



concertant

(sur des Airs nationaux hongrois)

pour Piano, Violon et Violoncelle

par
CHARLES VOLLWEILER.

Op.34.



Pr. 1 Thlr. 20 Sgr.

Propriété de l'Éditeur.

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	<i>Fl.</i>	<i>Sgr.</i>
Pour le Piano.		
Concertos, Quatuors, Trios et Duos.		
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— Ap. de. Gr. Fantaisies. Lucia de Donizetti p. Piano u. Viol. op. 2.	1	7½
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— Quatuor III. f. do. do.	2	—
Mozart, W. A. Trios für Piano, Violine u. Cello. Neue Part.-Ausg. à 20 Sgr. netto. Edition Schlesinger.		
— No. 1. B-dur.		
" 2. D-moll.		
" 3. G-dur.		
" 4. Es-dur.		
" 4. do. mit Viola und Clarinette.		
" 5. B-dur.		
" 6. E-dur.		
" 7. C-dur.		
" 8. G-dur.		
Ressel, W. Deux Morceaux de Salon p. Viol. et Pfte. op. 34.	—	17½
Sachs, Jul. Grosse Sonate f. Pfte. et Viol. op. 15.	1	20
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— Scherzo de la VII ^{me} Sinfonie. op. 92.	1	7½
Graben-Hoffmann. 500,000-Teufel-Polon.	1	—
Kontski, Ant. de. Reveil du Lion, Caprice hér.	1	20
Meyerbeer, G. Ouvert. de Struensee p. Horn.	1	22½
— do. de l'Etoile du Nord par Horn.	1	22½
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Weber, C. M. de. Ouverture de Freischütz, Oberon, Preciosa et Jubel-Ouverture à	1	7½
— do. d'Euryanthe.	1	15
— Aufforderung. op. 65.	1	10
Pour 2 Pianos à 4 mains.		
Chopin, Fr. Rondo. op. 73.	1	22½
Cramer. 50 Etudes pour 2 Pianos par Ad. Henselt. Liv. 1 — 5.	à	1 20
Kullak, Th. Improvisation sur l'Etoile du Nord op. 80; arrang. par Wehle.	1	15
Meyerbeer, G. Ouv. de Struensee p. Brissler.	2	10
— Krönungsmarsch (Königsbg.) p. Brissler.	1	7½
Weber, C. M. de. Ouvertures de Freischütz, Oberon, Euryanthe, Preciosa et Jubelouv. à	1	—
— Aufforderung zum Tanz. op. 65.	1	—
— Adagio et Rondo du Concert op. 32.	1	20
— Polacca brillante. op. 72. p. Pfinghaupt.	2	—
Pour Piano à 4 mains.		
Auber. Lachlied — l'Éclat de rire.	—	10
Bach. Post trinitatis. (Arrang. p. Kaufmann)	—	20
Berlioz. H. Ouv. de Bevenuto Cellini.	1	5
Breslaur, E. 3 Lieder von Mozart. op. 3.	—	15
Chopin, Fr. Rondo. op. 73 par Jansen.	1	5
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— Ouverture de: La vie pour le Czaar.	1	—
— Ouverture de: Russlan et Ludmilla.	1	—
Gung'l, Joh. Vorwärts-Marsch. op. 6.	—	10
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— III ^{me} Valse villageoise. op. 44. p. do.	—	22½
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— IV ^{me} Valse brillante. op. 59. p. Jansen.	—	20
— Deux Valses. op. 62. No. 1. 2. p. Jansen. à	—	20
Liszt, Fr. Vom Fels zum Meer; deutscher Siegesmarsch. (Arr. von H. v. Bülow.)	1	5
Taubert, W. Glockenthürmer's Töchterlein; Campanella No. II.	—	25
Wagner, E. D. 3 Transcriptions faciles de Faust par Gounod; Air de Valse; Blümlein traut; Marche des Soldats.	—	20
— Dieselben einzeln.	à	7½

