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# TRIO

(N<sup>o</sup> III in B)

für

Pianoforte, Violine  
und Violoncell

componirt  
von

## JOSEF RHEINBERGER.

Op. 121.

Pr. 10 Mk.

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2816.

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Heft 1—2—3—4—5 . . . . . 2.—
- Sponer, A. von.**  
Op. 27. Zwölf Weihnachtslieder. (Douze chants de Noël. Twelve christmas-songs.) . . . . . 3.—
- Wohlfahrt, Franz.**  
Op. 52. Familien-Festklänge. Leichte Unterhaltungss. (Les jours de fête en famille. Morceaux faciles. Family feast-tunes. Easy entertainments.)  
Heft 1—2—3—4—5—6 . . . . . 1.25
- Op. 64. Leichte Fantasien über beliebige Lieder. (Fantasies faciles sur des chants populaires. Easy fantasias on popular songs.) Heft 1—2—3 . . . . . 1.75
- Op. 81. Trios faciles et instructifs.  
No. 1. G-dur. (Sol maj. G maj.) . . . . . 2.—  
No. 2. F-dur. (Fa maj. F maj.) . . . . . 1.50
- Op. 83. Leichte Fantasie über „Stille Nacht, heilige Nacht“ und „O sanctissima“. (Fantaisie facile sur 2 chants de Noël. Easy fantasia on 2 christmas-songs.) . . . . . 1.25
- Op. 86. Der Familienball. Leichte Tänze. (Le bal en famille. Danses faciles. The family-ball. Easy dances.) Heft 1—2—3 à 1.50

## Trios für 3 Violinen.

(3 violons. 3 violins.)

- Wohlfahrt, Franz.**  
Op. 88. Melodische Tonstücke zum Gebrauche in Musikschulen, Seminarien etc. (Morceaux mélodiques. Melodic pieces for schools and seminars.) Heft I—II . . . . . 2.50

## Trios für Violine, Violoncello und Pianoforte.

(Violon, violoncelle, et piano. Violin, cello, and piano.)

- Bach, Dr. O.**  
Op. 22. Trio. Es-dur. (Mi bém. maj. E flat maj.) . . . . . 13.50
- Franchetti, Giorgio.**  
Op. 1. Trio. G-dur. (Sol maj. G maj.) . . . . . 9.—
- Hess, Karl.**  
Op. 18. Trio. Es-dur. (Mi bém. maj. E flat maj.) . . . . . 10.—
- Krug, Arnold.**  
Op. 1. Trio. H-moll. (Si min. B min.) . . . . . 9.—
- Lange, G.**  
Op. 172 No. 5. Zu Weihnachten. Fantasie über Weihnachtslieder. (F. sur des cantiques de Noël. F. on christmas-songs.) . . . . . 2.—
- Rheinberger, Josef.**  
Op. 121. Trio. B-dur. (Si bém. maj. B flat maj.) . . . . . 10.—
- Satter, Gustav.**  
Op. 105. Divertissement. F-dur. (Fa maj. F maj.) . . . . . 4.75
- Seitz, Friedrich.**  
Op. 34. Zum Vorspielen. 10 kleine Vortragsstücke. (Petits morceaux pour former au sentiment du rythme et à l'expression. Little pieces for proving the sense of rhythm and expression.)  
Heft 1—2—3—4—5 . . . . . 2.—  
Op. 39. Trio über Weihnachtslieder für die jugendliche Welt. (Trio sur des chants de Noël pour la jeunesse. Trio on christmas-songs for the youth.) . . . . . 4.—
- Wohlfahrt, Franz und Friedr. Seitz.**  
Op. 66. Jugend-Trios. (Trios d'élèves. Student's trios.) Nr. 1—2—3—4—5—6—7 . . . . . 2.25
- Wohlfahrt, Franz.**  
Op. 70. Reise-Erinnerungen. Leichte Fantasien. (Souvenirs de voyage. Fantaisies faciles. Travelling-souvenirs. Easy fantasias.) Nr. 1. Durch Thüringen. (A travers la Thuringe. Through Thuringia.)  
No. 2. In den Alpen. (Dans les alpes. In the alps.) . . . . . 1.25  
No. 3. Im Süden. (Dans le midi. In the south.) . . . . . 1.25
- Op. 83. Leichte Fantasie über „Stille Nacht, heilige Nacht“ und „O sanctissima“. (Fantaisie facile sur 2 chants de Noël. Easy fantasia on 2 christmas-songs.) . . . . . 1.25
- Op. 85. Nr. 1. Frühlings-Ankunft. (L'arrivée du printemps. The entry of spring.)  
Nr. 2. Frühlings-Abschied. (L'adieu du printemps. The parting of spring.) . . . . . 1.50

## Trios in verschied. Besetzung.

(Trios pour divers instruments. Trios for different instruments.)

- Wohlfahrt, Franz.**  
Op. 77. Nocturne. Für Violine, Viola und Pianoforte. (Viol., Alto & P.) . . . . . 1.—
- Wohlfahrt, Robert.**  
Op. 191. Für junge Musikanten. Leichte Stücke zur Übung im Ensemblepiel. (Pour jeunes artistes. Morceaux faciles pour exercer le jeu d'ensemble. For young artists. Easy pieces for instruction in concerting play.)  
Heft III. 13 Stücke für 2 Violinen und Bratsche. (Trios faciles pour 2 violons, et alto. Easy trios for 2 violins, and alto.) I. Position . . . . . 1.80  
Heft IV. 13 Stücke für Violine, Bratsche und Violoncello. (Trios faciles pour violon, alto, et violoncelle. Easy trios for violin, alto, and cello.) I. Position . . . . . 1.80  
Heft V. 12 Stücke für Violine, Bratsche und Klarinette B. (Trios faciles pour violon, alto, et clarinette. Easy trios for violin, alto, and clarinet.) I. Position . . . . . 1.80

## Quartette.

(Quatuors. Quartets.)

- Draeseke, Felix.**  
Op. 66. Streichquartett in Cis moll. (Quatuor p. instr. à cordes en Ut dièse mineur. String-quartet in C sharp minor.) Part. und Stimmen . . . . . 10.—
- Holländer, Gustav.**  
Op. 3. Spinnerlied für Streichquartett. (Le chant des fileuses p. instr. à c. Spinstersong for string-instr.) . . . . . 1.25
- Krug, Arnold.**  
Op. 16. Quartett. C-moll. Für Pianoforte, Violine, Viola und Violoncello. (Quatuor en Ut min. p. v., a., vc., et p. Quartet in C min. f. viol., a., c., and p.) . . . . . 15.—
- Op. 2. Quartett für Pianoforte, Violine, Viola und Violoncello. (Quatuor p. piano, viol., alto, et violoncelle. Quartet f. p., viol., alto, and cello.) . . . . . 15.—
- Reinecke, Carl.**  
Op. 132. Quartett. Cdur. Für 2 Violinen, Viola und Violoncello. (Quatuor en Ut maj. p. 2 viol., a., et violonc. Quartet in C maj. for 2 v., a., and cello.) Partitur M. 3.—, Stimmen . . . . . 7.—
- Reinsdorf, Otto.**  
Op. 38. Romanze für 4 Violinen. (Romance p. 4 viol. For 4 violins.) . . . . . 1.50
- Rheinberger, Josef.**  
Op. 93. Thema mit Veränderungen für 2 Violinen, Viola und Violoncello. G moll. (Thème original avec variations pour 2 violons, alto, et violoncelle. Sol min. Theme with variations for 2 violins, alto, and cello. G min.) Partitur . . . . . 3.—  
Stimmen . . . . . 4.—

## Seitz, Friedrich.

- Op. 34. Zum Vorspielen. 10 kleine Vortragsstücke für Violine und Pianoforte mit einer zweiten Violine und Violoncello ad libitum. (Petits morceaux pour violon et piano avec violon 11d, et violoncelle ad libitum pour former au sentiment du rythme et à l'expression. Little pieces for violin and piano with 2nd violin, and cello ad libitum for proving the sense of rhythm and expression.) I.—III. Position.  
Heft I. (Andante cantabile. Moderato.) . . . . . 2.—  
Heft II. (Andante moderato. Allegro.) . . . . . 2.—  
Heft III. (Air varié. Valse-caprice.) . . . . . 2.—  
Heft IV. (Andante espressivo. Mazurka.) . . . . . 2.—  
Heft V. (Allegretto moderato. Andante con moto.) . . . . . 2.—
- Tschaikowsky, P.**  
Op. 11. Quartett für 2 Violinen, Viola und Violoncello. D dur. Neue revidierte Ausgabe. (Quatuor pour instruments à cordes. Ré maj. String-quartet. D maj.) . . . . . no. 3.60
- Op. 83. Leichte Fantasie über „Stille Nacht, heilige Nacht“ und „O sanctissima“. Für 2 Violinen, Violoncello u. Pianoforte. (Fantaisie facile sur 2 chants de Noël. Pour 2 violons, violoncelle, et piano. Easy fantasia on 2 christmas-songs for 2 viol., cello, and p.) . . . . . 1.50

## Quintette u. Sextette für Violine.

(Quintettes etc. Quintets etc.)

