

JOSEF RHEINBERGER

MUSIQUE INSTRUMENTALE

I. Instrumental-Werke

INSTRUMENTAL MUSIC

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra)

Op. 177. **Concert No. 2 in G moll** f. Orgel m. Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (Cinquième concert pour l'orgue et orchestre. En Sol mineur. 2nd organ-concert with orchestra in G minor.) Partitur netto 6 — Orchesterstimmen netto 6 — (Duplirstimmen: Viol. I, II, Va., Vc., Bass a 90 & netto.) Orgelstimme netto 3 —

II. Für Orgel-Solo.

(Orgue seul. Organ solo.)

Op. 49. **Zehn Trios** für die Orgel. (Dix trios pour l'orgue. Tenth trios for organ.) Heft I. 1 — Heft 2. 1 —

Op. 88. **Pastoral-Sonate** in G dur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.) 4 —

Op. 98. **Sonate No. 4 in Amoll** über den neunten Psalmton für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (Quatrième sonate pour l'orgue sur le tonus peregrinus. En La min. 9th sonata for organ on the tonus peregrinus. A min.) 4 —

Op. 107. **Fünf Hymnen** für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (Cinq hymnes pour choeur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.) Heft 1. (Pater noster, Jam sol recedit, Salvete flores martyrum.) 1 25 Heft 2. (Salve regina, Christus factus est.) 1 25

Op. 132. **Sonate Nr. 8 in Emoll** für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En F min. 8th sonata for organ. F min.) 4 —

Op. 142. **Sonate No. 9 in Bmoll** für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) 4 —

Op. 166. **Sonate No. 10 in Bmoll** für Orgel. (Präludium, Fuge, Fantasie und Finale.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) 4 —

Op. 148. **Sonate No. 11 in Dmoll** für Orgel. (Agitato, Intermezzo, Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) 4 —

Op. 154. **Sonate No. 12 in Desdur** für Orgel. (Fantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) 4 —

Op. 161. **Sonate No. 13 in Esdur** für Orgel. (Fantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. F flat maj.) 4 —

Op. 165. **Sonate No. 14 in Cdur** für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième 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. Tema variato 1 — No. 10. Passacaglia 1 — No. 11. Fugato 1 — No. 12. Finale 1 —

Op. 168. **Sonate No. 15 in Ddur** für Orgel. (Fantasie, Adagio, Introduction und Ricercare.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4 —

Op. 175. **Sonate No. 16 in Gismoll** für Orgel. (Allegro moderato, Skandinavisches, Introduction u. Fuge.) (Seizième sonate pour l'orgue. En Sol diese mineur. 16th sonata for organ in G sharp min.) 4 —

Op. 181. **Fantasie - Sonate** No. XVII in H dur, für Orgel. (Fantasie, Intermezzo, Introduction und Fuge.) (Fantasie-Sonate pour l'orgue. No. XVII en Si maj. Fantasia-Sonata for organ. No. XVII in B maj.) 4 —

Op. 188. **Sonate No. 18 in Adur** für Orgel. (Fantasie, Capriccio, Idylle, Finale.) (Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ in A maj.) 4 —

Op. 189. **Zwölf Trios** für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.) Heft I. (Andantino amabile, Moderato, Allegretto, Quasi Adagio.) 1 50 Heft II. (Moderato, Allegretto, Moderato, Alla breve.) 1 50 Heft III. (Con moto, Andantino, Adagio, Andantino.) 1 50

Op. 193. **Sonate No. 19 in Gmoll** für Orgel. (Präludium, Provenzalisches, Introduction u. Finale.) (Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.) 4 —

Op. 196. **Zur Friedensfeier**. **Sonate No. 20 in Fdur** für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (A la fête de la paix. 20ème sonate pour l'orgue. En Fa maj. To the peace-fest. 20th sonata for organ in F maj.) 4 —

Einzelstücke 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 —

III. Für Orgel und Violine.

(Orgue et violon. Organ and violin.)

Op. 150. **Sechs Stücke** für Violine und Orgel. (6 morceaux pour violon et l'orgue. 6 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 —

IV. Für Orgel u. Violoncello.

(Orgue et violoncelle. Organ and cello.)

Drei Stücke aus Op. 150 für Violoncello und Orgel vom Componisten gesetzt. (3 morceaux pour violoncelle et l'orgue. 3 pieces for cello and organ.) No. 1. Abendlied. (Chant du soir. Evening song.) . . . 1 20 No. 2. Pastorale . . . 1 20 No. 3. Elegie . . . 1 50

V. Für Orgel und Oboe.

(Orgue et hautbois. Organ and hautboy.)

Andante pastorale aus Op. 98. Für Oboe u. Orgel bearbeitet vom Componisten. (Pour hautbois et orgue. For hautboy and organ.) 1 50

VI. Für Harmonium.

(Musique d'harmonium. Harmonium music.)

Op. 107. **Fünf Hymnen** für gemischten Chor. Für Harmonium bearbeitet von Robert Schaab. (Cinq hymnes pour choeur mixte. Arrangés pour l'harmonium par Robert Schaab. Five hymns for mixed voices. Arranged for harmonium by Robert Schaab.) Heft 1. (Pater noster, Jam sol recedit, Salvete flores martyrum.) 1 25 Heft 2. (Salve regina, Christus factus est.) 1 25

Ausgewählte Stücke aus den Orgelwerken v. Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. (Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.) No. 1. Intermezzo (a. Op. 132.) 1 — No. 2. Romanze (aus Op. 142.) 1 — No. 3. Thema mit Veränderungen (aus Op. 146.) (Thème et variations.) 1 — No. 4. Pastorale (aus Op. 154.) 1 — No. 5. Canzone (aus Op. 161.) 1 — No. 6. Idylle (aus Op. 165.) 1 —

VII. Für Orchester und Kammermusik.
(Musique d'orchestre, trio, quatuor et quintett. Orchestra music, trio, quartett and quintett.)