	<i>Fl.</i>	<i>Sgr.</i>
Transcriptions brillantes (moyenne difficulté) en forme de Fantaisies:		
No. 1. O bitt' euch liebe Vögelein — Oiseaux légers, v. F. Gumbert.	—	20
" 2. Spielmännlied v. Gumbert.	—	17½
" 3. Das theure Vaterhaus v. Gumbert.	—	20
" 4. Miserere du Troubadour v. Verdi.	—	12½
" 5. Il Bacio v. L. Arditi.	—	15
" 6. Walzer aus Faust v. Gounod.	—	7½
" 7. Blümlein traut do. do.	—	7½
" 8. Soldatenchor do. do.	—	7½
" 9. Gnadenarie a. Robert d. Teufel.	—	12½
" 10. Schlummerarie aus Freischütz.	—	15
" 11. 5 Nationallieder: Polenlied, Mar-seillaise etc.	—	10
" 12. Arie aus Oberon v. Weber.	—	12½
" 13. Rakoczy-Marsch.	—	7½
" 14. Romz. a. d. Favoritin v. Donizetti.	—	10
" 15. Finale aus Lucrezia v. Donizetti.	—	15
" 16. Mélancolie v. Prume.	—	17½
" 17. Duett u. Rataplan a. Regimentst. v. Gounod.	—	15
" 18. Walzer aus Romeo und Julie v. Gounod.	—	12½
— Das junge Geschwisterpaar. Melodien aus Opern v. Weber, Gluck, Auber, Bellini, für kleine Hände ohne Octaven-spannung à 4 ms. op. 36. Liv. I. — VI. à	—	10
Pour Piano à 2 mains.		
Beethoven. Ouverture „Egmont“ trans-crite par Henselt.	1	—
Benedict. Murmure de la mer — Meeres-rauschen. Valse de Salon.	—	17½
Campana. Hélène, Nocturne.	—	15
Chopin, F. Grand Rondo op. 73.	1	—
— 3 Chants polonais simplifiés par Wagner. op. 74 et 75. No. 1, 2 u. 3.	à	12½
Conradi, Aug. Vox populi! Gr. Potpourri. op. 100.	1	—
Glinka. Komarinskaja p. l'auteur.	—	15
— Ouverture: La vie pour le Czaar.	—	20
— Ouverture: Russlan und Ludmilla.	—	20
Godfrey. Chants des Soldats — Soldaten-lieder. Valse de Salon.	—	17½
— Le doux Reveil.	—	17½
— Jokey-Tattersal-Galop.	—	17½
Gounod, Ch. Ouv. de Faust ou Marguerite.	—	15
— Musette et les Pifferaris. Impromptu facile.	—	12½
— Message d'amour — (Mireille.)	—	17½
— Potpourri sur l'Opéra: Mireille.	—	17½
Hime, L. La Reine du coeur — Herzens-königin. Mazurka de Salon.	—	15
— Message d'amour - Liebesbotsch. Romanze.	—	12½
— Le Ruisseau — Bächlein. Nocturne.	—	17½
— Waldvöglein. Paraphrase.	—	15
Ketterer. L'Argentine — Silberfischchen.	—	12½
— Oiseaux légers — O bitt' euch, v. Gum-bert. op. 174.	—	20
Kiel, Fr. Suite: Sonate, Impromptu, Scherzo, Notturmo. op. 28.	1	7½
Lindenwald. Perles d'Écumés.	—	12½
Liszt, Fr. Vom Fels zum Meer; deutscher Siegesmarsch.	1	—
Meyerbeer, G. Trauermarsch aus Struen-see, arrgt. von Wagner.	—	12½
Müller. Rose des Alpes — Réverie.	—	17½
Neustedt. Oiseaux légers — O bitt' euch v. Gumbert. op. 59.	—	15
Pauer, E. 6 Mélodies de Meyerbeer trans-crites: No. 1. Serenade. No. 2. Gondel-lied. No. 3. Ricordanza. No. 4. Tauflied. No. 5. Sicilienne. No. 6. Fischermädchen. à	—	15
Richards, B. Choeur des Magnananelles de l'Opéra Mireille.	—	15
— Mélodie du Savoyard — Hirtenlied.	—	10
Rust, W. Soirées de Berlin. Collection des Morceaux de Salon. No. 1. Valse brillante.	—	17½
No. 2. Nocturne No. I. (G-moll).	—	15
" 3. do. II. (As-dur).	—	15
Sachs, Jul. Galop de Concert. op. 13.	—	20
— Barcarolle. op. 14.	—	12½
— Danse des Najades. Etude de Salon. op. 16.	—	12½
— Chant du Soir. op. 17. No. 1.	—	22½
— Le Carillon. op. 17. No. 2.	—	17½
Schönburg, H. Jubelklänge. op. 34.	—	12½
— Der Vöglein Lied. op. 35.	—	12½
— Jugendträume. op. 36.	—	12½
— A la Turca. Rondo. op. 37.	—	12½
— Ellenspiele. op. 38.	—	12½
— Gruss an's Vaterland. op. 39.	—	12½
— Gondelfahrt. op. 44.	—	15

