

COMPOSITIONEN

von

HUGO REINHOLD.

Op. 7. Suite für Pianoforte u. Streichorchester. Es. Partitur netto 7 50 Orchesterstimmen: V. I. \mathcal{A} 1.25, V. II, Va., Vc., B. je \mathcal{A} 1.— netto.	Op. 28. Drei Impromptus für Pianoforte. \mathcal{A} \mathcal{B} No. 1. Esmoll 1 50 No. 2. Asdur 1 50 No. 3. Cismoll 1 50
Op. 8. Drei Lieder (Gedichte von A. Schels) für eine Singstimme mit Pianoforte 1 — No. 1. „Die Blumen voll Duft“ No. 2. „Du hast dem Hergott weh' gethan“ No. 3. „Es dämmert ein heller Morgen herein“.	Op. 31. Serenade (No. 2, Emoll) für Pianoforte und Violine 3 — Op. 37. Polonaise und Walzer für Pianoforte 1 50
Op. 10. Präludium, Menuett und Fuge für Streich- orchester. Partitur netto 2 — Stimmen: V. I. \mathcal{A} 1.—, V. II, Va., Vc., B. je 50 \mathcal{A} netto.	Op. 42. Romanze und Menuett für Violoncell mit Begleitung des Pianoforte 1 50
Op. 11. Zwei Lieder für Männerchor. 3 — Für Pianoforte zu 4 Händen vom Componisten . 3 — No. 1. Die träumende Rose: „Es wiegt sich die Rose“, von A. Schels. Partitur und Stimmen 1 — Partitur 40 \mathcal{A} . Jede Stimme 15 \mathcal{A} . No. 2. Abschied der Zugvögel: „Singt eure Ab- schiedslieder“, v. A. Trauner. Partitur u. Stimmen — 85 Partitur 25 \mathcal{A} . Jede Stimme 15 \mathcal{A} .	Op. 48. Bluetten für Pianoforte 2 — Op. 44. Invitationen für Pianoforte 2 50
Op. 12. Fünf Bagatellen für Pianoforte 2 — No. 1. Grazioso. — No. 2. Velocissimo. — No. 3. Allegretto. — No. 4. Valse-Caprice. — No. 5. Con moto.	Op. 45. Suite mignonne. Fünf kleine instructive Tonstücke in leichterem Style für Pianoforte 1 50
Op. 13. Romanze für Violoncell mit Pianoforte . 1 — Op. 14. Intermezzo scherzoso für Pianoforte . . . 75 Op. 15. Zwei Clavierstücke 1 — No. 1. Romanze. — No. 2. Walzer.	Op. 46. Walzer für Pianoforte zu 4 Händen 2 50 Op. 47. Variationen für Pianoforte 2 50 Op. 48. Intermezzi für Pianoforte 2 50
Op. 16. Zwei Wanderlieder für Männerchor. Part. und Stimmen 1 10 Partitur 50 \mathcal{A} . Jede Stimme 15 \mathcal{A} . No. 1. „Nun fröhlich in die Welt hinaus“, von A. Schels. No. 2. „Im Wandern und im Wagen“, von A. Trauner.	Op. 49. Toskanische Lieder (nach Uebertragung von Ferd. Gregorovius) für eine Sing- stimme (Mezzo-Sopran oder Bariton) mit Pianoforte 1 50 No. 1. „Am ersten Tag des Maien“. No. 2. „Und ob du mich liessest“. No. 3. „O Sonne, o Sonne“. No. 4. „Blaues Sternlein, du sollst schweigen“. No. 5. „Amor, Amor, lieber Seemann“.
Op. 17. Abendbilder. Fünf Clavierstücke zu 4 Hän- den in leichterem Styl 3 —	Op. 50. Valses pittoresques pour Piano 2 —
Op. 21. Zwei Lieder (Gedichte von W. Osterwald) für Sopran, Alt, Tenor und Bass. Part. und Stimmen 1 50 Partitur 50 \mathcal{A} . Jede Stimme 25 \mathcal{A} . No. 1. „Die Birke senkt und schüttelt das Haupt“. No. 2. „Und welche Rose Blüten treibt“.	
Op. 24. Sonate für Violine und Pianoforte. G. . . . 8 — (I. Molto allegro. — II. Andante con Variazioni. — III. Allegro giocoso. — IV. Allegro molto quasi presto.)	
Op. 25. Fünf Mazurkas für Pianoforte 2 —	
Op. 27. Jugend-Album. 10 kleine mittelschwere Musikstücke für Pianoforte 2 — No. 1. Bagatelle. — No. 2. Mazurka. — No. 3. Pastorale. — No. 4. Miniature. — No. 5. Jgdstück. — No. 6. Vögelin im Walde. — No. 7. Wanderer. — No. 8. Idylle. — No. 9. Traurige Mähr. — No. 10. Volkslied.	