Op. 82. **Quintett**. A moll. Für 2 Violinen, 2 Violoncello. (La min. A min.) Partitur 4 50 Stimmen 8 —

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 —

Op. 110. **Ouverture zu Schiller's „Demetrius“**. Für grosses Orchester. (Ouverture pour „Demetrius“, drame de Schiller. Pour grand orchestre. Ouverture for Schiller's tragedy „Demetrius“. For full orchestra.) Partitur 5 — Orchesterstimmen 10 — Duplirstimmen: (Viol. I, II, Viola, Violoncello à 75 Pf., Bass à 50 Pf.)

Op. 121. **Trio** No. 3. Für Pianoforte, Violine und Violoncello. B dur. (Si bém. maj. B flat maj.) 10 —

Op. 132b. **Passacaglia**. Für grosses Orchester. (Our grand orchestre. For full orchestra.) Partitur 5 — Orchesterstimmen 8 — Duplirstimmen: (Viol. I, II, Viola, Violoncello und Bass à 60 Pf.)

Op. 167b. **Elegischer Marsch**. Für grosses Orchester. (Marche élégiaque. Pour grand orchestre. Elegiac march. For full orchestra.) Partitur netto 3 — Orchesterstimmen netto 4 50 Duplirstimmen: (Viol. I, II, Viola, Violoncello, Bass à 30 Pf. no.)

VIII. Für Pianoforte u. Violine oder Violoncello.

(Piano et violon ou violoncelle. Piano and violin or cello.)

Op. 77. **Sonate** für Violine und Pianoforte. Es dur. (Mi bém. maj. E flat maj.) 6 — — Dasselbe für Violoncello und Pianoforte übertragen von C. Schröder. (Arrangé pour violoncelle et piano. For cello and piano) 6 —

Op. 150. **Sechs Stücke** für Violine und Orgel. Arrangement für Violine und Pianoforte vom Componisten. (6 morceaux pour violon et orgue. Arr. pour violon et piano. 6 pieces for violin and organ. Edition for violin and piano.) No. 1. Thema mit Veränderungen. (Thème et variations.) 1 89 — Dasselbe. Für Violoncello u. Pianoforte bearbeitet vom Componisten. (Arr. pour violoncelle et piano. Arr. for cello and piano) 1 50

No. 2. Abendlied. (Chant du soir. Evening-song.) — 90

No. 3. Gigue . . . 1 80

No. 4. Pastorale . . . 1 50

No. 5. Elegie . . . 1 20

No. 6. Ouverture . . . 2 40

IX. Für Pianoforte zu 8 Händen.

(Piano à 8 mains. 2 pianos, 8 hands.)

Tarantella aus der Sonate Op. 122. Für 2 Pianoforte zu 8 Händen bearbeitet vom Componisten. (Pour 2 pianos à 8 mains. For 2 pianos, 8 hands.) . . . 3 —

X. Für Pianoforte zu 4 Händen.

(Piano à 4 mains. Piano duets, 4 hands.)

Op. 82. **Quintett**. A moll. (La mineur. A minor.) Für zwei Violinen, zwei Violoncello. Für Pianoforte zu vier Händen bearbeitet vom Componisten. 7 50

Op. 88. **Pastoral-Sonate** in G dur. (Sol majeur. G major.) Für Orgel. (Pastorale, Intermezzo, Fuge.) Für Pianoforte zu 4 Händen bearbeitet vom Componisten. 3 —

Op. 93. **Thema mit Veränderungen** für zwei Violinen, Viola und Violoncello. (Motif et variations. Motivo with variations.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 4 —

Op. 98. **Sonate No. IV in Amoll**. (La mineur. A minor.) Für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 3 50

Op. 110. **Ouverture zu Schiller's Demetrius** für grosses Orchester. Für Pianoforte zu vier Händen bearbeitet vom Componisten. 3 —

Op. 122. **Grosse Sonate**. Original-Composition für Pianoforte zu vier Händen. (Allegro marcé, Adagio, Allegretto (Minuetto), Alla Tarantella.) (Grande Sonate à 4 mains. Grand sonata for piano duet.) no. 4 50 Daraus einz.: Alla Tarantella no. 1 80

Op. 132. **Sonate No. VIII in Emoll**. (Mi min. E min.) Für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 5 —

Op. 142. **Sonate No. IX in Bmoll**. (En si bém. min. B flat min.) Für Orgel. (Präludium, Romanze, Fantasie und Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 4 50

Op. 146. **Sonate No. X in Hmoll**. (Si min. B minor.) Für Orgel. (Präludium, Fuge, Fantasie und Finale.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 5 —

Op. 148. **Sonate No. XI in Dmoll**. (Ré mineur. D minor.) Für Orgel. (Agitato, Intermezzo, Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 5 —

Op. 153. **Das Zauberwort**. Singpiel in 2 Akten für die jugendliche Welt. (La parole magique. En deux actes, pour la jeunesse. The magic word, in two acts, for the youth.) Daraus apart: No. 1. Ouverture alla Turca für das Pianoforte zu vier Händen 1 50 No. 10. Entree für das Pianoforte zu vier Händen 1 50

Op. 154. **Sonate No. XII in Desdur**. (Ré bém. majeur. D flat major) Für Orgel. (Fantasie, Pastorale, Introduction und Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 5 —

Op. 161. **Sonate No. XIII in Esdur**. (Mi bém. maj. E flat maj.) Für Orgel. (Fantasie, Canzone, Intermezzo, Fuga.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 4 —

Op. 165. **Sonate No. XIV in Cdur**. (Ut maj. C maj.) Für Orgel. (Präludium, Idylle, Toccata.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 4 —

Op. 168. **Sonate No. XV in Ddur**. (Ré maj. D maj.) Für Orgel. (Fantasie, Adagio, Introduction und Ricercare.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 4 50

Op. 175. **Sonate No. XVI in Gismoll**. (Sol diese min. G sharp min.) Für Orgel. (Allegro moderato, Skandinavisches, Introduction und Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 4 —

Op. 177. **Concert No. II in Gmoll** für Orgel mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (Deuxième concert pour l'orgue et orchestre. En sol mineur. Second organ-concert with orchestra in G minor.) Für Pianoforte zu vier Händen bearbeitet vom Componisten netto 4 50

Drei Stücke für Pianoforte zu vier Händen (frei nach Op. 167 vom Componisten bearbeitet).