	<i>Fl.</i>	<i>Sgr.</i>
— Die Sommernacht. op. 45.	—	10
— Le Héros — der Held. op. 46.	—	12½
— Le Montagnard. op. 47.	—	12½
— In der Fremde. op. 48.	—	10
— Am Waldquell. op. 49.	—	15
— La Reine des fleurs. op. 51.	—	15
— Le Matelot. op. 53.	—	—
Taubert, W. Glockenthürmers Töchterlein. Campanella No. II. op. 157.	—	20
Tausig, C. 3 Paraphrasen aus R. Wagner's Tristan und Isolde f. Pfte.		
No. 1. Liebes-Szene — Verklärung.	1	5
" 2. Brangänens Gesang — Matrosenl.	1	—
" 3. Melodie des Hirten.	—	25
Wagner, E. D. Transcriptions faciles:		
No. 1. Adelaïde (Beethoven).	—	12½
" 2. Lucia Aria (Donizetti).	—	10
" 3. Letzte Rose (Flotow).	—	7½
" 4. Walzer-Arie (Balfe).	—	10
" 5. Abschied (Volkslied).	—	7½
" 6. Lebewohl (Dorf und Stadt).	—	10
" 7. Vom Herzen (Volkslied).	—	10
" 8. Freischütz-Cavatine.	—	7½
" 9. Air de Valse (Barbier).	—	15
" 10. Il bacio (Arditi).	—	10
" 11. O bitt' euch (Gumbert).	—	12½
" 12. Das theure Vaterhaus (Gumbert).	—	12½
" 13. Spielmännlied (do.).	—	12½
" 14. Lang' ist es her (Volkslied).	—	10
" 15. Garibaldi-Hymne.	—	7½
" 16. La Carolina (Gumbert).	—	10
" 17. Der kleine Hans (Curschmann).	—	15
" 18. Wiegenlied (Taubert).	—	12½
" 19. Jupiterleinlied (Offenbach).	—	5
" 20. Fischermädchen (Meyerbeer).	—	12½
" 21. Gute Nacht, mein herz. Kind (Abt).	—	10
" 22. Miserere du Troubadour (Verdi).	—	10
" 23. Schlaf' wohl, du süßer Engel (Abt).	—	7½
" 24. Faust (Gounod) Valse, Air et Choeur.	—	12½
" 25. Echo, Schweizerlied (Eckert).	—	7½
" 26. Ruck, ruck (Kücken).	—	5
" 27. Liebesqual (do.).	—	5
" 28. Grab auf der Haide (Heiser).	—	10
" 29. Ich kenn' ein Auge (Reichardt).	—	10
" 30. Ave Maria (Bach-Gounod).	—	10
" 31. Speisetzettel (Zöllner).	—	7½
" 32. Die drei Liebchen (Speier).	—	12½
" 33. Ja, du bist mein! (Heymann).	—	7½
" 34. Arie aus Stabat mater (Rossini).	—	10
" 35. Walzer-Rondo I. (Gumbert.) Hoch das Vergnügen.	—	10
" 36. — IV. (do.) Liebesfreude.	—	10
" 37. Wiegenlied (Weber).	—	5
" 38. Menuet aus Don Juan (Mozart).	—	7½
" 39. Freischütz (Weber). Leise, leise.	—	5
" 40. Walzer-Rondo II. (Gumbert.) D'rum wenn ein Herz.	—	10
" 41. Tannhäuser (Wagner). O, du mein holder Abendstern.	—	10
" 42. Duo et Air de valse de Romeo et Julie (Gounod).	—	15
" 43. Célèbre Valse de Romeo (Gounod).	—	10
" 44. Marsch und Chor a. Tannhäuser.	—	10
" 45. Juliens Traum (Gounod) Romeo u. Jul.	—	7½
Airs nationaux. Transcriptions faciles.		
No. 1. Borussia. Preuss. Volksg. v. Spontini.	—	10
" 2. Rule Britannia.	—	7½
" 3. La Marseillaise.	—	7½
" 4. Krasni Sarafan. Russ. Volkslied.	—	7½
" 5. Ça ira.	—	7½
" 6. Lützow's wilde Jagd v. C. M. v. Weber.	—	10
" 7. Gott erhalte Franz den Kaiser v. Haydn.	—	7½
" 8. Riego's spanische Nationalhymne.	—	7½
" 9. Röm. Hymnen auf Pius IX. von Rossini und Magazzari.	—	7½
" 10. Ich bin ein Preusse!	—	7½
" 11. Deutsches Bundeslied v. Kreutzer.	—	5
" 12. Russ. Nationalhym. v. Alexis Lvoff.	—	7½
" 13. Yankee doodle. Heil Columbia!	—	7½
" 14. Modinha. Brasilianisches Volkslied.	—	5
" 15. Polens Gebet — Boze cos polski.	—	5
" 16. York- u. Pariser Einzugs-Marsch.	—	7½
3 Chants polonais de Chopin.		
op. 74. und 75. simplifiés p. Wagner.		
No. 1. Mädchen's Wunsch.	—	12½
" 2. Notturmo. Seh ich, Geliebte.	—	12½
" 3. Chant du tombeau.	—	12½
12 Airs nationaux. Transcriptions p. P.		
Heil Dir im Siegerkranz — Borussia —		



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TRIO.

Ch.Vollweiler, Op.34.

Allegro non troppo.

VIOLINO.

Violino musical staff with notes and dynamics including *pp*.

VIOLONCELLO.

Violoncello musical staff with notes and dynamics including *pp*.

Allegro non troppo.

PIANOFORTE.

Pianoforte musical staff with chords and dynamics including *pp*.

Musical system with three staves. Violino and Violoncello parts are marked *cresc. ed animato*. Pianoforte part is marked *f più vivo*. Includes fingerings and a dotted line with '8'.

Musical system with three staves. Pianoforte part is marked *f moltoritenuto*. Includes fingerings and *marc.* markings.

Moderato.

pesante e moroso

Moderato.

p

poco cresc.

cresc.

cresc.

pizz.

pizz. mf

mf

mf scherz.

cresc.

decrease.

arco

decrease.

grazioso

decrease.

arco

grazioso

grazioso

8.....

Red. *p*

cresc.

Red.

Red.

decresc.

Red.

* Red.

* Red.

* Red.

f

ff

ff

ff Red.

* Red.

* Red.

Poco più moto. (tempo I.)

p

p

Poco più moto. (tempo I.)

Red.

* Red.