- Gotthard, J. P.**  
Op. 60. Quintett. Esdur. Für Pianoforte, 2 Violinen, Viola und Violoncello. (Mi bém. maj. p. piano et instr. à c. E flat maj. for piano and string-instr.) . . . . . 15.—
- Holländer, Gustav.**  
Op. 3. Spinnerlied. Für Violine mit Begltg. v. 2 Viol., Viola, Violoncello und Contrabaß. (Le chant des fileuses. Pour violon avec instr. à c. Spinstersong. For violin with string-instr.) . . . . . 2.—
- Lászlo, A. von.**  
Op. 8. Ave Maria. Für Violoncello mit 2 Violinen, Viola und Baß. (P. instr. à cordes. For string-instr.) . . . . . 2.—
- Mozart, W. A.**  
Quintett. Für 2 Violinen, 2 Violoncello. Es dur. (Mi bém. maj. p. instr. à c. E flat maj. for string-instr.) Part. M. 1.75, Stim. . . . . 2.75
- Rheinberger, Josef.**  
Op. 82. Quintett. A moll. Für 2 Violinen, 2 Violoncello und Violoncello. (La min. p. instr. à c. A min. for string-instr.) Partitur . . . . . 4.50  
Stimmen . . . . . 8.—
- Satter, Gustav.**  
Op. 102. Fantasie. Esdur. Für Pianoforte, 2 Violinen, Viola und Violoncello. (Mi bém. maj. p. piano et instr. à c. E flat maj. for p. and string-instr.) . . . . . 5.75
- Op. 109. Sextett. Adur. Für 2 Violinen, Viola, 2 Violoncelli und Fagott. (La maj. p. instr. à c. et basson. A maj. f. string-instr. and bassoon.) . . . . . 7.50

## Für mehrere Soloviolenen mit

### Violinchor und Pianoforte.

(Pour 3—4 violons avec chœur de violon et piano. For 3—4 violins with violin-chorus and piano.)

- Sponer, A. von.**  
Op. 24. Zwei Ensemblestücke (2 ensembles.)  
Nr. 1. Andante. Für 3 Soloviolenen, Violinchor u. Pianof. (P. 3 viol., chœur de v., et p. For 3 viol., violin chorus, a. p.) . . . . . 2.—  
Nr. 2. Allegretto. Für 4 Soloviolenen, Violinchor u. Pianof. (P. 4 viol., chœur de v., et p. For 4 viol., violin chorus, a. p.) . . . . . 2.50

### Für Violine und Orchester.

(Violon et orchestre. Violin and orchestra.)

- Hiller, Ferdinand.**  
Op. 152 b. Fantasiestück. Für Violine mit Orchester. (Fantaisie pour violon et orchestre. Fantasia for violin and orchestra.) Part. M. 5.—, Orchesterstimmen . . . . . 5.50
- Holländer, Gustav.**  
Op. 10. Romanze. Für Violine mit Orchester. (Romance. Pour violon avec orchestre.) Partitur M. 3.—, Orchesterstimmen . . . . . 5.—
- Krug, Arnold.**  
Op. 12. Italienische Reiseskizzen. Drei Stücke für Violine mit Streichorchester. (Esquisses d'Italie. Trois morc. p. viol. avec orchestre à cordes. Sketches from Italy. For violin with string-orchestra.) Nr. 1. Serenata. Nr. 2. Römisch. Nr. 3. Tarantella
- Sauret, Emile.**  
Op. 59. Rhapsodie suédoise pour le violon avec orchestre. Part. no. M. 6.—, Orchesterst. no. . . . . 6.—
- Tschaikowsky, P.**  
Op. 26. Sérénade mélancolique. Morceau pour violon avec orchestre . . . . . 3.50

Eigentum des Verlegers für alle Länder.

Leipzig, Rob. Forberg.

# TRIO.

## I.

Josef Rheinberger, Op. 121.

Allegretto amabile. ♩ = 132.

Violino. Cello.

Allegretto amabile. ♩ = 132.

Piano.





First system of musical notation. It consists of two staves at the top and two staves at the bottom. The top two staves are for a vocal line, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for a piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The key signature has two flats (B-flat and E-flat). The first staff of the piano part features a dynamic marking of *ff* and a fingering of 8. The second staff of the piano part has a dynamic marking of *p*. The vocal line has a dynamic marking of *pizz. p*. There are asterisks (\*) under the piano part in the second and third measures.

Second system of musical notation. It consists of two staves at the top and two staves at the bottom. The top two staves are for a vocal line, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for a piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The key signature has two flats. The first staff of the piano part has a dynamic marking of *p*. The second staff of the piano part has a dynamic marking of *p* and the instruction *arco*. The vocal line has a dynamic marking of *p*. There are asterisks (\*) under the piano part in the second and third measures.

Third system of musical notation. It consists of two staves at the top and two staves at the bottom. The top two staves are for a vocal line, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for a piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The key signature has two flats. The first staff of the piano part has a dynamic marking of *p*. The second staff of the piano part has a dynamic marking of *p*. The vocal line has a dynamic marking of *p*. There are asterisks (\*) under the piano part in the second and third measures.

Fourth system of musical notation. It consists of two staves at the top and two staves at the bottom. The top two staves are for a vocal line, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for a piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The key signature has two flats. The first staff of the piano part has a dynamic marking of *f*. The second staff of the piano part has a dynamic marking of *f*. The vocal line has a dynamic marking of *f*. There are asterisks (\*) under the piano part in the second and third measures.

**B**

First system of musical notation. It consists of four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The vocal staves have a melodic line with some rests. The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. Dynamics include *f* (forte) and *ped.* (pedal). A section marker **B** is placed above the first vocal staff. A star symbol *\** is located below the piano part.

Second system of musical notation. Similar to the first system, it has four staves. The vocal parts continue with their melodic lines. The piano part maintains its intricate texture. Dynamics include *p* (piano), *pp* (pianissimo), and *p dolce* (piano dolce). A star symbol *\** is present below the piano part.

Third system of musical notation. The vocal parts have some rests. The piano part continues with its rhythmic patterns. Dynamics include *dolce* and *p*. A star symbol *\** is present below the piano part.

Fourth system of musical notation. The vocal parts have some rests. The piano part continues with its rhythmic patterns. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ped.* (pedal). A section marker **B** is placed above the first vocal staff. A star symbol *\** is located below the piano part.

First system of musical notation. It consists of two staves for the vocal line (treble and bass clefs) and two staves for the piano accompaniment (treble and bass clefs). The key signature has two flats. The piano part features a prominent melodic line in the right hand with a large slur and a crescendo leading to a fortissimo (f) dynamic. The left hand has a steady eighth-note accompaniment. There are three asterisks (\*) in the piano part, with the first one accompanied by the marking 'Ped.'.

Second system of musical notation. The vocal line begins with a 'dim.' (diminuendo) marking. The piano part continues with the eighth-note accompaniment, marked with a piano (p) dynamic. The right hand has a melodic line with slurs and accents. There are two asterisks (\*) in the piano part, with the first one accompanied by the marking 'Ped.'.

Third system of musical notation. The piano part features a fortissimo (f) dynamic. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. There are two asterisks (\*) in the piano part, with the first one accompanied by the marking 'Ped.'.

Fourth system of musical notation. The vocal line is marked 'dolce' (softly). The piano part features a piano (p) dynamic and is marked 'p dolce'. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. There are two asterisks (\*) in the piano part, with the first one accompanied by the marking 'Ped.'.



First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with sixteenth-note patterns in both hands. Dynamics include *f* (forte) and *ff* (fortissimo). A *dim.* (diminuendo) marking is present in the right hand, leading to a *pp* (pianissimo) section. A *Red.* (ritardando) marking is in the left hand. An asterisk (\*) is placed below the piano part.

Second system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part continues with sixteenth-note patterns. Dynamics include *pp* (pianissimo). An asterisk (\*) is placed below the piano part.

Third system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features sixteenth-note patterns. Dynamics include *f* (forte) and *cresc.* (crescendo). *Red.* (ritardando) markings are present in the left hand, with asterisks (\*) placed below the piano part.

Fourth system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features sixteenth-note patterns. Dynamics include *ff* (fortissimo). An asterisk (\*) is placed below the piano part.

First system of musical notation. It consists of two staves for a vocal line and two staves for a piano accompaniment. The vocal line starts with a whole note rest, followed by a half note, and then a quarter note with a dynamic marking of *p*. The piano accompaniment features a complex texture with chords and moving lines. A dynamic marking of *pp* is present in the lower right of the system. Performance instructions include *pizz.* (pizzicato) and an *8* (octave) marking.

Second system of musical notation. The vocal line continues with a half note and a quarter note, ending with a dynamic marking of *p*. The piano accompaniment features a prominent eighth-note melodic line in the right hand. A dynamic marking of *p* is present in the lower right. Performance instructions include *arco* (arco) and an *8* (octave) marking.