No. 1. Marsch. (Marche. March) 1 50

No. 2. Intermezzo 1 —

No. 3. Thema mit Veränderungen. (Thème original et variations.) 1 25

XI. Für Pianoforte zu 2 Händen.

(Piano à 2 mains. Piano solo.)

Op. 28. **Humoresken**. Vier Clavierstücke. No. 1. E moll. (Mi min. E min.) 1 25 No. 2. F moll. (Fa min. F min.) 1 50 No. 3. G moll. (Sol min. G min.) 1 — No. 4. F dur. (Fa maj. F maj.) 1 75

Op. 29. **Zwei Italien.** (Souvenirs d'Italie. From Italy.) Drei Clavierstücke. No. 1. Dolce far niente 1 — No. 2. Rimembranza 1 25 No. 3. Serenata 1 25

Op. 39. **Sechs Tonstücke in fugierter Form**. (Six compositions en forme de fugue. Six compositions in form of fugue) No. 1. D moll. (Ré min. D min.) 1 50 No. 2. A dur. (La maj. A maj.) 1 25 No. 3. B moll. (Si bém. min. B flat min.) 1 50 No. 4. E moll. (Mi min. E min.) 1 25 No. 5. Des dur. (Mi bém. maj. D flat maj.) 1 25 No. 6. C moll. (Ut min. C min.) 1 50

Op. 45. **Zwei Claviervorträge**. Johs. Brahms gewidmet. (Deux morceaux pour le piano. Two comp. for the piano) No. 1. Scherzoso 1 50 No. 2. Capriccio über ein Thema von Händel. (Caprice sur un thème de Händel. Cap on a theme of Händel.) 1 50

Op. 47. **Sinfonische Sonate**. (Allegro, Menuetto, Intermezzo und Tarantella.) 4 25

Op. 51. **Improvisation über Motive aus der Zauberflöte**. (Improvisations sur des motifs de la flûte enchantée. Improv. on motives of the enchanted flute.) 2 75

Op. 68. **Sechs Tonstücke in fugierter Form**. II Folge. (Six compositions en forme de fugue. II partie. Six comp. in form of fugue. II part.) No. 1. C dur. (Ut maj. C maj.) 1 25 No. 2. As dur. (La bém. maj. A flat maj.) Nach „Verdri carino“ von Mozart 1 25 No. 3. F moll. (Fu min. F min.) 1 25 No. 4. E dur. (Mi maj. E maj.) 1 25 No. 5. H moll. (Si min. B min.) 1 50 No. 6. D dur. (Ré maj. D maj.) 1 50

Op. 99. **Sonate**. Des dur. (Non troppo mosso, Romanze, Finale.) (Ré bém. maj. D flat maj.) 3 50

Op. 115. **Toccata**. C moll. (Ut min. C min.) 2 25

Passacaglia zum Concertvortrag. Freie Bearbeitung des Schlussatzes der Orgelsonate in E moll, Op. 132, vom Componisten. (P. pour le concert. Arrangement libre de la finale de la sonate pour orgue en Mi min. P. for the concert. Free arrangement of the finale of the organ-sonata in E min.) 2 —

Zwei Sätze aus dem A moll-Quintett, Op. 82. Für Pianoforte bearbeitet von Ludwig Stark (Klassischer Hausschatz Heft 25.) (Deux motifs du quintett en La min. Two themes from the A min. quintett.) 2 40

Eigentum des Verlegers für alle Länder.

LEIPZIG, ROB. FORBERG.

SONATE.

Allegro con fuoco. $\text{♩} = 104.$

Jos. Rheinberger, Op. 77.

VIOLINE
oder
VIOLONCELLO.

CLAVIER.

The first system of the score consists of two staves. The upper staff is for Violin or Cello, and the lower staff is for Piano. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The Violin/Cello part features a melodic line with slurs and accents. The Piano part provides harmonic support with chords and moving lines. Dynamics include *p* and *fp* (fortissimo piano).

The second system continues the musical material. The Violin/Cello part has a melodic line with a *p* dynamic and a *cresc.* (crescendo) marking. The Piano part features a *f* (forte) dynamic and a *cresc.* marking. The texture is dense with many notes.

The third system shows a change in texture. The Violin/Cello part has a *dim.* (diminuendo) and *p* dynamic, with a *pp* (pianissimo) dynamic later. The Piano part has a *f marc.* (forte marcato) dynamic and a *pp* dynamic. There are *ped.* (pedal) markings under the piano part.

The fourth system begins with a *dolce* (softly) marking. The Violin/Cello part has a *f* dynamic. The Piano part has a *f* dynamic and includes several *ped.* markings with asterisks, indicating repeated pedal points.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble and a more complex accompaniment in the grand staff. There are two asterisks (*) in the bass staff, one above and one below the staff line.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The music continues with similar melodic and accompanimental lines. A dynamic marking of *ff* (fortissimo) is present in the bass staff.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The music features a melodic line in the treble and a more complex accompaniment in the grand staff. A dynamic marking of *f* (forte) is present in the bass staff. The word *ferriso.* is written above the treble staff.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The music features a melodic line in the treble and a more complex accompaniment in the grand staff. Dynamic markings include *ff* in the treble staff, *più f* in the bass staff, and *ff* in the grand staff. There are two asterisks (*) in the bass staff, one above and one below the staff line.

