) dynamic. The piano accompaniment features complex fingerings and dynamic markings including *p*, *cres.*, *f*, *mf*, *fp*, and *dol.* (dolce). The piece concludes with a piano (*p*) dynamic.

First system of musical notation. Treble clef, 2/4 time signature. The right hand features a complex, rapid melodic line with many slurs and accents. The left hand plays a steady accompaniment of eighth notes. Fingerings are indicated with numbers 1-5. Dynamics include *f* and *p*. There are some handwritten annotations above the staff, possibly '14', '14', '5', '5', '3', '3'.

Second system of musical notation. Treble clef, 2/4 time signature. The right hand continues with rapid melodic passages. The left hand has a more active accompaniment. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble clef, 2/4 time signature. The right hand has a more melodic and less technically demanding passage. The left hand continues with a steady accompaniment. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef, 2/4 time signature. The right hand features a highly technical passage with many slurs and accents. The left hand has a steady accompaniment. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble clef, 2/4 time signature. The right hand has a melodic passage. The left hand has a steady accompaniment. Dynamics include *f* and *sempre f*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble clef, 2/4 time signature. The right hand has a melodic passage. The left hand has a steady accompaniment. Dynamics include *ff* and *pv*. Fingerings are indicated with numbers 1-5.

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *p*, *pp*, *fz*, *fz cresc.*, *fz*. The bass line has a *p* dynamic.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *dim.*, *p ritenuto.*, *a Tempo.*. Includes fingerings: 1 2 3 2 3 4 and 1 2 3 + 2 1.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes a triplet of eighth notes in the treble line.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes a triplet of eighth notes in the treble line.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes a triplet of eighth notes in the treble line. Dynamics: *mf*, *fz*, *fz*, *fz*. Includes the marking *opus.*

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *fz*, *fz*, *fz*. Includes a triplet of eighth notes in the treble line.

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Clavier zu 2 Händen.

(Format 4°, wenn nicht anders bezeichnet.)