* Red.

p

cresc. ed animato

cresc. ed animato

cresc. e stringendo

f vivo

8

Maestoso e fieramente.

f

Maestoso e fieramente.

ritenuto

marc.

f

mf dolce

p

Ped. *

Ped. *

This page of musical notation is for a string quartet, consisting of four systems of staves. The notation includes various dynamics such as *mf*, *ff*, *p dolce*, *f*, *p*, *arco*, *mf cresc.*, *f marc.*, *smorz.*, *p*, *dolce*, *dim.*, *cresc.*, and *pizz.*. Performance instructions include *Red.* (Reduction) and **.* (Crescendo hairpins). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes first and second endings. Fingerings and bowings are indicated throughout the piece.

poco più animato
mf
leggiere
mf
poco più animato
p
Ped.
Ped.
Ped.
Ped.
Ped.
leggiere
cresc.
cresc.
cresc.
p
cresc.
cresc.

First system of musical notation. It consists of two staves (treble and bass clef). The music is in a minor key. The first staff has a melodic line with some grace notes. The second staff has a bass line. Dynamics include *f* and *f marc.*

Second system of musical notation. It consists of two staves. The first staff has a melodic line with a fermata and a *dolce* marking. The second staff has a bass line with a *p dolce* marking. There are fingerings (8, 5, 5, 1, 1) and a *Ped.* marking. Dynamics include *p* and *cresc.*

Third system of musical notation. It consists of two staves. The first staff has a melodic line with a first ending bracket labeled '1.' and a *cresc.* marking. The second staff has a bass line with a *cresc.* marking. Dynamics include *mf*. There are fingerings (8, 1, 4) and a *molto cresc.* marking.

Fourth system of musical notation. It consists of two staves. The first staff has a melodic line with a second ending bracket labeled '2.' and a *f* marking. The second staff has a bass line with a *f* marking.

Fifth system of musical notation. It consists of two staves. The first staff has a melodic line with a second ending bracket labeled '2.' and a *molto cresc.* marking. The second staff has a bass line with a *p* marking and a *molto cresc.* marking.

First system of musical notation. It consists of three staves: a vocal line at the top, a bass line in the middle, and a piano accompaniment at the bottom. The piano part features complex chordal textures and arpeggiated figures. Dynamics include *p*, *f*, and *cresc.*. Fingerings are indicated with numbers 1-5. A first ending bracket is present at the end of the system.

Second system of musical notation. Similar to the first, it includes vocal, bass, and piano parts. The piano accompaniment continues with intricate patterns. Dynamics range from *mf* to *f*. Fingerings and articulation marks are clearly visible. A first ending bracket is also present.

Third system of musical notation. The piano part shows a shift in texture with more sustained chords and arpeggios. Dynamics include *p*, *f*, and *pp*. Fingerings are indicated throughout. A first ending bracket is present.

Fourth system of musical notation. The tempo marking *p scherzando* is present. The piano accompaniment features a more rhythmic and dance-like quality. Dynamics include *p* and *pp*. Fingerings are indicated. A first ending bracket is present.

Red.

* Red.

* Red.

Red.

*

First system of musical notation. It consists of four staves: two vocal staves (soprano and bass) and two piano staves (treble and bass). The vocal staves contain melodic lines with lyrics. The piano staves contain accompaniment. Performance markings include *cresc.* (crescendo) in both vocal and piano parts, and *Red.* (ritardando) in the piano part. Fingerings are indicated with numbers 1-5. A dotted line with the number 8 indicates a repeat or continuation.

Second system of musical notation. It consists of four staves. Performance markings include *più cresc.* (more crescendo) in both vocal and piano parts, and dynamic markings *f* (forte) and *mf* (mezzo-forte) in the piano part.

Third system of musical notation. It consists of four staves. Performance markings include *molto cresc.* (much more crescendo) in the piano part, and dynamic markings *f* and *brillante* (brilliant). Fingerings are indicated with numbers 4, 3, 3, 5.

Fourth system of musical notation. It consists of four staves. Performance markings include *mf* (mezzo-forte) and *p* (piano) in the piano part.

Fifth system of musical notation. It consists of four staves. Performance markings include *mf* (mezzo-forte) in the piano part. A dotted line with the number 8 indicates a repeat or continuation.

Sixth system of musical notation. It consists of four staves. Performance markings include *dolce* (dolce) in the vocal part and *smorz.* (smorzando) in the piano part.

Seventh system of musical notation. It consists of four staves. Performance markings include *p dim.* (piano diminuendo) in the piano part and *simile* (simile) in the vocal part. A dotted line with the number 8 indicates a repeat or continuation.

trem.
cresc.
trem. *cresc.*
f
2
2
2
8
Red. *

p
p

trem.
p
poco marc.
a piacere
cresc. accelerando

f
molto ritenuto
decresc.

Allegro non troppo.

p
p

Allegro non troppo.

p
poco cre.

Musical score system 1, measures 1-4. It features a vocal line with triplets and a piano accompaniment with chords and triplets. Dynamics include *poco cresc.* and *p*.

Musical score system 2, measures 5-8. It continues the vocal and piano parts with various articulations and dynamics like *decresc.* and *cresc.*.

Allegro vivace.

Musical score system 3, measures 9-12. The tempo is **Allegro vivace**. It features a vocal line with a *leggiere* marking and a piano accompaniment with a *p* dynamic.