Fifth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The music features a melodic line in the treble and a more complex accompaniment in the grand staff. Dynamic markings include *dim.* (diminuendo) in the treble staff and *dim.* in the grand staff. There are two asterisks (*) in the bass staff, one above and one below the staff line.

p dolce

pp *poco cresc.*

mf

poco cresc.

Ped.

ff

Ped.

sf

sf

sf

sf

Ped.

p dolce

p

pp

Ped.

p dolce

pp *dim.*

pp *p* *pp*

1. 2.

ppp *p* *f*

mf *cresc.*

mf *cresc.*

ppp *pp* *f* *mf* *cresc.*

ppp *pp* *f* *mf* *cresc.*

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. The first staff begins with a *f* dynamic. The grand staff begins with a *ff* dynamic. The system concludes with a *rit.* marking and an asterisk.

Second system of musical notation. It consists of three staves. The first staff begins with a *f* dynamic. The grand staff begins with a *ff* dynamic. The system concludes with a *rit.* marking and an asterisk.

Third system of musical notation. It consists of three staves. The grand staff begins with a *rit.* marking. The system concludes with a *rit.* marking and an asterisk.

Fourth system of musical notation. It consists of three staves. The grand staff begins with a *rit.* marking. The system concludes with a *rit.* marking, an asterisk, and the word *dolce*.

Fifth system of musical notation. It consists of three staves. The grand staff begins with a *rit.* marking. The system concludes with a *rit.* marking, an asterisk, and the word *sempre pp*.

System 1: Treble clef with notes and dynamics *p*, *mf*, *dim.*. Bass clef with chords and dynamics *cresc.*, *mf*. Includes *ped.* markings and asterisks.

System 2: Treble clef with notes and dynamics *f*, *dim.*, *p*. Bass clef with notes and dynamics *p*, *f*, *dim.*, *p*. Includes *ped.* markings and asterisks.

System 3: Treble clef with notes and dynamics *f*, *dim.*. Bass clef with notes and dynamics *f*, *dim.*, *p*. Includes *ped.* markings and asterisks.

System 4: Treble clef with notes and dynamics *dim.*, *f*, *dim.*. Bass clef with notes and dynamics *f*, *dim.*, *p*, *f*, *dim.*. Includes *ped.* markings and asterisks.

System 5: Treble clef with notes and dynamics *f*. Bass clef with notes and dynamics *f*, *pp*, *ff*. Includes *ped.* markings and asterisks.

This musical score is for a piano and violin duo. It consists of seven systems of music. The piano part is written in the left hand, and the violin part is in the right hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamics such as *pp*, *p*, *mp*, *ff*, *ff marc.*, *sf*, and *tr*. There are also articulations like *ped.* and *cresc.*. The piece features complex textures, including chords, arpeggios, and rapid passages. A double bar line with repeat dots appears in the first system. A section marked *tr* (trill) is indicated in the final system.

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase and ends with a *p* dynamic marking and a *cresc.* instruction. The piano accompaniment begins with a *f* dynamic marking and also concludes with *p* and *cresc.* markings.

Second system of the musical score. The vocal line features a *f* dynamic marking, followed by *dim.* and *p espress.* markings. The piano accompaniment starts with *f*, then *dim.*, and *pp* dynamics. A *ped.* marking is present in the bass line.

Third system of the musical score. The piano accompaniment includes several *ped.* markings with asterisks, indicating sustained pedal points in the bass line.

Fourth system of the musical score. The piano accompaniment features *f* dynamics, followed by *p* dynamics and *ped.* markings with asterisks.

Fifth system of the musical score. The piano accompaniment concludes with a *dim.* dynamic marking.

pp dolce cresc.

pp

ped. *

mf cresc.

mf cresc.

ped. *

f cresc.

f cresc.

ped. *

ff dim. pp

ff dim. pp

ped. *

p

ped. *

mf

cresc.

ff

ff

ff

f marc.

p dolce

pp

pp

The musical score is written for piano and voice. It consists of six systems of staves. The first system shows a vocal line starting with a mezzo-forte (*mf*) dynamic and a piano accompaniment with a crescendo (*cresc.*) marking. The second system features a piano accompaniment with fortissimo (*ff*) dynamics. The third system continues with fortissimo (*ff*) dynamics. The fourth system also features fortissimo (*ff*) dynamics. The fifth system shows a vocal line with a forte (*f*) dynamic and a piano accompaniment with a marcato (*marc.*) marking. The sixth system features a piano accompaniment with piano (*p*) and pianissimo (*pp*) dynamics, and a vocal line with a piano (*p dolce*) dynamic.

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is present. A fermata is placed over a note in the vocal line. A small asterisk is located at the end of the system.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note bass line. A dynamic marking of *f* is present. A fermata is placed over a note in the vocal line. A small asterisk is located at the end of the system.

Third system of musical notation. The vocal line features a melodic line with a dynamic marking of *ff*. The piano accompaniment has a dynamic marking of *ff*. A dynamic marking of *pp* is present in the vocal line. A dynamic marking of *p dolce* is present in the vocal line. A fermata is placed over a note in the vocal line. A small asterisk is located at the end of the system.

Fourth system of musical notation. The vocal line features a melodic line with a dynamic marking of *pp*. The piano accompaniment has a dynamic marking of *pp*. A fermata is placed over a note in the vocal line. A small asterisk is located at the end of the system.

Fifth system of musical notation. The vocal line features a melodic line with a dynamic marking of *f*. The piano accompaniment has a dynamic marking of *f*. A fermata is placed over a note in the vocal line. A small asterisk is located at the end of the system.