Third system of musical notation. The vocal line has a half note and a quarter note, with dynamic markings of *f* and *f*. The piano accompaniment features a complex texture with chords and moving lines. A dynamic marking of *f* is present in the lower right.

Fourth system of musical notation. The vocal line has a half note and a quarter note, with dynamic markings of *ff* and *dim.*. The piano accompaniment features a complex texture with chords and moving lines. Dynamic markings include *ff*, *mf*, and *p*. Performance instructions include *pizz.* (pizzicato).

arco *pp* 1. 2.

*rit.* - - *1.a tempo* 2.

*p* *p*

*cresc.* *f* *tremolo*

*cresc.* *f*

*2ed.* \*

*tremolo* *f*

*ff* *2ed.* \*

*tremolo* *tremolo*

C

ff

Ped. \*

ff

Ped. \*

ff

Ped. \*

f

Ped. \*

*p dolce*

Ped. \*

*dim.*

Ped. \*

*cresc.*

Ped. \*

*cresc.*

Ped. \*

First system of musical notation. It consists of two staves for a vocal line and two staves for a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f*, *dim.*, and *p*. There are also performance markings like *ped.* and an asterisk *\**.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has a forte (*f*) dynamic. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *p*.

Third system of musical notation. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment features a more active bass line. Dynamics include *f* and *p*.

Fourth system of musical notation. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment has a complex texture with many sixteenth notes. Dynamics include *p* and *mf*.



The musical score is arranged in six systems, each containing two staves for the voice and two for the piano. The key signature is one flat (B-flat major or D minor). The score includes various dynamics such as *sf*, *f*, *mf*, *p*, *pp*, *dim.*, and *dolce*. There are also articulation marks like *Leg.* and *ped.*, and asterisks marking specific measures. The piano part features complex textures with many sixteenth and thirty-second notes, often with slurs and ties. The voice part has long, flowing lines with some rests and dynamic markings.

First system of musical notation. It consists of four staves: two for a vocal line (treble and bass clefs) and two for a piano accompaniment (treble and bass clefs). The key signature has two flats. The piano part features a prominent eighth-note accompaniment in the bass register. Dynamics include *mf* and *ped.* (pedal).

Second system of musical notation. The vocal line includes a trill (*tr*) and dynamic markings of *f*. The piano accompaniment continues with complex textures, including chords and moving lines. Dynamics include *f* and *ped.* (pedal).

Third system of musical notation. The piano part features a dense texture of chords and moving lines. Dynamics include *p*, *f*, and *ff*. *ped.* (pedal) markings are present.

Fourth system of musical notation. The piano part features a dense texture of chords and moving lines. Dynamics include *p*. *ped.* (pedal) markings are present.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system includes the dynamic marking *mf* and the instruction *dolce*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues the piano accompaniment with a *mf* dynamic. The third system shows a dynamic shift to *f* and *pp* in the vocal line, and *p* and *f* in the piano accompaniment. The piano accompaniment includes markings for *ped.* (pedal) and *cresc.* (crescendo). The score concludes with a *ped.* marking and a decorative asterisk.

pp

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a prominent sixteenth-note pattern in the right hand.

poco rit. - - - - - **E a tempo**

*p*

*marc.*

Second system of musical notation, including vocal lines and piano accompaniment. It includes tempo markings: *poco rit.*, **E a tempo**, *p*, and *marc.*

*f*

*mf*

Third system of musical notation, including vocal lines and piano accompaniment. It includes dynamic markings: *f* and *mf*.

*f*

*f*

*f*

*Ad.* \*

Fourth system of musical notation, including vocal lines and piano accompaniment. It includes dynamic markings: *f*, *f*, and *f*. The system concludes with the marking *Ad.* and an asterisk.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with slurs and dynamic markings of *ff*. The piano accompaniment includes chords and arpeggiated figures, with dynamic markings of *ff* and *p dim.*. There are four asterisks (\*) below the piano part, each preceded by the word "Ped.".

Second system of musical notation. The vocal line is marked *dolce* and *p*. The piano accompaniment features a rhythmic pattern of eighth notes, marked *pp*. There are two asterisks (\*) below the piano part, each preceded by the word "Ped.".

Third system of musical notation. The vocal line is marked *pp*. The piano accompaniment continues with the eighth-note rhythmic pattern. There are two asterisks (\*) below the piano part, each preceded by the word "Ped.".

Fourth system of musical notation. The vocal line is marked *f*. The piano accompaniment features a melodic line with slurs and dynamic markings of *f*. There are five asterisks (\*) below the piano part, each preceded by the word "Ped.".



*p* *f*

*p* *f*

*pp* *cresc.*

*pp* *cresc.*

*f* *p* *f*

*f* *dim.* *p* *f*

*f poco rit.*

*f*

*sf*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

F

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various dynamics and markings:

- System 1:** Vocal line starts with a fermata. Dynamics include *f* and *sf*. Piano accompaniment starts with *pp* and features a rhythmic pattern of eighth notes.
- System 2:** Vocal line continues with *f*. Piano accompaniment includes *pp* and *cresc.* markings. There are two asterisks (\*) above the piano part.
- System 3:** Vocal line has *f*. Piano accompaniment has *cresc.* and *f* markings.
- System 4:** Vocal line has *pp*. Piano accompaniment has *pp* markings.
- System 5:** Vocal line has *p* and *cresc.*. Piano accompaniment has *p* and *cresc.* markings.
- System 6:** Vocal line has *cresc.*. Piano accompaniment has *cresc.* and *pp* markings. There is one asterisk (\*) above the piano part.

First system of musical notation. It consists of two staves (treble and bass clef) with a piano (pp) dynamic marking. The music features a melodic line in the upper voice and a supporting bass line.

Second system of musical notation. It consists of two staves (treble and bass clef) with a forte (f) dynamic marking. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

Third system of musical notation. It consists of two staves (treble and bass clef) with a fortissimo (ff) dynamic marking. The music is marked "Con fuoco." (With fire). The piano part continues with its intricate accompaniment.

Fourth system of musical notation. It consists of two staves (treble and bass clef) with a fortissimo (ff) dynamic marking. The music is marked "Con fuoco." The piano part features a dense texture of sixteenth notes.

Fifth system of musical notation. It consists of two staves (treble and bass clef) with a fortissimo (ff) dynamic marking. The music is marked "Con fuoco." The piano part continues with its intricate accompaniment.

Sixth system of musical notation. It consists of two staves (treble and bass clef) with a fortissimo (ff) dynamic marking. The music is marked "Con fuoco." The piano part features a dense texture of sixteenth notes.

System 1: Treble and bass staves with piano accompaniment. The piano part features a melodic line with slurs and dynamic markings *dim.* and *p*.

System 2: Treble and bass staves. The piano part includes dynamic markings *p*, *cresc.*, and *pp*. The bass line has a *cresc.* marking.

System 3: Treble and bass staves. The piano part features a *ff* dynamic marking and a *Red.* instruction. A star symbol is present at the end of the system.

System 4: Treble and bass staves. The piano part includes a *ff* dynamic marking and a *Red.* instruction. Star symbols are present at the beginning and end of the system.

# II.

## ROMANZE.

Andantino. ♩ = 66.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Andantino' with a quarter note equal to 66 beats per minute.

- System 1:** The vocal line begins with a melodic phrase marked *p dolce*. The piano accompaniment features a dense texture of chords in the right hand and a rhythmic pattern in the left hand. A *pp* dynamic is indicated.
- System 2:** The vocal line continues with a melodic phrase marked *p*. The piano accompaniment includes a *dim.* marking and a *pp* dynamic. A *molto dolce* marking is present in the vocal line.
- System 3:** The vocal line features a melodic phrase marked *f*. The piano accompaniment includes a *f* dynamic and a *ff* dynamic. A *marc.* (marcato) marking is present in the vocal line.



First system of musical notation. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two flats and a dynamic marking of *p*. The middle staff is a grand staff (treble and bass clefs) with a dynamic marking of *pp* and the instruction *una corda*. The bottom staff is a single melodic line in bass clef with a dynamic marking of *f* and the instruction *tutte corda*.

Second system of musical notation. It consists of three staves. The top staff has a dynamic marking of *f* and a large letter **G** above it. The middle staff has a dynamic marking of *mf*. The bottom staff has a dynamic marking of *p* and the instruction *marc.* (ritardando).

Third system of musical notation. It consists of three staves. The top staff has a dynamic marking of *p dolce*. The middle staff has a dynamic marking of *p*. The bottom staff has a dynamic marking of *f*.

Fourth system of musical notation. It consists of three staves. The top staff has a dynamic marking of *f* and the instruction *marc.*. The middle staff has a dynamic marking of *f*. The bottom staff has a dynamic marking of *p* and the instruction *marc.*.

This musical score is arranged in three systems, each with a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system includes dynamics *f* and *p*, and markings *ped.* and *dim.*. The second system includes *f*, *dim.*, and *ped.* markings. The third system includes *p*, *pp*, *cresc.*, and *sf* markings. The piano accompaniment features complex textures, including sixteenth-note runs and chords. The vocal line consists of melodic phrases with some triplets.