Allegro vivace, (l'istesso tempo.)

Musical score system 4, measures 13-16. The tempo is **Allegro vivace, (l'istesso tempo.)**. It features a piano accompaniment with a *p* dynamic.

Musical score system 5, measures 17-20. Continuation of the piano accompaniment.

Musical score system 6, measures 21-24. Continuation of the piano accompaniment.

The musical score is arranged in systems, each with a violin/viola part on top and a piano accompaniment on the bottom. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4.

- System 1:** The piano part begins with a *marc.* (marcato) marking. The violin/viola part features a melodic line with slurs and accents.
- System 2:** The piano part includes a complex sixteenth-note figure with fingerings 4, 3, 1, 6, 3, 1. The violin/viola part continues with a melodic line.
- System 3:** Dynamics range from *f* (forte) to *p* (piano). The piano part features a *tr* (trill) and a *p leggiero* (piano, light) section. Fingerings 4, 1, 2, 3, 1 are indicated.
- System 4:** The piano part has a first and second ending. Dynamics include *f* and *risoluto* (determined). Fingerings 4, 1, 2, 3, 1 are shown.
- System 5:** The piano part features a first and second ending. Dynamics include *f* and *risoluto*. Fingerings 5, 4, 3, 1, 2, 3, 1 are shown.
- System 6:** Dynamics include *dim.* (diminuendo), *p*, and *f*. The piano part has a first and second ending. Fingerings 3, 3, 3, 3 are shown.
- System 7:** Dynamics include *decresc.* (decrescendo), *p*, and *leggiero*. The piano part has a first and second ending. Fingerings 1, 2, 2, 2 are shown.

First system of musical notation. It consists of two staves. The upper staff has dynamics *sf*, *p*, *sf*, *p*, and *pizz.*. The lower staff has dynamics *pp*, *mf*, *p*, and *p delicato*. The system concludes with a *p espress.* marking.

Second system of musical notation. It consists of two staves. The upper staff has an *arco* marking. The lower staff features a complex rhythmic pattern with fingerings 5, 2, 5, 4, 5, 1, and 5. Dynamics include *p*.

Third system of musical notation. It consists of two staves. The upper staff has a *p legg.* marking. The lower staff has a *p* marking.

Fourth system of musical notation. It consists of two staves. The upper staff has dynamics *sf*, *p*, *pp*, *cresc.*, and *p*. The lower staff has dynamics *sf*, *p*, *cresc.*, and *p*.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with slurs and ties. Bass clef contains a rhythmic accompaniment. The word *leggiero* is written below the bass staff.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with slurs and ties. Bass clef contains a rhythmic accompaniment. The word *espress.* is written below the bass staff. The phrase *poco a poco rall.* appears twice, once in the bass staff and once in the treble staff. The word *riten. molto* appears twice, once in the bass staff and once in the treble staff. Fingerings 2, 3, 4, and 5 are indicated above notes in the treble staff.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with slurs and ties. Bass clef contains a rhythmic accompaniment. The word *Andante.* is written above the treble staff. The word *espress.* is written below the bass staff. The word *Andante.* is written above the treble staff. The word *pp* is written below the bass staff. The word *mf* is written below the treble staff. The word *ped.* is written below the bass staff, followed by ** Ped.* and ** Ped.* with asterisks. Fingerings 2, 3, 4, 5, 4, 3, 2, 1, 2, 4, 1, 5, 2 are indicated above notes in the treble staff.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with slurs and ties. Bass clef contains a rhythmic accompaniment. The word *espress.* is written below the bass staff. The word *p* is written below the bass staff. The word *ped.* is written below the bass staff, followed by ** Ped.* and ** Ped.* with asterisks. Fingerings 4, 4, 4, 5, 4 are indicated above notes in the treble staff.

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped. simile*

pp
Ped. * Ped. * Ped. * Ped. *

cresc. e string.
cresc. e string.
cresc. e string.
Ped. * Ped. * Ped. * Ped. simile

con affetto
smorz. rallent.
espress.
dim. 5 4 p colla parte a tempo
a piacere

ritenuto molto
ritenuto molto

rall. colla parte

Allegro non troppo.

p leggiero *poco cresc.*

Allegro non troppo.

pp *poco a poco cresc.*

più cresc. *f* *poco riten.* *a tempo* *p*

a tempo. *poco riten.* *f* *pp*

Red. ** Red.* ** Red. simile*

p *p*

Red. ** Red.* ** Red.* ***

mf staccato

Red. ** Red.* ** Red.* ** Red.* ** Red.* ** Red.* ***

First system of musical notation. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The music is in a key with one sharp (F#) and a 2/4 time signature. The right hand (treble clef) plays a series of chords and eighth notes. The left hand (bass clef) plays a similar rhythmic pattern. Pedal markings 'Ped.' and asterisks '*' are placed below the bass staff. A dotted line with the number '8' indicates an octave shift in the right hand.

Second system of musical notation. The right hand continues with chords and eighth notes. The left hand features a 'pizz.' (pizzicato) marking and a 'p scherzando' (piano scherzando) marking. The music includes various rhythmic patterns and dynamic markings. Pedal markings 'Ped.' and asterisks '*' are present. A dotted line with the number '8' indicates an octave shift.