180. Bach, J. S., Kleine Praeludien u. Fugen. (Kullak)	1 20
181. — 2- u. 3 stimmige Inventionen. (Kullak)	1 20
92a) Beethoven, Sonaten. (Bussmeyer.) Bd. I. II. h	3 —
3. — Ausgw. Compositionen, Rondos, Bagatellen etc.	2 —
96. — Märsche	1 —
*Chopin's sämtliche Werke. Instructive Ausgabe von Th. Kullak. Folio.	
101. — Bd. I. Etuden	3 —
102. — II. Präludien	2 —
103. — III. Balladen	2 —
104. — IV. Polonaisen	3 —
105. — V. Notturmos	2 50
106. — VI. Walzer	2 —
107. — VII. Mazurkas	3 —
108. — VIII. Rondos	3 —
109. — IX. Impromptus und Scherzos	3 —
110. — X. Sonaten	2 —
111. — XI. Concerte	2 —
111a. — XII. Piano II zu d. Concerten.	2 —
112. — XIII. Variationen u. Fantasien	2 —
113. — XIV. Verschiedene Werke	2 —
114. — XV. Piano II zu Op. 2, 14, 22.	2 —
40. Clementi, Sonatinen. Op. 36	— 60
48a) — Exercices. Bd. I. u. II	h — 60
48a) Cramer, 84 Etuden. 4 Bände	h — 80
47. — Pianoforte-Schule (E. D. Wagner)	1 20
13a) Czerny, 100 Übungsstücke. Op. 139. (Louis Köhler.) 3 Bände	h 1 —
214a) — 125 Passagen-Übungen. Op. 261. (Köhler.) 2 Bände	h 1 50
215a) — Erster Wiener Lehrmeister. Op. 509. (Köhler.) 2 Bände	h 1 —
216a) — 25 leichte Übungen für kleine Hände. Op. 748. (Köhler.) 2 Bände	h 1 —
217a) — 100 achttaktige Übungen. Op. 821. (Köhler.) 3 Bände	h 1 —
218. — 40 tägliche Studien. Op. 337. (Bischoff)	3 —
219a) — Die Schule des Virtuosen. Op. 365. (Bischoff.) 4 Bände	h 2 —
50.* Haupt, Choralbuch, enth. 115 Choräle	4 —
185. Hadyn, Sonaten, Fantasie, Variationen (Kullak)	1 50
56. Henselt, Exercices préparatoires	2 —
170.* — Romances russes	2 —
169a) Kessler, Etuden. Op. 20. (Bussmeyer) Band I. II. III	h 2 —
41. Kuhlau, Sonatinen. Op. 20, 55 (Wagner)	1 —
60. Lanner-Album, 12 beliebte Walzer	1 20
Mendelssohn, Sämtliche Werke, rev. u. bezeichnet von J. Seiss. Folio.	
181. — Bd. I. Lieder ohne Worte	2 —
32. — II. Concerte Op. 25, 40 u. Capriccio Op. 22	2 —
183. — III. Compositionen Op. 5, 7, 14, 16, 33, 72 etc.	2 —
184. — IV. Compositionen Op. 15, 28, 29, 35, 43, 54	2 —
175. Schubert, Compositionen (Impromptus Op. 90, 142. Moments musicaux, Menuet etc.)	1 50
85. — Marches militaires (Jansen)	— 50
61. Strauss-Album I, 12 beliebte Tänze	1 —
62. — Album II, do. do. do.	1 —
68. — Album III, do. do. do.	1 —
26. Vogt, Jean, Gellungkeits-Etuden ohne Octaven-spannung, Op. 136	1 —
27. — Exercices préparatoires, Op. 140	1 —
59. — 12 melodische Inventionen (deutsch u. englisch). Op. 150	2 —
15a) Wagner, E. D., Kinder-Clavierschule. Band I. und II	h 2 —
16. — Volkslieder-Album. 200 Volkslieder. Bd. I. No. 1—100	4 —
17. — do. do. Bd. II. No. 101—200.	4 —
18.* — Stunden der Andacht, Op. 89. 25 Choräle und geistliche Lieder	5 —
91. — Magyar Dal-Füzér. Ungarisches Volkslieder-Album. (100 Volkslieder)	2 —
Weber, Sämtliche Werke, rev. u. bez. von Carl Reinecke und E. Rudorff. Folio.	
154. — Bd. I. Sonaten	2 —
155. — II. Concerte	1 50
156. — III. Stücke und Variationen	1 50

Clavier-Auszüge zu 2 Händen

(ohne Text).

141.* Meyerbeer, Robert der Teufel	5 —
142.* — Der Nordstern	5 —
143.* Meyerbeer, Musik zu Struensee	3 —
144. Donizetti, Die Favoritin	1 50
153. Mozart, Requiem	1 —

Clavier zu 4 Händen.

89. Beethoven, Septett Op. 20 (Czerny)	1 —
78. Chopin, 7 Walzer (Holländer)	1 —
21. Diabelli, Sonatinen, Bd. I. Op. 24, Op. 54. (E. D. Wagner)	1 —
22. — Sonatinen Bd. II. Op. 58, 60 (do.)	1 —
23. — Sonaten, Bd. I. Op. 32, 33, 37 (do.)	2 —
24. — Sonaten, Bd. II. Op. 38, 73 (do.)	2 —
64. Strauss-Album I (12 beliebte Tänze)	1 80
65. — Album II (12 beliebte Tänze)	1 80

Clavier-Auszüge zu 4 Händen.

190.* Meyerbeer, Robert der Teufel	7 —
191.* — Der Nordstern	7 —
193.* — Struensee	4 —
194.* Donizetti, Die Favoritin	6 —
195.* Halévy, Die Jüdin	7 —

Violine.