This musical score is for a piano piece, consisting of five systems of staves. Each system includes a vocal line (top staff) and a piano accompaniment (middle and bottom staves). The key signature is B-flat major (two flats), and the time signature is 4/4. The score features various musical notations, including slurs, ties, and dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). Performance instructions include *con fuoco al fine.* (with fire to the end). The score is marked with *Red.* and *** in several places, likely indicating recording or editing notes. The piece concludes with a double bar line and repeat signs.

Adagio espressivo. ♩ = 60.

Cantabile.

The musical score is written for piano and voice. It consists of five systems of staves. The first system includes a vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamic markings include *p dolce* and *pp*. The second system continues the piano accompaniment with various articulations and dynamics. The third system introduces a *mf dolce* dynamic. The fourth system features a *smorz* (ritardando) section with a *p* dynamic, followed by a *pp* section. The fifth system is marked *energico* and includes a *pp* section followed by a *sf* (sforzando) section. The score includes various musical notations such as slurs, ties, and articulation marks.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with slurs and ties. The grand staff contains a complex accompaniment with many sixteenth notes and chords. A dynamic marking of *sf* is present at the beginning.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with slurs and ties. The grand staff has a complex accompaniment. Dynamic markings include *ff*, *dim.*, and *pp*.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with slurs and ties. The grand staff has a complex accompaniment. A dynamic marking of *pp* is present.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with slurs and ties. The grand staff has a complex accompaniment. Dynamic markings include *p*, *pp*, *cresc.*, and *f*.

Fifth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with slurs and ties. The grand staff has a complex accompaniment. Dynamic markings include *dim.*, *f*, and *sf*. There are also some performance markings like *ca.* and a star symbol at the end.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line begins with a dynamic marking of *ff* and includes the instruction *dolce*. The piano accompaniment starts with *f* and features a *dim.* (diminuendo) marking. The system concludes with a *pp* (pianissimo) dynamic and a *ped.* (pedal) instruction. A small asterisk is located at the bottom right of the piano part.

Second system of musical notation. The vocal line continues with *ff* dynamics. The piano accompaniment features a *ff* dynamic and a *pp* dynamic. A *ped.* instruction is present. Asterisks are placed at the bottom of the piano part.

Third system of musical notation. The vocal line includes a *p* dynamic and a *cresc.* (crescendo) instruction. The piano accompaniment starts with *ff* and includes a *pp* dynamic. A *ped.* instruction is present. Asterisks are placed at the bottom of the piano part.

Fourth system of musical notation. The vocal line features a *ff* dynamic and a *cresc.* instruction. The piano accompaniment includes a *cresc.* instruction and a *f* dynamic. A *ped.* instruction is present. Asterisks are placed at the bottom of the piano part.

Fifth system of musical notation. The vocal line begins with *ff* and includes several *f* dynamic markings. The piano accompaniment starts with *ff* and includes *sf* (sforzando) and *pp* dynamic markings. A *ped.* instruction is present.

cresc.

ff

smorz. pp dolciss.

pp

poco rit. con passione

ff

*Led. * Led. **

sempre f

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a grand staff (bass clef) at the bottom. The music features a complex rhythmic pattern with many sixteenth notes and slurs. A *vel.* (velocity) marking is present in the lower left of the grand staff.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns and slurs. A *vel.* marking is present in the lower right of the grand staff.

Third system of musical notation. It includes a *ff* (fortissimo) dynamic marking in the treble staff. A *vel.* marking is present in the lower left of the grand staff.

Fourth system of musical notation, featuring complex rhythmic patterns and slurs. A *vel.* marking is present in the lower left of the grand staff.

Fifth system of musical notation. It begins with a *smorz.* (ritardando) marking in the treble staff. A *dim.* (diminuendo) marking is present in the middle of the bass staff. A *vel.* marking is present in the lower left of the grand staff.

This musical score is arranged in five systems, each consisting of a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single staff. The score includes various musical notations such as notes, rests, slurs, and ornaments. Dynamics are indicated by *mf*, *f*, *p*, and *pp*. Performance instructions include *sp. dolce*, *smorzando*, and *Red.* (Reduction). There are also asterisks (*) and a double dagger (‡) marking specific points in the music. The piece concludes with a double bar line and a repeat sign.

Finale alla Tarantella.

Vivace. $\text{♩} = 84.$

The musical score is arranged in five systems, each containing a vocal line and a piano accompaniment. The piano part is split into a right-hand and a left-hand part. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The score includes various dynamic markings: *mf*, *p*, *f*, *mf*, *f*, *pp*, and *sempre pp*. The tempo is marked 'Vivace' with a quarter note equal to 84 beats per minute. The music features a mix of eighth and sixteenth notes, often with slurs and accents. The piano accompaniment includes chords and rhythmic patterns that support the vocal melody.

pizz.
f
pp

This system contains three staves. The top staff has a treble clef and a key signature of two flats. It begins with a *pizz.* marking and a dynamic of *f*. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with a slur and a dynamic of *pp*. The bottom staff has a bass clef and contains a bass line with a slur.

p

This system contains three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with a slur and a dynamic of *p*. The bottom staff has a bass clef and contains a bass line with a slur.

arco
ff
p
ff
p

This system contains three staves. The top staff has a treble clef and a key signature of two flats. It begins with an *arco* marking and a dynamic of *ff*. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with a slur and a dynamic of *p*. The bottom staff has a bass clef and contains a bass line with a slur. There are additional *ff* and *p* markings in the system.

ff

This system contains three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with a slur and a dynamic of *ff*. The bottom staff has a bass clef and contains a bass line with a slur.

sf
sf
p

This system contains three staves. The top staff has a treble clef and a key signature of two flats. It begins with a dynamic of *sf*. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with a slur and a dynamic of *sf*. The bottom staff has a bass clef and contains a bass line with a slur. There are additional *sf* and *p* markings in the system.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats. The vocal line begins with a melodic phrase marked *f* and ends with a phrase marked *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, marked *f* and *p* respectively.