Third system of musical notation. The right hand has a 'p legg. arco' (piano leggiero arco) marking. The left hand has a 'p legg.' marking and a 'poco stacc. pp' (poco staccato pianissimo) marking. The music includes various rhythmic patterns and dynamic markings. Pedal markings 'Ped.' and asterisks '*' are present. A dotted line with the number '8' indicates an octave shift.

Fourth system of musical notation. Both hands feature a 'poco cresc.' (poco crescendo) marking. The music consists of continuous eighth-note patterns in both hands. Pedal markings 'Ped.' and asterisks '*' are present. A dotted line with the number '8' indicates an octave shift.

Fifth system of musical notation. The right hand has a 'poco cresc.' marking. The music consists of eighth-note patterns in both hands. Pedal markings 'Ped.' and asterisks '*' are present. A dotted line with the number '8' indicates an octave shift.

The musical score is arranged in systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line starts with a *p* dynamic and includes a *cresc.* marking. The piano accompaniment also starts with *p* and includes a *cresc.* marking. The second system is labeled "ossia." and features a piano accompaniment with a *p* dynamic and a *cresc.* marking. The third system is marked *p martellato* and includes a *cresc.* marking. The fourth system features a vocal line with *p scherzando* and a piano accompaniment with *pizz.* The fifth system includes a piano accompaniment with a *p* dynamic and a *cresc.* marking. The sixth system features a vocal line with a *p* dynamic and a piano accompaniment with a *p* dynamic. The seventh system features a piano accompaniment with a *p* dynamic and a *cresc.* marking. The eighth system features a piano accompaniment with a *p* dynamic and a *cresc.* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

arco *molto cresc.* *molto cresc.* *molto cresc.*

Ped. *Ped. *Ped. *Ped.

Detailed description: This system contains the first two systems of a musical score. The top system features a violin part with a 'arco' instruction and a 'molto cresc.' dynamic marking. The bottom system features a piano part with a 'molto cresc.' dynamic marking and four pedal points marked 'Ped.' and '*Ped.'.

sf *p* *poco a poco cresc. ed accelerando* *poco a poco cresc. ed accelerando*

fp *poco a poco acceler.* *cresc.*

Detailed description: This system contains the third and fourth systems. The top system has a violin part starting with a forte (*sf*) dynamic and a piano (*p*) dynamic, followed by 'poco a poco cresc. ed accelerando' markings. The bottom system has a piano part starting with a fortissimo (*fp*) dynamic and 'poco a poco acceler.' marking, followed by a 'cresc.' marking.

f *f*

Detailed description: This system contains the fifth and sixth systems. Both systems feature a violin part and a piano part. The violin part in the fifth system has a forte (*f*) dynamic, and the piano part in the sixth system also has a forte (*f*) dynamic. The music includes various articulations and phrasing.

Più vivace. *pp* *ff* *pp*

Detailed description: This system contains the seventh system. It features a violin part and a piano part. The tempo is marked 'Più vivace.' The dynamics include piano-piano (*pp*) and fortissimo (*ff*).

Più vivace. *ff* *Ped.* *

Detailed description: This system contains the eighth system. It features a violin part and a piano part. The tempo is marked 'Più vivace.' The dynamics include fortissimo (*ff*). The system concludes with a pedal point marked 'Ped.' and an asterisk (*).

ff ff ff

ff pp ff pp ff

Red. *

f pp ff p animato

f pp ff p animato

f pp ff p

2 1 1 4 5 4 5 3 5 4

4 3 5 3 3

Red. *

cresc. sempre cresc. e stringendo

cresc. sempre cresc. e stringendo

cresc. sempre cresc. e stringendo

Red. * Red. * Red. simile

molto cresc. ff sempre string.

molto cresc. ff sempre string.

molto cresc. sempre string.

8

Oestr. Nationalhymne — Russ. Nationalhymne — Der tappere Landsoldat — Schwarz-Roth-Gold — Was ist des Deutschen Vaterland — Schleswig-Holstein meerumschlungen — Polenl. — Marseillaise — Held Christian — Heil Columbia. — 10

— Récréations du jeune pianiste. Op. 38.
Petites fantaisies. Arrangement facile.

- 1. Mozart. Don Juan. — 10
- 2. — Figaro's Hochzeit. — 10
- 3. — Zauberflöte. — 10
- 4. Weber. Freischütz. — 10
- 5. Hadow. Martha. — 10
- 6. — Stradella. — 10
- 7. Meyerbeer. Robert der Teufel. — 10
- 8. — Hugenotten. — 10
- 9. Verdi. Rigoletto. — 10
- 10. — Troubadour. — 10
- 11. Wagner, R. Tannhäuser. — 10
- 12. — Lohengrin. — 10
- 13. Troubadour (Verdi) II me. Part. — 10
- 14. La Traviata (do.). — 10
- 15. Faust (Gounod). — 10
- 16. Oberon (Weber). — 10
- 17. Preciosa (do.). — 10
- 18. Norma (Bellini). — 10
- 19. Montecchi e Capuletti (do.). — 10
- 20. Prophet (Meyerbeer). — 10
- 21. Stumme v. Portici (Auber). — 10
- 22. Fidelio (Beethoven). — 10
- 23. Lucia (Donizetti). — 10
- 24. Regimentstochter (do.). — 10

— Stunden der Andacht. op. 39. Choräle und geistliche Lieder. Heft I. — 15

- No. 1. Choral: Ein' feste Burg. 2. Jesus meine Zuversicht. 3. Wie schön leucht' Heft II. No. 4. Choral: Lobt den Herrn. 5. Was Gott thut, das ist wohlgethan. 6. Nun danket alle Gott. — 15
- Heft III. No. 7. Choral: O Haupt voll. 8. Nun ruhen alle. 9. Wachtet auf! — 17½

— Mélodies de Fr. Schubert. Op. 40.