Eigenthum des Verlegers für alle Länder.

Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

(K. K. Oesterr. goldene Medaille.)

New York: G. Schirmer.

Polonaise.

Hugo Reinhold Op.37.

Maestoso.

ff

marcato

più f

pp

legato

sempre pp

cresc. molto

The first system of music consists of two staves. The upper staff is in a treble clef and contains a melodic line with several slurs and accents. The lower staff is in a bass clef and features a rhythmic accompaniment with triplet markings (indicated by a '3' over the notes) and various chordal structures.

The second system continues the piece. It includes dynamic markings such as *ff* (fortissimo) and *ben marcato* (well marked). There are also triplet markings in the bass staff and various slurs and accents throughout both staves.

The third system features more complex rhythmic patterns and slurs. The bass staff has several vertical lines under the notes, possibly indicating fingerings or specific articulation. The upper staff continues with a melodic line that is heavily slurred.

The fourth system concludes with a *Fine* marking. It includes dynamic markings like *ff* and *p* (piano), as well as a *cresc.* (crescendo) marking. Trills (tr) are indicated above several notes in the upper staff.

The fifth system continues the melodic and rhythmic themes. It features a variety of note values, slurs, and dynamic markings, including *p* and *ff*. The bass staff continues with its characteristic rhythmic accompaniment.

dimin. sf tr

sf p leggiero

sf p

cresc. f

dimin. p

Da Capo al Fine.

Walzer.

Con anima.

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with the tempo marking "Con anima." and includes dynamics of *f* and *mf*, with a "rit." marking. The second system features "cresc.", "rit.", *f*, "rit.", and *p*, ending with the tempo marking "tempo". The third system includes a "dimin." marking. The fourth system starts with *p* and "stretto". The fifth system includes "stretto", "ten.", and "a tempo". The score is in a key signature of three flats and a 3/4 time signature.

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes. The bass clef staff provides harmonic support with chords and single notes. Performance markings include *rit.* (ritardando), *tempo*, and *cresc.* (crescendo).

Second system of musical notation. The treble clef staff features a melodic line with a triplet. The bass clef staff has chords. Performance markings include *rit.*, *f* (forte), *rit.*, and *p* (piano).

Third system of musical notation. The treble clef staff has a melodic line. The bass clef staff has chords. Performance markings include *stretto*, *pp* (pianissimo), *ten.* (tension), *Meno mosso.*, *pp*, *ten.*, *Meno mosso.*, *Tempo I.*, and *p*.

Fourth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has chords. Performance markings include *pp* and *f*.

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has chords. Performance markings include *p*, *pp*, *cresc.*, and *dimin.* (diminuendo).

First system of a piano score. The right hand features a complex melodic line with many accidentals and slurs. The left hand plays a steady accompaniment of chords. A dynamic marking of *f* is present at the beginning.

il basso marcato

Second system of the piano score. The right hand continues with its intricate melodic pattern. A dynamic marking of *più f* is placed above the right hand.

Third system of the piano score. The right hand's melodic line shows some changes in articulation. A dynamic marking of *p* is placed below the right hand.

Fourth system of the piano score. The right hand has a more rhythmic, chordal texture. Dynamic markings of *pp* and *p* are present.

Fifth system of the piano score. The right hand features a triplet and a crescendo. Dynamic markings of *mf*, *cresc.*, and *rit.* are present.

Sixth system of the piano score. The right hand continues with a melodic line. Dynamic markings of *f*, *rit.*, and *tempo* are present.

dimin. *p* *stretto*

stretto *p*

ten. *tempo* *f*

più animato *ff sempre*

accelerando

fz *fz*