72. Prume, Etuden Op. 2. (Grünwald)	1 —
73. — Etuden Op. 14 (Grünwald)	1 —
37. Kreutzer, 40 Caprices f. Viol. (Grünwald)	1 20
37a. — Dieselben mit Violine II. (Habeneck)	3 —
63. Strauss-Album (24 beliebte Tänze)	2 —
28.* Rehbaum, Elementar-Violinschule, Op. 7	3 —
29.* — Bratschen-Schule, Op. 9	2 —
30. Rode, 24 Caprices (Grünwald)	1 50
31a. — 12 Etuden (Japha)	1 50
31b. — do. do. mit Piano	2 50
42. — Krutzer, Ballet Violinschule	1 20
43. — Exercices pour le Violon	1 —
97a) Schröder, Album ital. Melodien. Op. 7, 3 Bd. h	1 —

2 Violinen.

117a) Blumenthal, 100 Übungsst. Op. 42. 3 Bd. (Dont) h	1 50
37a. Kreutzer, 40 Caprices mit Violine II (Habeneck)	3 —
118a. Pleyel, Duos, Op. 8 (Schröder)	1 —
119a. — Duos Op. 48 (Schröder)	1 —
129a) Praeger, Duos Op. 16. 3 Bände (Nowotny) h	1 50
98a) Schröder, Album ital. Melodien. 3 Bde. h	1 50

Violine mit Clavier.

32. Beethoven, Concert Op. 61 (Dont)	1 20
33. — Romanzen (Grünwald)	— 50
76. Chopin, Nocturnes Bd. I. (Wilhelmj, Rehfeld)	1 —
77. — do. Bd. II.	1 —
40a. Clementi, Sonatinen, Op. 35. Mit Violine (Bessel)	1 20
75. Ernst, H. W., Stücke (Elegie, Andante, Feuille d'Album etc.)	1 50
118b. Pleyel, Duos, Op. 8 (Schröder)	2 —
119b. — Duos, Op. 48 (Schröder)	2 —
69. Prume, Concert, Op. 4 (Grünwald)	2 —
74. — Stücke (Melancolie, Savoyard)	1 —
34. Mendelssohn, Concert	1 20
35. Spohr, Concert für Violine No. 6	1 50
35a. — do (Dont)	1 50
36. — Concert No. 12	1 50
36a. — do (Dont)	1 50
31a. Rode, 12 Etuden mit Piano (Japha)	2 50
67. Strauss-Album I (12 bel. Tänze) v. Joh. Strauss	2 —
99a) Schröder, Album ital. Melodien. Op. 7, 3 Bde. h	2 —

Violoncello.

116. Chopin, Duo sur „Robert le diable“ pour Violoncello u. Piano (Grützmaacher)	1 50
45.* Strinsky, Elementar-Violoncelloschule	3 —

Trios.

118c. Pleyel, Duos f. 2 Viol. u. Clav. Op. 8 (Schröder)	2 50
119c. — Duos f. 2 Viol. u. Clavier, Op. 48 (Schröder)	2 50
187. Reissiger, Trio facile. No. 1. Kl. Vl. Vln. Op. 164	4 —

188. Reissiger, Trio facile. No. 2. (do), Op. 175	4 —
189. — Trio facile. No. 3. (do), Op. 181	4 —
196. — Trio facile. No. 4. (do), Op. 188	4 —
100a) Schroeder, Album italienischer Melodien f. 2 Violinen mit Clavier. Op. 7. 3 Bände	h 3 —

Orgel.

50.* Haupt, Choralbuch, 115 Choräle	4 —
200. Rembl, Fughetten (Haupt)	1 50

Harmonium.

49. Bibl, kleine Harmoniumschule Op. 14	1 —
86.* — grosse Harmoniumschule Op. 33	5 —

Zither.