- 1. Der Wanderer. — 7½
- 2. Ständchen. — 7½
- 3. Die Post. — 7½
- 4. Horch, horch, die Lerche. — 7½
- 5. Lob der Thränen. — 7½
- 6. Ave Maria! Jungfrau mild. — 7½
- 7. Erbkönig. — 10
- 8. Mädchens Klage. — 7½
- 9. Frühlingsglaube. — 7½
- 10. Trockne Blumen. — 7½
- 11. Ungeduld. — 7½
- 12. Am Meer. — 7½
- 13. Haidenröslein. — 7½
- 14. Die Forelle. — 7½
- 15. Wohin. — 7½
- 16. Die liebe Farbe. — 7½
- 17. Die böse Farbe. — 7½
- 18. Sei mir gegrüsst. — 7½

— Volkslieder-Album. op. 41. f. Piano leicht à 2 ms. Heft I. enthält No. 1-12. compl. — 22½

- 1. Freudvoll und leidvoll. } — 5
- 2. Morgen muss ich fort von. } — 5
- 3. An Alexis send' ich. } — 5
- 4. Herz mein Herz warum. } — 5
- 5. Ach wie ist's möglich denn. } — 5
- 6. Sonst spielt' ich. } — 5
- 7. Letzte Rose. } — 5
- 8. Loreley: Ich weiss nicht. } — 5
- 9. Des Deutschen Vaterland. } — 5
- 10. Einsam bin ich nicht allein. } — 5
- 11. Mei Diernel is harb. } — 5
- 12. Treuer Tod. } — 5
- Heft II. enthält No. 13-24. compl. — 22½
- 13. Auf Matrosen, die Anker. } — 5
- 14. Guten Abend, lieber Mondenschein. } — 5
- 15. Der rothe Sarafan. } — 5
- 16. Hans und Liese. } — 5
- 17. Robin Adair. } — 5
- 18. Der russische Dreispann. } — 5
- 19. O sanctissima. } — 5
- 20. Du weisst nicht, wie lieblich. } — 5
- 21. Muss ich denn, muss ich denn. } — 5
- 22. Der Tyroler u. sein Kind. } — 5
- 23. Lang, lang ist's her. } — 5
- 24. Mich fienhen alle Freuden. } — 5

— Mélodies de Mendelssohn-Barth. op. 42.

- 1. Es ist bestimmt in Gottes Rath. — 7½
- 2. Auf Flügeln des Gesanges. — 7½
- 3. Ich wollt' meine Lieb'. — 7½
- 4. Frühlingssong: Es brechen. — 7½
- 5. Sehnsucht: Grüner und grüner. — 7½
- 6. Der Frühling naht. — 7½
- 7. Es weiss und rath es doch keiner. — 7½
- 8. Venetianisches Gondellied. — 7½
- 9. Der frohe Wandersmann. — 7½
- 10. Wer hat dich, du schöner Wald. — 7½
- 11. Suleika: Was bedeutet. — 7½
- 12. Das ist der Tag des Herrn. — 7½

— Der Jugendfreund. L'Ami de la jeunesse. op. 43. Die beliebtesten Opern-Melodien, Volksweisen und Lieder ganz leicht, ohne Octavenspannung, und mit Fingersatz bezeichnet. 6 Hefte. à — 10

- Operr-Potpourris à 2ms.**
- 1. Weber. Der Freischütz I. — 20
 - 2. — do. II. — 22½
 - 3. — Oberon. — 20
 - 4. — Preciosa. — 20
 - 5. — Euryanthe. — 25
 - 6. Meyerbeer. Robert. — 22½
 - 7. — Struensee. — 25
 - 8. — Hugenotten. — 20
 - 9. — Prophet. — 20
 - 10. — Nordstern. — 25
 - 11. Verdi. Troubadour. — 20
 - 12. — Traviata. — 22½
 - 13. — Rigoletto. — 22½
 - 14. Gounod. Faust. — 25
 - 15. — Romeo und Julie. — 25
 - 16. Offenbach. Orpheus. — 17½
 - 17. Mozart. Don Juan. — 22½
 - 18. — Figaro. — 22½
 - 19. — Zauberflöte. — 20
 - 20. — Titus. — 20
 - 21. Auber. Stumme. — 22½
 - 22. — Fra Diavolo. — 20
 - 23. — Maurer und Schlosser. — 20
 - 24. Verdi. Hernani. — 20
 - 25. — Don Carlos. — 25

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Werner. Braune Augen-Polka. — 10