First system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line features a melodic line with a fermata over the first measure and a final sharp sign. The piano accompaniment starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes.

Second system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line has a fermata and a final sharp sign. The piano accompaniment is marked *ff* and features a complex rhythmic pattern with many beamed notes. The word "Ped." is written below the piano part, and asterisks are placed under some of the notes.

Third system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano accompaniment continues with its complex rhythmic pattern, marked *Ped.* and featuring asterisks under certain notes.

Fourth system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano accompaniment continues with its complex rhythmic pattern, marked *Ped.* and featuring asterisks under certain notes.

First system of musical notation. It consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The vocal parts feature melodic lines with slurs and dynamic markings such as *f*. The piano accompaniment is highly rhythmic, with dense chordal textures in both hands. Below the piano staves, there are markings: *Ped.*, an asterisk (\*), *Ped.*, and another asterisk (\*).

Second system of musical notation, starting with a section marked 'H'. It features four staves. The vocal parts have melodic lines with slurs and dynamic markings like *f*. The piano accompaniment continues with dense textures. There are markings for *Ped.*, an asterisk (\*), and an 8-measure rest in the piano staves.

Third system of musical notation. It features four staves. The vocal parts have melodic lines with slurs and dynamic markings like *dim.*. The piano accompaniment includes an 8-measure rest and dynamic markings like *mf*.

Fourth system of musical notation. It features four staves. The piano accompaniment starts with a dynamic marking of *pp* and includes a *dim.* marking. The system concludes with melodic lines in both vocal and piano parts.

pp  
pizz.  
mf  
marc.  
pp  
Ped.

This system contains the first two systems of music. The first system has a treble staff with a melody and a bass staff with a single note. The second system features a piano introduction with a sixteenth-note bass line and a melodic line in the treble. Dynamics include *pp*, *pizz.*, *mf*, *marc.*, and *pp*. A *Ped.* marking is present at the end of the system.

Ped. \* Ped. \*

This system continues the piano introduction. The bass line remains active with sixteenth notes, while the treble staff has sparse chords. Dynamics include *Ped.*, *\* Ped.*, and *\**.

Ped. \* Ped. \*

This system continues the piano introduction. The bass line remains active with sixteenth notes, while the treble staff has sparse chords. Dynamics include *Ped.*, *\* Ped.*, and *\**.

This system continues the piano introduction. The bass line remains active with sixteenth notes, while the treble staff has sparse chords.



First system of musical notation. It consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The piano part features a prominent bass line with repeated eighth-note patterns, starting with a forte (*f*) dynamic.

Second system of musical notation. The vocal line includes the instruction *dolce*. The piano accompaniment includes *dim.* and *pp una corda*. Pedal markings (*Ped.*) and asterisks are present at the end of the system.

Third system of musical notation. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Multiple *Ped.* and asterisk markings are used throughout the system.

Fourth system of musical notation. The piano accompaniment includes the instruction *tutte corde*. Pedal markings (*Ped.*) and asterisks are present at the end of the system.

First system of musical notation. It consists of five staves: a vocal line at the top, a double bass line, and a grand piano section with treble and bass staves. The piano part features a complex texture with triplets and chords. Dynamics include *f* (forte) and *p* (piano). The vocal line has a melodic line with some triplets and a *p* dynamic marking.

Second system of musical notation. It continues the vocal and piano parts. The piano part includes markings for *una corda* and *tutte corde*. Dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The system concludes with a key signature change to two sharps (D major).

Third system of musical notation, marked with a Roman numeral **I**. It features a vocal line and a piano accompaniment. The piano part has a prominent bass line with chords and triplets. Dynamics include *f* and *pp*. There are markings for *ped.* (pedal) and *\* ped.* (optional pedal).

Fourth system of musical notation. It continues the vocal and piano parts. The piano part features a dense texture of chords and triplets. Dynamics include *f* and *pp*. There are markings for *ped.* and *\* ped.*.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes with slurs. Dynamics include *mf* and *pp*. Pedal markings are present: *Ped.*, *\*Ped.*, *#Ped.*, and *\*Ped.*. A fermata is placed over the final notes of the system.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a more complex rhythmic pattern with slurs and accents. Dynamics include *mf* and *f*. Pedal markings include *Ped.*, *\*Ped.*, and *Ped.*.

Third system of musical notation. The piano part features a dense texture of sixteenth notes with slurs. Dynamics include *f*. Pedal markings include *Ped.*, *\*Ped.*, *\*Ped.*, *Ped.*, and *\*Ped.*.

Fourth system of musical notation. The piano part features a dense texture of sixteenth notes with slurs. Dynamics include *f*. Pedal markings include *Ped.*, *\*Ped.*, and *\*Ped.*. A fermata is placed over the final notes of the system.

First system of musical notation. It consists of four staves: two for a vocal line (treble and bass clefs) and two for a piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). The vocal line starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The piano part features a complex texture with many chords and moving lines.

Second system of musical notation. It consists of four staves. The key signature changes to two flats (Bb, Eb). The vocal line includes dynamics *pp*, *p*, and *p dolce*. The piano accompaniment includes dynamics *pp* and *pp*. The piano part features a complex texture with many chords and moving lines. A *pizz.* marking is present in the vocal line.

Third system of musical notation. It consists of four staves. The key signature has two flats (Bb, Eb). The piano accompaniment features a complex texture with many chords and moving lines. The vocal line continues with a melodic line.

Fourth system of musical notation. It consists of four staves. The key signature has two flats (Bb, Eb). The piano accompaniment features a complex texture with many chords and moving lines. The vocal line includes dynamics *p* and *pp*. A *arco* marking is present in the piano part.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a complex arpeggiated texture in the right hand and a more rhythmic bass line.

Second system of musical notation. Includes dynamic markings *dim.*, *pizz.*, and *p dolce*. The piano part features a triplet in the right hand and chords in the left hand, some marked with *ped.* and an asterisk.

Third system of musical notation. Includes dynamic markings *dim.*, *f*, *arco*, and *ff*. The piano part features a triplet in the right hand and sustained chords in the left hand, some marked with *ped.* and an asterisk.

Fourth system of musical notation. Includes dynamic markings *pp* and *morendo*. The piano part features a triplet in the right hand and chords in the left hand, ending with a *caldo* marking.

# III.

## SCHERZO.

Allegro.  $\text{♩} = 63.$

The musical score is divided into several systems. The first system shows the piano introduction with a *pp* dynamic. The second system begins the main section with a *f* dynamic. The third system features a *dim.* marking and a *pp* dynamic. The fourth system continues with a *f* dynamic. The fifth system includes a *dim.* marking and a *pp* dynamic. The sixth system concludes with a *f* dynamic. Pedal markings (*Ped.*) and asterisks (*\**) are used throughout to indicate specific performance techniques.



First system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The top two staves have dynamics *p* and *cresc.*. The grand staff has dynamics *dim.* and *p*, with *cresc.* appearing in the right-hand part.

Second system of musical notation. It consists of two staves and a grand staff. The top two staves have dynamics *f* and *dim.*. The grand staff has dynamics *sf* and *pp*.

Third system of musical notation. It consists of two staves and a grand staff. The top two staves have dynamics *f* and *dim.*. The grand staff has a dynamic *p*.

Fourth system of musical notation. It consists of two staves and a grand staff. The grand staff has dynamics *f*, *sf*, and *p*.

Fifth system of musical notation. It consists of two staves and a grand staff. The top two staves have dynamics *p* and *f*. The grand staff has a dynamic *f*. A section marker **K** is present at the end of the system.

Sixth system of musical notation. It consists of two staves and a grand staff. The grand staff has dynamics *f* and *p*.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. Dynamics include *f* (forte) and accents (*>*). A fermata is placed over a group of notes in the vocal line.

Second system of musical notation. The vocal line continues with a melodic line, marked *p dolce* (piano dolce). The piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *dim.* (diminuendo) and *p* (piano).

Third system of musical notation. The vocal line has a melodic line with some chromaticism. The piano accompaniment continues with a similar texture. Dynamics include *pp* (pianissimo) and *p* (piano).

Fourth system of musical notation. The vocal line features a melodic line with a fermata. The piano accompaniment has a more active texture with sixteenth-note patterns. Dynamics include *fp* (fortissimo) and a *Ped.* (pedal) marking with an asterisk.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with a *cresc.* marking and a *f* dynamic. Bass clef contains a supporting line with a *cresc.* marking and a *f* dynamic. Grand staff (piano) shows a complex accompaniment with a *cresc.* marking and a *f* dynamic.

System 2: Treble and Bass clefs. Treble clef has a *ff* dynamic. Bass clef has a *ff* dynamic. Grand staff (piano) features a *dim.* marking and a *ff* dynamic. There are *ped.* markings and asterisks in the bass line.

System 3: Treble and Bass clefs. Treble clef has a *p* dynamic. Bass clef has a *p* dynamic. Grand staff (piano) includes a *pp tranquillo* marking and an 8-measure rest in the treble line.