70. Strauss-Album, 12 Tänze (Grassmann)	1 50
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Flöte.

66. Strauss-Album. 24 beliebte Tänze v. Joh. Straus	2 —
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Gesang mit Clavier.

h = hohe, m = mittlere, t = tiefe Stimme.

208a) H. bel canto. Album italienischer Arien und Lieder. Italien-deutsch. (Sieber.) Bd. I. m.	2 —
209a) H. bel canto. Album italienischer Arien und Lieder. Italien-deutsch. (Sieber.) Bd. II. m.	2 —
220a) Bordogni, 36 Vocalises. Heft I. II. III. Sopran, Mezzo-Sopran, Alt, Tenor, Bariton (Teschner)	h 1 50
221a) — 12 Nouvelles Vocalises. Heft I. II. Sopran, Mezzo-Sopran, Alt, Tenor, Bariton, Bass (Teschner)	h 1 50
222a) — 3 Exercices et 12 nouvelles Vocalises. Heft I. II. Sopran, Mezzo-Sopran, Alt, Tenor, Bariton (Sieber)	h 1 50
223. — 24 nouvelles vocalises pour toutes les voix. Heft I. II. (Sieber)	h 1 50
10a) Chopin, Sämtliche Lieder. Deutsch von Gumbert, h. m.	h 1 —
11a) — do. polnisch, h. m.	h 1 —
13. — do. englisch	h 2 —
20.* Gebrian, Kurze Gesangsschule für jugendliche Männerstimmen nebst 30 Liedern. m.	h 1 50
20a)** — do. Singstimme und Anweisung	h — 50
1a) Curschmann, Sämtliche 80 Lieder, h. m.	h 4 —
2. — Duette und Terzette	h 2 —
2a. — do. Singstimmen dazu	h 1 —
3a) Curschmann-Album. 30 ausgewählte Lieder, Duette und Terzette, h. m.	h 1 —
19.* Hamza, Kinder-Gesangsschule	h 3 —
19a)** — do. Singstimmen dazu	h — 40
50.* Haupt, Choralbuch. 115 Choräle	h 4 —
82.** Holländer, Treffübungen für Gesang	h — 60
6a) Loewe-Album. 9 berühmte Balladen. Bd. III. (Im Anschluss an die Edit. Peters.) h. t.	h 4 —
7a) Loewe-Album. Band IV. 7 Balladen h. t.	h 4 —
8. Loewe-Album. Bd. V. 23 hebräische Gesänge, Gesichte und Balladen	h 4 —
9a) Loewe-Album. Band VI. 9 Balladen h. t.	h 4 —
25. Loewe-Album. Band VII. 7 Balladen m.	h 4 —
137a) Mendelssohn, Lieder h. m.	h 2 —
138. — Duette	h 1 —
207.* Pirani, Lieder, italienisch-deutsch	h 3 —
188.* Prestele, M., Minnelieder, h.	h 2 —
83.* Pruckner, Übungen zur Förderung deutlicher Aussprache im Gesange	h 1 50
14.* Taubert, Song der Liebe, 12 Lieder, h.	h 1 50
81a) Vaccai, Metodo pratico, deutsch-italienisch. (Grünbaum) Sopran, Alt	h 1 —
4. Weber, Sämtliche 100 Lieder. (Jähns.) Pracht-Ausgabe. Folio. Bd. I und II	h 6 —
5a) Weber-Album. 40 ausgewählte Lieder h. m.	h 1 —

Clavierauszüge mit Text.

125. Donizetti, Die Favoritin. Deutsch-französisch	5 —
124.* Halévy, Die Jüdin. Deutsch-französisch	12 —
127.* — Der Blitz. Deutsch-französisch	10 —
121.* Meyerbeer, Robert le diable. Deutsch-franz.	12 —
123.* — Struensee	3 —
128.* Schubert, Fr. Alfonso und Estrella. (Fuchs)	10 —
126. Weber, Oberon. (Grandeur-Wüllner)	3 —