Second system of musical notation. The vocal line continues with a melodic phrase marked *f* and another marked *p*. The piano accompaniment includes chords marked *f* and *mf*, and a section marked *f* and *p*. There are dynamic markings *f* and *p* in the piano part. The system concludes with a *Red.* marking and an asterisk.

Third system of musical notation. The vocal line features a melodic phrase marked *p* and another marked *f*. The piano accompaniment includes chords marked *f* and *p*, and a section marked *f* and *p*. There are dynamic markings *f* and *p* in the piano part. The system concludes with a *Red.* marking and an asterisk.

Fourth system of musical notation. The vocal line features a melodic phrase marked *p* and another marked *sf*. The piano accompaniment includes chords marked *p* and *f*, and a section marked *p* and *sf pp*. There are dynamic markings *p* and *f* in the piano part. The system concludes with a *Red.* marking and an asterisk.

Fifth system of musical notation. The vocal line features a melodic phrase marked *f* and another marked *dim.*. The piano accompaniment includes chords marked *f* and *dim.*, and a section marked *p* and *pp*. There are dynamic markings *f* and *dim.* in the piano part. The system concludes with a *Red.* marking and an asterisk.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *f*, *dim.*, and *p*. The piano part features complex chordal textures and a descending melodic line in the right hand.

Second system of musical notation. The vocal line continues with a treble clef. The piano accompaniment features a prominent *sffz* dynamic in the bass line. The right hand of the piano part has a melodic line with a dotted line and a fermata. Dynamics include *pp* and *sffz*. There are markings for *Red.* and a star symbol.

Third system of musical notation. The vocal line is in a higher register. The piano accompaniment has a *f* dynamic in the bass line. The right hand of the piano part has a melodic line with a dotted line and a fermata. Dynamics include *f* and *sffz*. There is a marking for *Red.*

Fourth system of musical notation. The vocal line continues. The piano accompaniment has a *ff* dynamic in the bass line. The right hand of the piano part has a melodic line with a dotted line and a fermata. Dynamics include *energico* and *ff*. There are markings for *Red.*, a star symbol, and a 'V' symbol.

Fifth system of musical notation. The vocal line continues. The piano accompaniment has a *ff* dynamic in the bass line. The right hand of the piano part has a melodic line with a dotted line and a fermata. Dynamics include *ff*. There are markings for *Red.*, a star symbol, and a 'V' symbol.

energico *ff* *sul G*

rit. *p*

p scherzando

f *sul G*

ff

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *sf* dynamic and includes a *cresc.* marking. The piano accompaniment features a *p* dynamic and a *cresc.* marking. There are some performance markings like *ped.* and *acc.* in the piano part.

Second system of musical notation. The vocal line continues with a *pp* dynamic. The piano accompaniment has a *pp* dynamic and later a *f* dynamic. There are *ped.* markings in the piano part.

Third system of musical notation. The vocal line has a *sf* dynamic. The piano accompaniment has a *f* dynamic and a *pp* dynamic. There are *ped.* markings in the piano part.

Fourth system of musical notation. The vocal line has a *ff* dynamic. The piano accompaniment has a *ff* dynamic. The tempo marking *In poco rit. ma energico* is present. There are *ped.* markings in the piano part.

Fifth system of musical notation. The vocal line has a *sempre f* dynamic. The piano accompaniment has a *sempre* dynamic. The tempo marking *a tempo* is present. There are *ped.* markings in the piano part.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part has a dynamic marking of *f* (forte) at the beginning. The key signature has two flats, and the time signature is 2/4. The music features a melodic line with slurs and a rhythmic accompaniment.

Second system of musical notation. It consists of three staves. The piano part has a dynamic marking of *sf* (sforzando) in the middle. There are performance instructions *ad.* and a star symbol *** in the bass staff. The key signature and time signature remain the same.

Third system of musical notation. It consists of three staves. The piano part has dynamic markings of *f*, *sf*, and *p* (piano). There are performance instructions *ad.* and a star symbol *** in the bass staff. The key signature and time signature remain the same.

Fourth system of musical notation. It consists of three staves. The piano part has a dynamic marking of *f* at the end. The key signature and time signature remain the same.

Fifth system of musical notation. It consists of three staves. The piano part has dynamic markings of *p*, *f*, and *mf* (mezzo-forte). The key signature and time signature remain the same.

First system of musical notation. The upper staff contains a melodic line starting with a piano (*p*) dynamic. The lower staff contains a piano accompaniment with chords and moving lines, marked with forte (*f*) dynamics.

Second system of musical notation. The upper staff features a melodic line with a forte (*f*) dynamic. The lower staff has a piano accompaniment with a *ped.* (pedal) marking and a ** * ** symbol. Dynamics include *pp* (pianissimo) and *f*.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with a *pp* dynamic marking.

Fourth system of musical notation. The upper staff has a melodic line with a *pp* dynamic. The lower staff has a piano accompaniment with a *pp* dynamic.

Fifth system of musical notation. The upper staff has a melodic line with a forte (*f*) dynamic, followed by a *dim.* (diminuendo) marking. The lower staff has a piano accompaniment with a *ff* (fortissimo) dynamic, followed by a *dim.* marking.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The first staff begins with a *pp* dynamic marking and contains a melodic line with eighth-note patterns. The grand staff contains a piano accompaniment with chords and some melodic fragments. A *f* dynamic marking appears in the first staff towards the end of the system.

Second system of musical notation. The top staff features a melodic line with the instruction *sempre più agitato* above it. The grand staff below has a piano accompaniment with the instruction *sempre più agit.* above it. Dynamics include *f* and *ff*. There are also some markings that look like "Ped." with asterisks.