System 4: Treble and Bass clefs. Treble clef has a *pp* dynamic. Bass clef has a *pp* dynamic. Grand staff (piano) features a *ff* dynamic and a *V* marking.

**Trio.**

Poco più Allegro.

First system of musical notation, featuring vocal lines. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *p* and *dolce*.

Second system of musical notation, featuring piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *p* and *f*. Includes fingerings (1, 3, 4, 1) and a *ped.* marking.

Third system of musical notation, featuring vocal lines. The upper staff is in treble clef and the lower staff is in bass clef.

Fourth system of musical notation, featuring piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *mf* and *f*. Includes a *ped.* marking.

Fifth system of musical notation, featuring vocal lines. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *p*.

Sixth system of musical notation, featuring piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *p* and *f*. Includes a *ped.* marking.

Seventh system of musical notation, featuring vocal lines. The upper staff is in treble clef and the lower staff is in bass clef.

Eighth system of musical notation, featuring piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef.

System 1: Treble and bass staves with piano accompaniment. The piano part features a complex, multi-measure rest followed by a series of sixteenth-note runs. Dynamics include *f* and *ped.* with asterisks.

System 2: Treble and bass staves. The piano part continues with similar rhythmic patterns. Dynamics include *f* and *ped.* with asterisks.

System 3: Treble and bass staves. The piano part features a change in key signature to three sharps (F#, C#, G#). Dynamics include *f* and *ped.* with asterisks.

System 4: Treble and bass staves. The piano part includes a *trium* marking above the treble staff. Dynamics include *f*, *p*, and *marc.* (marcato). *ped.* with asterisks is also present.

This musical score is arranged in five systems, each containing a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions include *f* (forte), *Ad.* (Ad libitum), *p* (piano), *dolce* (sweetly), *L* (Lento), and *ff* (fortissimo). There are also asterisks (\*) and a '3' indicating a triplet. The piano part features complex textures, including sixteenth-note runs and chords.



Musical score system 1, measures 1-4. It features a vocal line with a *dim.* marking and a piano (*p*) dynamic. The piano accompaniment includes a treble clef with chords and a bass clef with a melodic line. A *dim.* marking is present in the piano part at measure 3.

Musical score system 2, measures 5-8. The vocal line is mostly silent, with a *pp* dynamic at the end. The piano accompaniment continues with a treble clef and a bass clef. Dynamics include *p* and *pp*.

Musical score system 3, measures 9-12. Labeled "Tempo I.", it features a vocal line with a *pp* dynamic and a piano accompaniment with a *f* dynamic.

Musical score system 4, measures 13-16. Labeled "Tempo I.", it features a piano accompaniment with a *pp* dynamic in the treble and *f* and *sf* dynamics in the bass. Pedal markings (*Ped.*) and asterisks are present at the bottom.

Musical score system 5, measures 17-20. It features a vocal line with a *f* dynamic and a piano accompaniment with a *f* dynamic.

Musical score system 6, measures 21-24. It features a piano accompaniment with a *f* dynamic in the bass and a *dim.* marking in the treble. Pedal markings (*Ped.*) and asterisks are present at the bottom.

First system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line begins with a *pp* dynamic marking. The piano accompaniment also starts with *pp*. The system concludes with a *Ped.* marking and an asterisk.

Second system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line features a *f* dynamic marking. The piano accompaniment includes several *Ped.* markings and asterisks.

Third system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line starts with a *p* dynamic and includes a *cresc.* marking. The piano accompaniment features a *dim.* marking, a *p* dynamic, and a *cresc.* marking.

Fourth system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line begins with a *f* dynamic. The piano accompaniment includes a *f* dynamic, a *pp* dynamic, and several *Ped.* markings with asterisks.

Musical staff system 1, featuring a treble and bass clef. The treble clef part begins with a *dim.* (diminuendo) marking and a series of eighth notes. The bass clef part starts with a *f* (forte) dynamic and contains a melodic line with eighth notes. A second *dim.* marking appears in the treble clef towards the end of the system.

Musical staff system 2, featuring a grand staff with treble and bass clefs. The treble clef part consists of chords and rests. The bass clef part features a melodic line with eighth notes, marked with a *f* dynamic.

Musical staff system 3, featuring a treble and bass clef. The treble clef part has a melodic line with eighth notes, marked with a *p* (piano) dynamic. The bass clef part has a melodic line with eighth notes, marked with a *f* dynamic.

Musical staff system 4, featuring a grand staff with treble and bass clefs. The treble clef part consists of chords, marked with *p* and *f* dynamics. The bass clef part features a melodic line with eighth notes, marked with a *p* dynamic.

Musical staff system 5, featuring a treble and bass clef. The treble clef part has a melodic line with eighth notes. The bass clef part has a melodic line with eighth notes, marked with a *f* dynamic.

Musical staff system 6, featuring a grand staff with treble and bass clefs. The treble clef part has a melodic line with eighth notes, marked with a *p* dynamic. The bass clef part has a melodic line with eighth notes, marked with a *f* dynamic.

Musical staff system 7, featuring a treble and bass clef. The treble clef part has a melodic line with eighth notes. The bass clef part has a melodic line with eighth notes.

Musical staff system 8, featuring a grand staff with treble and bass clefs. The treble clef part consists of chords, marked with a *v* (accents) marking. The bass clef part features a melodic line with eighth notes.

*p dolce*  
*dim.* *p*

*dim.* *p*

*pp* *pp*

*dolce*

*fp*

*p* *cresc.* *mf* *cresc.*

*cresc.*

\* *sed.*

First system of musical notation. It consists of four staves: two for a vocal line (soprano and alto) and two for a piano accompaniment (treble and bass). The vocal line starts with a melodic phrase in the soprano part, followed by a rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* (forte) and *fp* (fortissimo piano). A *dim.* (diminuendo) marking is present in the piano part. The system concludes with a double bar line and a star symbol.

Second system of musical notation. It consists of four staves. The vocal line continues with a melodic phrase in the soprano part. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte). A *sed.* (sedentary) marking is present in the piano part. The system concludes with a double bar line and a star symbol.

Third system of musical notation. It consists of four staves. The vocal line continues with a melodic phrase in the soprano part. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). A *tr* (trill) marking is present in the piano part. The system concludes with a double bar line and a star symbol.

Fourth system of musical notation. It consists of four staves. The vocal line continues with a melodic phrase in the soprano part. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *pp* (pianissimo) and *ff* (fortissimo). A *tr* (trill) marking is present in the piano part. The system concludes with a double bar line and a star symbol.

## IV.

## FINALE.

Con moto.  $\text{♩} = 128.$ 

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C).

- System 1:** The vocal line begins with a *poco rit.* marking. Dynamics range from *p* (piano) to *f* (forte). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.
- System 2:** The tempo is marked *Con moto.* The piano accompaniment continues with the same rhythmic pattern. The vocal line has a *poco rit.* marking and dynamics from *p* to *f*.
- System 3:** The tempo is marked *a tempo*. The piano accompaniment continues. The vocal line has a *poco rit.* marking and dynamics from *p* to *f*.

The score concludes with a final cadence in the piano part.



*poco rit.*

Musical notation for the first system, featuring a vocal line and a piano accompaniment. The vocal line has a *p* dynamic marking.

Musical notation for the second system, featuring a piano accompaniment with *dim.* and *p* markings.

Musical notation for the third system, featuring a vocal line with *f* and *a tempo* markings.

Musical notation for the fourth system, featuring a piano accompaniment with *pp* marking and dynamic markings *dillo*, *pp*, *pp*, *pp*, *pp*, *pp*.

Musical notation for the fifth system, featuring a vocal line with *poco rit.*, *a tempo*, *mf*, and *f* markings.

Musical notation for the sixth system, featuring a piano accompaniment with *sp* marking and dynamic markings *dillo*, *pp*, *dillo*, *dillo*, *dillo*, *sp*.

Musical notation for the seventh system, featuring a vocal line with *p* and *cresc.* markings.

Musical notation for the eighth system, featuring a piano accompaniment with *fp* and *cresc.* markings.

This musical score is for a piano and voice piece, spanning 16 measures. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a vocal line and a piano accompaniment. The piano part is divided into two systems, each with a grand staff (treble and bass clefs). The vocal line is in a single staff. The score includes various dynamic markings: *sf* (sforzando), *ff* (fortissimo), *p* (piano), and *ff* (fortissimo) again. Tempo markings include *marc.* (marcato) and *feroce* (ferocious). There are also performance instructions like *ped.* (pedal) and *mf* (mezzo-forte). The score is marked with a '46' in the top left corner and a '2816' at the bottom center.

First system of musical notation. It consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The piano part features a complex, arpeggiated figure in the right hand. Dynamics include *p* and *pp*. A fermata is placed over a measure in the piano part. Below the piano part, there are markings: *ped.*, an asterisk, and *pp*.