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— do. in Es-moll. do. — 25

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- 2. Troubadour: Miserere. — 15
- 3. Figaro: Duett. — 15
- 4. — Air de Cherubim. — 15

No. 5. — Ihr, die ihr Triebe.
- 6. Zauberflöte: Dies Bildniss ist.
- 7. Norma: Casta diva.
— Classische Tonstücke: No. 1. Mozart, Andante (B-dur). 2. Mozart, Romanze (As-dur). 3. Haydn, Adagio (Es-dur). 4. Mozart, Menuet (G-moll). 5. Mozart, Andante cantabile (F-dur). 6. Beethoven, Andante aus der C-moll Sinf. 7. u. 8. Beethoven, Sehnsuchts-Walzer u. Weber's Letzter Gedanke. 9. Beethoven, Menuet aus d. Septett. à No. 5 bis — 10

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- Compositionen à 2 ms.:**
- 6 Fugetten op. 1. — 2½
 - Variationen über ein Orig.-Them. - 2. — 5
 - 12 Allemandes - 4.
 - 8 Variat. über Castor und Pollux - 5. — 5
 - 6 do. über Samori - 6. — 10
 - Variationen, Vien qua Dorina - 7. — 10
 - do. über ein Orig.-Thema (F-dur) - 9. — 5
 - Concert I. C-dur - 11. — 15
 - Momento capriccioso - 12. — 5
 - Gr. Polonaise (Es-dur) - 21. — 5
 - Gr. Sonate I. (C-dur) - 24. — 15
 - Perpetuum mobile - 24a. — 7½
 - Variationen über Joseph - 28. — 5
 - Gr. Concert II. (Es-dur) - 32. — 20
 - Variationen über Schöne Minka - 37. — 10
 - Gr. Sonate II. (As-dur) - 39. — 15
 - do. III. (D-moll) - 49. — 15
 - Variationen über Zigeuerthema - 55. — 5
 - Rondo brillant (Es-dur) - 62. — 5
 - Aufforderung zum Tanz - 65. — 5
 - Gr. Sonate IV. (E-moll) - 70. — 15
 - Polacca brillante (E-dur) - 72. — 5
 - Concertstück (F-moll) - 79. — 15
 - Les Adieux - 81. — 5
 - 6 Ecosaisien — 2½
 - 6 Walzer — 5
 - Originalwalzer — 2½

— Compositionen à 4 ms.:

- 6 Pièces faciles op. 3. — 10
- 6 do. do. — 10. — 10
- Momento capriccioso - 12. — 5
- Grand Polonaise - 21. — 7½
- Grande Sonate I. (C-dur) - 24. — 20
- do. do. II. (As-dur) - 39. — 20
- Gr. Duo concert arr. v. Jansen - 48. 1 15
- Gr. Sonate III. (D-moll) - 49. — 20
- 8 Pièces - 60I. — 10
- do. - 60II. — 10
- Rondo brillant - 62. — 7½
- Aufforderung zum Tanz - 65. — 7½
- Gr. Sonate IV. (E-moll) - 70. — 20
- Polacca brillante - 72. — 7½
- Les Adieux - 81. — 7½

— Sämtliche Werke in eleg. broch. Bänden.

- Bd. 1. Claviercomposit. à 2 ms. op. 1. 2. 4. 5. 6. 7. 9. 12. 21. 24a. 28. 37. 55. 62. 65. 72. 81., 6 Ecosaisien, 6 Walzer, Originalwalzer. netto 1 20
- „ 2. Clavier-sonaten à 2 ms. op. 24. 39. 49. 70. netto 1 10
- „ 3. Clavierconcerte à 2 ms. op. 11. 32. 79. 1 —
- „ 4. Claviercompositionen à 4 ms. op. 3. 10. 12. 21. 60. 62. 65. 72. netto 1 10
- „ 5. Clavier-sonaten à 4 ms. op. 24. 39. 49. 70. netto 1 20
- „ 6. Clavierconcerte à 4 ms. op. 11. 32. 48. 79. (u. d. P.) netto 1 20
- „ 7. Ouverturen à 2 ms. Freischütz, Oberon, Preciosa, Euryanthe, Silvana, Turandot, Jubelouverture, Beherrscher d. G., Peter Schmolli, Abu Hassan, Erntecantate. netto — 25
- „ 8. Ouverturen à 4 ms. (Inhalt wie bei Band 7.) netto 1 —
- „ 9. Clarinette mit Piano. op. 33. 48. 73. 74.
- „ 10 u. 11. Sämtliche Lieder (100) f. 1 St. m. Piano à 2 —

Revision von Reinecke, Rudorff, Jähns.

— Operr in Clavierauszügen, arrang. von Klage und Jähns.

- Freischütz. Vollst. Klav.-Ausg. m. T. netto 1 —
- do. do. solo. do. — 25
- do. do. à 4 ms. do. 1 15
- Oberon. do. m. T. do. 1 10
- do. do. solo. do. 1 —
- do. do. à 4 ms. do. 1 20
- Euryanthe. do. m. T. do. 1 20
- do. do. solo. do. 1 —
- do. do. à 4 ms. do. 1 20
- Preciosa. do. m. T. do. — 15
- do. do. solo. do. — 12½
- do. do. à 4 ms. do. — 20