Third system of musical notation. The top staff continues the melodic line with sixteenth-note passages. The grand staff continues the piano accompaniment with chords and some melodic lines. The system ends with a *ff* dynamic marking and a star symbol.

Piu Allegro. $\sigma. = 100.$

Fourth system of musical notation, starting with the tempo change. The top staff has a melodic line with some rests. The grand staff has a piano accompaniment with chords and some melodic lines. Dynamics include *ff* and *f*. There are also some markings that look like "Ped." with asterisks.

Fifth system of musical notation. The top staff continues the melodic line. The grand staff continues the piano accompaniment with chords and some melodic lines. Dynamics include *ff* and *sf*. There are also some markings that look like "Ped." with asterisks.

quasi Cadenza

ad libitum. **Poco più**

Allegro.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *f*. The grand staff contains complex piano accompaniment with various articulations and dynamics, including a *ff* marking in the right hand. A fermata is placed over a chord in the right hand of the grand staff. A small asterisk and the word "Ped." are located below the grand staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The piano accompaniment in the grand staff is highly active, with many slurs and accents. A dynamic marking of *f* is present in the right hand of the grand staff.

Third system of musical notation. The piano accompaniment continues with complex textures. A dynamic marking of *ff* is visible in the right hand of the grand staff. There are several asterisks and "Ped." markings below the grand staff, indicating specific performance instructions.

Fourth system of musical notation. The piano accompaniment features a prominent rhythmic pattern in the bass line, with many slurs and accents. The right hand of the grand staff has some sustained chords.

Fifth system of musical notation. The piano accompaniment continues with a consistent rhythmic pattern in the bass line. The right hand of the grand staff has some sustained chords and rests.

First system of musical notation. The upper staff contains a melodic line with a *cresc.* marking and a *ff* dynamic. The lower staff contains a piano accompaniment with a *p* dynamic, a *cresc.* marking, and a *f* dynamic. The system concludes with a double bar line.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with a *p* dynamic and a *cresc.* marking. The system concludes with a double bar line.

Third system of musical notation. The upper staff begins with a *mf* dynamic and includes a *cresc.* marking. The lower staff features a piano accompaniment with a *cresc.* marking and a *ff* dynamic. The system concludes with a double bar line.

Fourth system of musical notation. The upper staff contains a melodic line. The lower staff features a piano accompaniment with a *ff* dynamic. The system concludes with a double bar line.

Fifth system of musical notation. The upper staff contains a melodic line. The lower staff features a piano accompaniment with a *ff* dynamic. The system concludes with a double bar line.

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Op. 72. Drei Fantasiestücke. Nr. 1. Der Abschied. (L'adieu. The parting.) . . . —.75 Nr. 2. In der Fremde. (Loin de la patrie. Abroad.) . . . —.75 Nr. 3. Das Wiedersehen. Rondo. (Le retour. The return.) . . . —.75
Op. 75. Duett D-dur. (Ré maj. Dmaj.) 2.25
Op. 77. Dur und Moll. 6 leichte Übungsstücke. (En majeur et en mineur. 6 exercices faciles. Major and minor. 6 easy exercises.) Nr. 1—2—3—4—5—6 à —.75
- Seitz, Friedrich.**
Op. 42b. Drei kleine leichte Duette. (3 petits duos. 3 little duets.) I. Position . . . 2.—
- Sponer, A. von.**
Op. 27. Zwölf Weihnachtslieder. (Douze chants de Noël. Twelve christmas-songs.) . . . 1.50
- Wohlfahrt, Franz.**
Op. 40. Leichte Duette zum Gebrauche beim Unterricht. (Duos faciles. Easy duets.) I. Position. Heft I—II—III—IV . . . à 1.30
Op. 41. Die beiden Violinspieler. Leichte instruktive Duette. (Les deux joueurs de violon. Duos instructifs et faciles. The two violin-players. Easy and instructive violin-duets.) I. Position. Heft I—II—III—IV—V—VI . . . à 1.30
Op. 46. Instruktive Duette. (Duos instructifs. Instructive duets.) Heft I—II—III—IV . . . à 1.75
Op. 58. Sechzig instruktive und progressive Übungsstücke. (60 Etudes instructives et progressives. 60 Instructive and progressive exercises.) Heft I—II—III—IV . . . à 1.75
Op. 59. Leichte Duette für Violinspieler. (Duos faciles pour violon dédiés aux élèves. Easy duets for violin dedicated to young pupils.) Heft I—II—III—IV . . . à 1.75
Op. 93. Opernklänge. Die schönsten Melodien aus den Werken unserer Meister. (Sons d'opéras. Transcriptions. Sounds of operas. Fantasias.) I. Position. Heft I—II—III—IV—V . . . à 1.50 Heft VI—VII—VIII—IX—X . . . à 1.50
- Duos für Violine und Violoncello oder Viola.** (Violon et violoncelle ou alto. Violin and cello or alto.)
- Haydn, Josef.**
Duo für Violine und Violoncello. Bisher unbekannt. Mit Vortragsbezeichnung versehen u. herausgegeben v. F. Bennat. (Duo pour violon et violoncelle, jusqu'à présent inconnu. Duet for violin and cello till now unknown.) 1.50
Item. Zum Konzertvortrage eingerichtet von Fr. Grützmacher. (Arr. pour le concert. Arr. for concertplay.) . . . 1.50
- Wohlfahrt, Robert.**
Vortragsstücke für Violine u. Bratsche. (Duos faciles pour violon et viola. Easy duets for violin and viola.) I. Position. Op. 191. Heft I—II . . . à 1.80
- Trios für 2 Violinen mit Pianoforte.** (2 violons et piano. 2 violins and piano.)
- Bach, Joh. Seb.**
Chor aus der Kantate: „Ach Gott, wie manches Herzeleid.“ (Nr. 3 der großen Bachausgabe.) Für 2 Violinen und Klavier gesetzt von Max Schillings. (Chor de la 3ème cantate, transcrit pour 2 violons et piano par Max Schillings. Chorus from the 3rd cantata, transcribed for 2 violins and piano by Max Schillings.) . . . 2.50
- 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 I—II—III—IV—V . . . à 2.—
- Sponer, A. von.**
Op. 27. Zwölf Weihnachtslieder. (Douze chants de Noël. Twelve christmas-songs.) . . . 2.—