Second system of musical notation. Similar to the first system, it includes vocal and piano parts. The piano part continues with the arpeggiated figure. Dynamics include *pp*, *cresc.*, and *f*. A fermata is present over a measure in the piano part. Below the piano part, there are markings: *ped.*, an asterisk, and *pp*.

Third system of musical notation. The piano part features a more active, rhythmic accompaniment. Dynamics include *ff*. Below the piano part, there are markings: *ped.*, an asterisk, *ped.*, an asterisk, *ped.*, an asterisk, *ped.*, an asterisk, *ped.*, an asterisk, and *ped.*.

Fourth system of musical notation. The piano part continues with the rhythmic accompaniment. Dynamics include *ff*. Below the piano part, there are markings: *ped.*, an asterisk, and *ff*.

First system of musical notation. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The piano part features a rhythmic pattern of eighth notes with accents. Dynamic markings include *f* and *ff*. Pedal markings are indicated by asterisks and the word "Ped." below the piano staves.

Second system of musical notation. It continues the vocal and piano parts. The piano part has a more complex rhythmic texture with sixteenth notes. Dynamic markings include *ff*. A "Ped." marking is present at the end of the system.

Third system of musical notation. It includes a vocal staff with a dynamic marking of *N<sub>f</sub>* and a piano staff with a complex chordal accompaniment. Dynamic markings include *f*. Pedal markings are indicated by asterisks and the word "Ped." below the piano staves.

Fourth system of musical notation. It features a vocal staff with a dynamic marking of *f* and a piano staff with a steady accompaniment. Dynamic markings include *f* and *marc.* (marcato).

Fifth system of musical notation. It continues the vocal and piano parts. Dynamic markings include *f* and *marc.* (marcato).

musical score system 1, featuring vocal lines and piano accompaniment. The piano part includes a *marc.* marking and dynamic markings *f* and *p*. Pedal markings are present at the bottom.

musical score system 2, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *pp* and *f*.

musical score system 3, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *ff* and *ff*. Pedal markings are present at the bottom.

musical score system 4, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *p* and *p*. Pedal markings are present at the bottom.

First system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The top two staves have a key signature of two flats and a common time signature. The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The grand staff has a *p* marking and a *cresc.* marking. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Second system of musical notation. It consists of two staves and a grand staff. The top two staves have a key signature of two flats and a common time signature. The first staff has a *poco rit.* marking. The grand staff has a *p* marking and a *cresc.* marking. The music continues with melodic and rhythmic development.

Third system of musical notation. It consists of two staves and a grand staff. The top two staves have a key signature of two flats and a common time signature. The first staff has a *cresc.* marking. The grand staff has a *f* marking and a *poco rit.* marking. The music continues with melodic and rhythmic development.

Fourth system of musical notation. It consists of two staves and a grand staff. The top two staves have a key signature of two flats and a common time signature. The first staff has a *m. d.* marking. The grand staff has a *p* marking and a *cresc.* marking. The music continues with melodic and rhythmic development.

Fifth system of musical notation. It consists of two staves and a grand staff. The top two staves have a key signature of two flats and a common time signature. The first staff has a *a tempo* marking. The grand staff has a *f* marking and a *p* marking. The music continues with melodic and rhythmic development.

Sixth system of musical notation. It consists of two staves and a grand staff. The top two staves have a key signature of two flats and a common time signature. The first staff has a *p* marking. The grand staff has a *f* marking. The music continues with melodic and rhythmic development.



First system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line starts with a piano (*p*) dynamic and features a melodic line with some grace notes. The piano accompaniment begins with a forte (*f*) dynamic and includes a series of sixteenth-note runs in the right hand and a more rhythmic bass line. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation. The vocal line continues with a fortissimo (*ff*) dynamic, showing a more active melodic line. The piano accompaniment also features fortissimo (*ff*) dynamics, with dense chordal textures and moving lines in both hands. The overall mood is more intense and dramatic.

Third system of musical notation. The vocal line begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment starts with a pianissimo (*pp*) dynamic. A section of the piano part is marked *dolce* (sweetly), featuring a more lyrical and flowing texture. The vocal line has a melodic phrase with a fermata.

Fourth system of musical notation. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a steady bass line. The dynamics remain piano (*p*).

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a melodic phrase in a minor key, marked *p dolce*. The piano accompaniment features a steady eighth-note bass line and a more active treble line. The system concludes with a *ped.* (pedal) marking and an asterisk.

Second system of musical notation. The vocal line continues with a melodic phrase, marked *f* (forte) at the end. The piano accompaniment features a complex, flowing treble line. The system concludes with a *mf* (mezzo-forte) marking and three *ped.* markings with asterisks.

Third system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a complex, flowing treble line. The system concludes with three *ped.* markings with asterisks.

Fourth system of musical notation. The vocal line begins with a melodic phrase, marked *f marc.* (forte marcato). The piano accompaniment features a complex, flowing treble line. The system concludes with three *ped.* markings with asterisks.

First system of musical notation. It consists of two staves for a vocal line and two staves for a piano accompaniment. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment features a complex, flowing texture with many sixteenth notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation. The vocal line continues with a melodic line, marked with **P** and *poco rit.* (poco ritardando). The piano accompaniment continues with a similar texture, marked with *pp* (pianissimo).

Third system of musical notation. The vocal line starts with a rest, then a melodic phrase marked *a tempo* and *f* (forte). The piano accompaniment features a rhythmic pattern of eighth notes, marked with *p* (piano).

Fourth system of musical notation. This system shows the vocal line and piano accompaniment continuing their respective parts. The piano accompaniment has a consistent eighth-note rhythmic pattern.

Fifth system of musical notation. The piano accompaniment begins with a *pp* (pianissimo) marking. The vocal line features a melodic phrase marked *marc.* (marcato) and *f* (forte). The system concludes with a *p* (piano) marking.

First system of musical notation. It consists of two staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand piano accompaniment. The string parts feature a mix of pizzicato (pizz.) and arco (arco) techniques. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piano part has a dynamic of *f* and includes a triplet of eighth notes.

Second system of musical notation. The string parts continue with pizzicato and arco passages. Dynamics include *ff* (fortissimo) and *mf*. The piano part features a triplet of eighth notes and a dynamic of *ff*. A *cresc.* (crescendo) marking is present in the piano part.

Third system of musical notation. The string parts play sustained notes with a dynamic of *sp* (sforzando piano). The piano part has a dynamic of *p* (piano) and includes a triplet of eighth notes. A *2ed.* (second ending) marking is present in the piano part.

Fourth system of musical notation. The string parts play sustained notes with a dynamic of *mf*. The piano part has a dynamic of *p dolce* (piano dolce) and includes a triplet of eighth notes.

Fifth system of musical notation. The string parts play sustained notes with a dynamic of *mf*. The piano part has a dynamic of *p* and includes a triplet of eighth notes. Dynamics include *cresc.* and *dim.*

System 1: Treble and Bass staves with a forte (*f*) dynamic marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

System 2: Treble and Bass staves with a piano (*p*) and *dolce* dynamic marking. The piano accompaniment continues with similar rhythmic patterns.

System 3: Treble and Bass staves with a piano (*p*) dynamic marking. The piano accompaniment includes a *pp* section and a *ped.* (pedal) marking.

System 4: Treble and Bass staves with a *cresc.* (crescendo) and *f* dynamic marking. The piano accompaniment features a *ped.* marking and a *cresc.* section.

*rit.* *a tempo*

*f* *p* *fp* *f* *p*

*rit.* *a tempo*

*Red.* \*

*f* *f* *f* *f*

*Red.*

*p* *p* *p* *p*

*p* *p* *p* *p*

\*

*f* *pizz.* *p*

*p* *p* *p* *p*

\*



First system of musical notation. It consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The vocal line begins with a melodic phrase marked *arco* and *pp*. The piano accompaniment features a complex texture with chords and moving lines. A fermata is placed over the first measure of the vocal line.

Second system of musical notation. The vocal line continues with a melodic line marked *cresc.*. The piano accompaniment features a dense texture of chords and moving lines, with *pp* and *cresc.* markings. A fermata is placed over the first measure of the vocal line.

Third system of musical notation. The vocal line continues with a melodic line marked *f*. The piano accompaniment features a dense texture of chords and moving lines, with *f* markings. A fermata is placed over the first measure of the vocal line.

Fourth system of musical notation. The vocal line continues with a melodic line marked *ff* and *dim.*. The piano accompaniment features a dense texture of chords and moving lines, with *ff* and *dim.* markings. A fermata is placed over the first measure of the vocal line.

*a tempo*

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a long note and a slur. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamic markings include *pp* in the piano part and *mf* in the vocal part. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *f* in the vocal part and *fp* in the piano part. Performance instructions include *arco* and *pizz.*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern. Dynamic markings include *f* in the vocal part and *f* in the piano part. The instruction *arco* is present. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern. Dynamic markings include *dim.* in the vocal part and *pp* in the piano part. The instruction *dolce* is present. The system concludes with a double bar line and a repeat sign.

The musical score is arranged in six systems, each containing a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature has two flats, and the time signature is 4/4. The score includes the following performance instructions and dynamics:

- System 1:** *mf* (mezzo-forte) in the vocal line; *p dolce* (piano dolce) in the piano accompaniment; *sf* (sforzando) in the piano accompaniment.
- System 2:** *p* (piano) in the vocal line; *p cresc.* (piano crescendo) in the piano accompaniment.
- System 3:** *p cresc.* (piano crescendo) in the piano accompaniment; *Ped.* (pedal) markings in both vocal and piano parts.
- System 4:** *ff* (fortissimo) in the vocal line; *ff* (fortissimo) in the piano accompaniment; *ff con fuoco* (fortissimo con fuoco) in the piano accompaniment.
- System 5:** *Ped.* (pedal) markings in both vocal and piano parts.
- System 6:** *Ped.* (pedal) markings in both vocal and piano parts.

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C. G. Röder G. m. b. H., Leipzig.



# MUSIK FÜR VIOLONCELLO.

## MUSIQUE POUR VIOLONCELLE. CELLO-MUSIC.

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Op. 51. Sonate für Violoncello und Pianoforte. H-moll. (Si min. B min.) . . . . . 6—  
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No. 2. All alone (Mutterseelenallein). (Tout seul.) . . . . . 1—  
No. 3. Kotschubei, O saget ihr. (O dites-lui. Tell her.) . . . . . 1—  
No. 4. Mendelssohn, Wer hat dich, du schöner Wald. (Adieux des chasseurs. The forest hunter's song.) . . . . . 1—  
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No. 8. Weber, Freischütz, „Leise, leise, fromme.“ (Air de Robin des bois. From r. of the woods.) . . . . . 1—  
No. 9. Stradella, Kirchenarie (1667). (Air d'église. Church melody.) . . . . . 125  
No. 10. Beethoven, Adelaide . . . . . 150  
No. 11. Lortzing, Zar und Zimmermann, „Sonst spielt' ich.“ (Air de Pierre le grand à Saardam.) . . . . . 1—  
No. 12. Lortzing, Waffenschmied, „Auch ich war ein Jüngling.“ (Air de l'armurier. From the armurer.) . . . . . 1—  
No. 13. Mozart, Zauberflöte, „Dies Bildnis ist bezaubernd schön“ und „In diesen heil'gen Hallen.“ (Airs de la flûte enchantée. Airs from the enchanted flute.) . . . . . 125  
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**HOFMANN, Richard.**  
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- Op. 11. Ständchen. G-dur. Charakterstück. Für Violoncello und Pianoforte bearbeitet von L. Ebert. (Sérénade. Sol maj. Serenade. G maj.) . . . . . 225  
Op. 12. Wiegenlied. As-dur. Für Violoncello und Pianoforte bearbeitet von L. Ebert. (Berceuse. La bém. maj. Lullaby. A flat maj.) . . . . . 175  
**HÖLZEL, Gustav.**  
Op. 158. No. 1. Erinnerung an den Gardasee. Für Violoncello mit Pianoforte arrangiert. (Souvenir du lac de Garde. Souvenir of the lake of Garda.) . . . . . 1—  
**HUBAY, Jenő.**  
Op. 87. No. 1. Rayon de Soleil. (Sonnenstrahl.) Cantabile sur le sol. Arrangé pour violoncelle et piano par l'auteur **LÜBECK, Louis.**  
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**SCHROEDER, Charles.**  
Op. 53. La clochette de la vallée. Idylle pour violoncelle et piano. (The little bell in the valley.) . . . . . 125  
**SCHUBERT, Louis.**  
Op. 34. Paraphrase über das schwedische Lied: „Der Hirt“ von Berg. Für Violoncello und Pianoforte. (Paraphrase sur le chant suédois: „Le berger“. Paraphrase on the swedish song: „The shepherd“.) . . . . . 1—  
**STARK, Ludwig.**  
Op. 59. Vier kleine Vortragsstücke für Violoncello und Pianoforte. (4 petits morceaux pour former à l'expression. 4 little pieces for the development of feeling and expression.)  
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No. 2. Ballade . . . . . 2—  
No. 3. Improvisation . . . . . 140  
No. 4. Alpenlied. (Air des alpes. Alp-song.) . . . . . 140  
**SWERT, Jules de.**  
Op. 11. Trois morceaux caractéristiques pour violoncelle et piano. (Three characteristic pieces.)  
No. 1. Aux champs de Vlemineck. (In the fields of Vlemineck.) . . . . . 2—  
No. 2. La chapelle abandonnée. (The forlorn chapel.) . . . . . 1—  
No. 3. Ce qu'on entend sur la montagne. (What you hear on the mountain.) . . . . . 275  
Op. 13. Souvenir. Mélodie pour violoncelle et piano . . . . . 175  
**TSCHAIKOWSKY, P.**  
Op. 26. Sérénade mélancolique. Transcrite pour le violoncelle et piano par Norbert Salter . . . . . 2—  
Op. 37. No. 6. Barcarole. Für Cello und Pianoforte bearbeitet von Norbert Salter . . . . . 150  
Op. 37. No. 10. En automne. Arrangé pour violoncelle et piano par P. Klengel . . . . . 1—  
Allegro con grazia. Aus der Symphonie pathétique, Op. 74. Für Violoncello u. Pianoforte frei übertr. v. Jacques van Lier. Andante cantabile du quatuor op. 11, pour violoncelle et piano par W. Fitzenhagen . . . . . 130  
**WAGNER, Richard.**  
Ankunft bei den schwarzen Schwänen. Albumblatt. Für Violoncello und Pianoforte übertragen von Franz Bennat. (Arrivée chez les cygnes noirs. Feuillet d'album. Transcr. pour violoncelle et piano. Arrival at the black swans. Album-leaf. Arr. for cello and piano.) . . . . . 2—  
**WEISSENBORN, Julius.**  
Op. 9. Vortragsstücke für Violoncello und Pianoforte. (Morceaux pour violoncelle et piano. Pieces for cello and piano.)  
Heft 1. No. 1. Arioso. No. 2. Humoreske . . . . . 1—  
Heft 2. No. 3. Adagio . . . . . 1—  
Heft 3. No. 4. Notturmo . . . . . 125  
Heft 4. No. 5. Scherzo. No. 6. Ballade . . . . . 1—  
**WOHLFAHRT, Franz.**  
Op. 51. Sonaten für Violoncello und Pianoforte. (Sonates pour violoncelle et piano. Sonatas for cello and piano.)  
No. 1. G-dur. I. Lage. (Sol maj. G maj. I position.) . . . . . 2—  
No. 2. C-dur. I. Lage. (Ut maj. C maj. I position.) . . . . . 2—  
No. 3. A-moll. I. Lage. (La min. A min. I position.) . . . . . 2—

### III. Für Violoncello und Violine.

- (Violoncelle et violon. Cello and violin.)
- HAYDN, Josef.**  
Duo für Violine und Violoncello. Bisher unbekannt. Mit Vortragsbezeichnung versehen und herausgegeben von F. Bennat. (Composition inconnue. Unknown work.) . . . . . 150  
Dasselbe. Zum Konzertvortrage nach dem von F. Bennat veröffentlichten Originale eingerichtet von Friedrich Grützmaier . . . . . 150

### IV. Für Violoncello und Orgel.

- (Violoncelle et orgue. Cello and organ.)
- RHEINBERGER, Josef.**  
Drei Stücke aus Op. 150 für Violoncello und Orgel. (3 morceaux pour violoncelle et orgue. 3 pieces for cello and organ.)  
No. 1. Abendlied. (Chant du soir. Evening song.) . . . . . 120  
No. 2. Pastorale . . . . . 120  
No. 3. Elegie . . . . . 150

### V. Für Violoncello und Harmonium.

- (Violoncelle et harmonium. Cello and harmonium.)
- SCHAAB, Rob.**  
Klassische Stücke für Violoncello und Harmonium oder Pianoforte. (Morceaux classiques pour violoncelle et harmonium ou piano. Classical pieces for cello and harmonium or piano.)  
No. 1. Händel, Arie a. d. Messias: „Wie lieblich ist der Boten Schritt.“ (Air du Messie. Air from the Messiah.) . . . . . 1—  
No. 2. Bach, J. S., Kanonische Variation über das Weihnachtslied: „Vom Himmel hoch, da komm' ich her.“ (Variation sur le cantique de Noël. Var. on the christmas-song.) . . . . . 1—  
No. 3. Gluck, Arie aus Orpheus: „Ewig von dir getrennt.“ (Air d'Orphée. Air from Orpheus.) . . . . . 75—  
No. 4. Haydn, Kavatine aus den Jahreszeiten: „Licht und Leben.“ (Cavatine extr. des „Saisons“. Cavatina from the „Seasons“.) . . . . . 75—  
No. 5. Mozart, Adagio aus der F-moll-Fantasie. (Adagio extr. de la fantasia en Fa mineur. Adagio from the fant. in F minor.) . . . . . 75—  
No. 6. Beethoven, Andante aus d. Sonate op. 109. (Andante de la sonate op. 109. Andante of the sonata op. 109.) . . . . . 75—  
No. 7. Beethoven, Andante aus dem Septett op. 20. (Andante du septuor op. 20. Andante of the septet op. 20.) . . . . . 75—  
No. 8. Beethoven, Andante aus der Sonate op. 57. (Andante de la sonate op. 57. Andante of the sonata op. 57.) . . . . . 75—  
No. 9. Beethoven, Andante aus der Sonate op. 26. (Andante de la sonate op. 26. Andante of the sonata op. 26.) . . . . . 1—