- Wohlfahrt, Franz.** M. 1.25 Op. 52. Familien-Festklänge. Leichte Unterhaltungsstücke. (Les jours de fête en famille. Morceaux faciles. Family feast-tunes. Easy entertainments.) Heft I—II—III—IV—V—VI . . . à 1.25
Op. 64. Leichte Fantasien über beliebte Lieder. (Fantasies faciles sur des chants populaires. Easy fantasia on popular songs.) Heft I—II—III . . . à 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 balen famille. Danses faciles. The family-ball. Easy dances.) Heft I—II—III . . . 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 . . . à 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. (Simin. 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.—
- 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 I—II—III—IV—V . . . à 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.—
Op. 41. Petits fantasias s. d. motifs d'opéras célèbres. Nr. 1. Offenbach, Contes d'Hoffmann . . . 2.— Nr. 2. Bizet, Carmen . . . 2.—
Op. 42. Drei Jugend-Trios. (Trios pour la jeunesse. Trios for the youth.) I. Pos. Nr. 1—2—3 . . . à 1.50
- Wohlfahrt, Franz und Friedr. Seitz.**
Op. 66. Jugend-Trios. (Trios d'élèves. Student's trios.) Nr. 1—2—3—4—5—6—7 . . . à 2.25
- Wohlfahrt, Franz.**
Op. 70. Reise-Erinnerungen. Leichte Fantasien. (Souvenirs de voyage. Fantasies faciles. Travelling-souvenirs. Easy fantasias.) Nr. 1—2—3 . . . à 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.) . . . 1.50 Nr. 2. Frühlings-Abschied. (L'adieu du printemps. The parting of spring.) . . . 1.50
- Trios in verschiedener 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.**
XIII Stücke für 2 Violinen u. Bratsche. (Trios faciles pour 2 violons et alto. Easy trios for 2 violins and alto.) I. Position. Op. 191. Heft III . . . 1.80
XIII Stücke für Violine, Bratsche und Violoncello. (Trios faciles pour violon, alto, et violoncelle. Easy trios for violin, alto, and cello.) I. Position. Op. 191. Heft IV . . . 1.80
XII Stücke für Violine, Bratsche und Klarinette B. (Trios faciles pour violon, alto, et clarinette. Easy trios for violin, alto, and clarinet.) I. Position. Op. 191. Heft V . . . 1.80

- Quartette und Quintette.** (Quatuors et quintettes. Quartets and quintets.)
- 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
Item. Für Violine mit Begleitung von 2 Violinen, Viola, Violoncello und Kontrabaß. (Pour violon avec instr. à c. For violin with string-instr.) . . . 2.—
- Krug, Arnold.**
Op. 16. Quartett. C-moll. Für Pianoforte, Violine, Viola und Violoncello. (Quatuor en Ut min. p. v., a., vc., et p. Quartet f. p., viol., alto, and cello.) . . . 15.—
- Mozart, W. A.**
Quintett. Für 2 Violinen, 2 Violoncello. Es dur. (Mi bém. maj. p. instr. à c. E flat maj. for string-instr.) Partitur M. 1.75, Stimmen . . . 2.75
- Rath, Felix vom.**
Op. 2. Quartett für Pianoforte, Violine, Viola und Violoncello. (Quatuor p. p., v., a., et vc. Quartet f. p., viol., alto, and cello.) . . . 15.—
- Reinecke, Carl.**
Op. 132. Quartett. C-dur. Für 2 Violinen, Viola und Violoncello. (Quatuor en Ut maj. p. instr. à c. String-quartet in C maj.) Partitur M. 3.—, Stimmen . . . 7.—
- Reinsdorf, Otto.**
Op. 38. Romanze für 4 Violinen. (Romanze p. 4 viol. For 4 violins.) 1.50
- 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.—
- 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 M. 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 le violon et piano avec violon 2d, et violoncelle ad libitum pour former au sentiment du rythme et à l'expression. Little pieces for proving the sense of rhythm and expression.) I.—III. Position. Heft I—II—III—IV—V . . . à 2.—
- Tschairowsky, P.**
Op. 11. Quartett für 2 Violinen, Viola und Violoncello, D dur. (Quatuor pour instruments à cordes. Ré maj. String-quartet. D maj.) no. 3.—
- Für mehrere Soloviolen 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 Soloviolen, Violinchor und Pianoforte. (P. 3 viol., chœur de v., et p. For 3 viol., violin-chorus, a. p.) . . . 2.—
Nr. 2. Allegretto. Für 4 Soloviolen, Violinchor u. Pianof. (P. 4 viol., chœur de v., et p. For 4 viol., violin-chorus, a. p.) . . . 2.50
- Nachtrag (Supplement):**
- Hollaender, Gustav.**
Op. 68. Fundamentale Studien für jeden Violinspieler zur gleichzeitigen Förderung der Technik wie des Vortrags. [I.—3. Lage.] (Etudes fondamentales disposées pour chaque violoniste de manière à faire progresser simultanément les procédés techniques et l'exécution musicale. [I.—3. pos.] Fundament. studies for every violin-player calculated to develop both technic and interpretation. [I.—3. pos.] Heft (Cah. Part.) I—II . . . à 3.—
- Eigentum des Verlegers für alle Länder.
- Leipzig, Rob. Forberg**