### VI. Für Violoncello, Violine und Viola.

- (Violoncelle, violon et alto. Cello, violin and alto.)
- WOHLFAHRT, Robert.**  
Op. 191. Für junge Musikanten. Leichte Stücke zur Übung im Ensemblespiel für verschiedene Instrumente. (Pour jeunes artistes. Morceaux faciles pour exercer le jeu d'ensemble de divers instruments. For young artists. Easy pieces to improve the ensemble-play of different instruments.)  
Heft 4. 13 Stücke für Violine, Bratsche und Violoncello. [I. Lage.] (Trio faciles pour violon, alto et violoncelle. Easy trios for violin, tenor and cello. [I. position].) . . . . . 180

### VII. Soli, Lehrbücher und Studien für Violoncello.

- (Violoncelle seul, méthodes et études. Cello solo, studies and methods.)
- FORBERG, Friedrich.**  
Op. 31. Violoncel-Schule. Text deutsch und französisch. (Méthode pour violoncelle. Texte allemand et français. Method for cello.) . . . . . netto 3—  
Op. 32. Leichte, gefällige Stücke für Violoncellschüler. (Morceaux très-faciles et gracieux dans la 1re position pour le violoncelle. Very easy and elegant pieces in the 1st position for the cello.) . . . . . 150  
Op. 33. Studien für den Vortrag ohne Daumenansatz für Violoncello, als Übungsstoff neben jeder Violoncello-schule zu benutzen. (Études pour former à l'expression sans application du pouce pour violoncelle. Exercises for improvement in the mode of executing without use of the thumb.) . . . . . 2—  
**NÖLCK, August.**  
Op. 153. Die ersten Etuden für jeden Cellisten, mit Begleitung des Pianoforte. (Les premières études pour tout violoncelliste, avec piano. The first studies for each cellist, with piano.)  
Heft 1 . . . . . 2—  
Heft 2 . . . . . 2—  
**SCHRÖDER, C.**  
Op. 57. Etuden für Violoncello. (Études de violoncelle. Studies for cello.)  
Heft 1. Zehn Etuden in der ersten Lage. (I position.) . . . . . 2—  
Heft 2. Zehn Etuden zur Übung im Lagenwechsel ohne Daumenansatz. (10 études dans les différentes positions sans application du pouce. 10 studies in different positions without use of the thumb.) . . . . . 2—  
Heft 3. Zehn Etuden mit Daumenansatz. (10 études pour le pouce. 10 studies with use of the thumb.) . . . . . 225

### Nachtrag.

- (Supplément. Supplement.)
- NÖLCK, August.**  
Op. 131. Schüler-Concertinos (in einem Satze) für Violoncello und Pianoforte. (Concertinos pour d'élèves pour le violoncelle et piano. Students concertinos for cello and piano.)  
No. 1. A-moll. (La min. A min.) . . . . . 150  
No. 2. D-dur. (Ré maj. D maj.) . . . . . 150

Eigentum des Verlegers für alle Länder.

LEIPZIG, ROB. FORBERG.

# Orgel- Musik

# Musique pour l'Orgue \* \* \* \* \* Organ-Music

## I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

**Rheinberger, Josef.**  
Op. 177. Konzert für Orgel (No. II in G moll) mit Streichorchester, 2 Hörnern, Trompeten und Pauken. (2ième concert pour l'orgue avec orchestre. En Sol-mineur. 2nd organ-concert with orchestra. G-minor.) Partitur . . . . . netto 6.—  
Orchesterstimmen . . . . . netto 6.—  
Orgelstimme . . . . . netto 3.—

## II. Für Orgel und Violine.

(Orgue et violon. Organ and violin.)

**Bach, Joh. Seb.**  
Andante. Aus dem italienischen Konzert für Violine und Orgel eingerichtet von Herm. Kretzschmar. D moll. (Du concert italien en Ré min. From the italian concert. D min.) . . . . . 1.30

**Beethoven, L. van.**  
Zwei Sätze für Violine und Orgel eingerichtet von A. W. Gottschalg. (Deux morceaux pour violon et orgue. Two pieces for violin and organ.)  
No. 1. Adagio (aus Op. 24.) . . . . . 1.—  
No. 2. Moderato grazioso (aus Op. 30.) . . . . . 2.—

**Rheinberger, Josef.**  
Op. 150. Sechs Stücke für Violine und Orgel. (Six morceaux pour violon et orgue. Six pieces for violin and organ.)  
No. 1. Thema mit Veränderungen. (Thème et variations.) . . . . . 2.40  
No. 2. Abendlied. (Chant du soir. Evening song.) . . . . . 1.20  
No. 3. Gigue . . . . . 2.40  
No. 4. Pastorale . . . . . 1.50  
No. 5. Elegie . . . . . 1.20  
No. 6. Ouverture . . . . . 3.—

## III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

**Rheinberger, Josef.**  
Drei Stücke aus Op. 150 für Violoncello und Orgel. (Trois morceaux pour violoncelle et l'orgue. Three pieces for violoncello and organ.)  
No. 1. Abendlied. (Chant du soir. Evening song.) . . . . . 1.20  
No. 2. Pastorale . . . . . 1.20  
No. 3. Elegie . . . . . 1.50

## IV. Für Orgel und Blasinstrumente.

(Orgue et instruments à vent. Organ and windinstruments.)

**Gumbert, Friedrich.**  
Transkriptionen für Horn mit Orgel. (Duos pour cor et l'orgue. Duets for horn and organ.)

(Heft 19.) Bach, Air. Aus der Orchestersuite. D dur. (Ré maj. D maj.) (Heft 20.) Händel, Andante. Largo. Adagio . . . . . 1.25  
(Heft 22.) Weber, Adagio . . . . . 1.—  
(Heft 25.) Leclair, J. M., Largo . . . . . —.75  
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn.) . . . . . 1.—  
(Heft 31.) Bach, Sarabande . . . . . 1.—  
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song.) . . . . . 1.—  
(Heft 35.) Schumann, Rob., Stille Tränen. (Larmes silencieuses. Silent tears.) . . . . . 1.25  
(Heft 36.) Schumann, Rob., Stübchen Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy.) . . . . . 1.25

**Rheinberger, Josef.**  
Andante pastorale. Für Oboe und Orgel (aus Op. 98). (Pour hautbois et l'orgue. For oboe and organ.) . . . . . 1.50

**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.** M.

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. (Chœur. 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 Haydn österreichischer Nationalhymne.) Konzertsphantasie 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. Revus 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 min. 8th sonata for organ in E flat min.) . . . . . 4.—

**Gulbins, Max.**  
Op. 58. 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 . . . . . à 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. (Études techniques pour l'orgue. Technical studies for organ.)  
Heft 1 — 2 . . . . . à 1.80

**Kretzschmar, Hermann.** M.  
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 Gebrauch 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 . . . . . à 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 . . . . . à 1.30

**Reger, Max.**  
Op. 27. Phantasie über den Choral „Ein feste Burg ist unser Gott“. Für Orgel. (Fantaisie et fugue pour l'orgue. En Ut majeur. Fantasia and fugue for organ. C major.) . . . . . 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 . . . . . à 1.—

Op. 88. Pastoral-Sonate in G dur für Orgel. (Sonate pastorale pour l'orgue. En Sol maj. Pastoralsonata 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 chœur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.)  
Heft 1 — 2 . . . . . à 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. Préludio . . . . . 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.** M.  
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 . . . . . à 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 Gebrauch 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 (Chœur. Choir): „Unsere Harfe ist zur Klage geworden“ . . . . . —.75  
No. 2. Chor (Chœur. Choir): „Ich habe dich einen Augenblick verlassen“ . . . . . —.50  
No. 3. Schlußchor (Chœur. Choir): „Wirdig 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.—

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

## Nachtrag. (Supplement.)

**Fährmann, Hans.**  
Op. 46. Sechs Fantasiestücke. (6 pièces romantiques. 6 romantic pieces.)  
No. 1. Träumerei. (Reverie. Dreaming.) . . . . . 1.50  
No. 2. Caprice . . . . . 1.50  
No. 3. Abendandacht. (Méditation du soir. Evening-prayers.) . . . . . 1.50  
No. 4. Waldstrieden. (Silence au bois. Stillness of the forest.) . . . . . 1.50  
No. 5. Herbstgedanken. (Pensées d'automne. Autumnal thoughts.) . . . . . 1.50  
No. 6. Elegie . . . . . 1.50

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

