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ALLEGRO DE CONCERT.

A. Bazzini, Oeuv. 45.

Allegro maestoso. (M. M. ♩ = 108.)

VIOLINO.

Allegro maestoso. (M. M. ♩ = 108.)

PIANOFORTE.

Timpani.

The musical score is arranged in four systems. The first system shows the beginning of the piece with the Violino and Pianoforte parts. The Violino part is in treble clef with a key signature of two sharps (D major) and a common time signature. The Pianoforte part is in grand staff (treble and bass clefs). The Timpani part is indicated by 'x' marks on the bass staff. The second system continues the development of the piano accompaniment, featuring dynamic markings of *pp*, *sf*, *pp*, and *sf*. The third system shows the Violino part with a melodic line and the Pianoforte part with a more active accompaniment, including a *ff marcato* section. The fourth system concludes the page with the Violino part and the Pianoforte part, ending with a *f* dynamic marking.

First system of a musical score. It features a vocal line at the top and a piano accompaniment below. The piano part includes dynamic markings *f sempre.*, *affrettando.*, *f*, and *p*. The key signature has two sharps (F# and C#).

Second system of the musical score. The piano accompaniment is marked *pp legato.* and *pp*. The vocal line continues with melodic phrases.

Third system of the musical score. The piano accompaniment includes the marking *poco a poco crescen - - - do.* and *ff marcato.*. The vocal line has the lyrics "cre - - - scen - - - do." written below it. The key signature remains two sharps.

Fourth system of the musical score. It continues the piano accompaniment and vocal line from the previous system. The piano part features complex chordal textures and rhythmic patterns.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamic markings include *f* and *p*.

Second system of musical notation. The piano accompaniment continues with dense chordal textures and sixteenth-note patterns. Dynamic markings include *f* and *ff*.

Third system of musical notation. The piano part features a series of chords with a *dimin.* (diminuendo) marking. Dynamic markings include *f*, *ff*, and *p*.

Fourth system of musical notation. The piano part features a series of chords with a *pp* (pianissimo) marking. The system concludes with the instruction *con 8^a*.

Solo.

Solo. *f* *p legato.* *pp* *ten.*

Detailed description: This system contains two staves. The upper staff is a single melodic line marked 'Solo.' with various ornaments and trills. The lower staff is a piano accompaniment starting with a 'Solo.' marking, followed by dynamic markings *f*, *p legato.*, and *pp*. A 'ten.' marking is placed above the final measure of the piano part.

poco riten. *ten.*
ral - - len - - tan - - do.

Detailed description: This system features piano accompaniment in the lower staff and vocal lines in the upper staff. The piano part begins with a 'poco riten.' marking. The vocal line includes the lyrics 'ral - - len - - tan - - do.' and is marked with 'ten.'.

pp *agitato.*

Detailed description: This system is dominated by piano accompaniment in the lower staff, which includes several measures of chords marked with a circled '5'. The upper staff contains a melodic line. Dynamic markings include *pp* and *agitato.*

cresc. *poco riten.* *pp* *f* *p*

Detailed description: This system concludes the page with piano accompaniment in the lower staff and a melodic line in the upper staff. The piano part features a 'cresc.' marking followed by 'poco riten.', and ends with dynamic markings *pp*, *f*, and *p*.

619

First system of musical notation. The top staff contains a complex melodic line with many sixteenth notes. The bottom staff contains a piano accompaniment with chords and some rhythmic patterns. A dynamic marking *p* is present in the right-hand part of the system.

Second system of musical notation. The top staff continues the melodic line. The bottom staff features a *rallent.* marking and a *pp* dynamic marking. A tempo change to *a Tempo.* is indicated above the staff. The piano accompaniment includes chords and rhythmic patterns.

Third system of musical notation. The top staff continues the melodic line. The bottom staff features a *pp* dynamic marking. The piano accompaniment includes chords and rhythmic patterns.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff features a *pp* dynamic marking. The piano accompaniment includes chords and rhythmic patterns.

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 music is in a key with two sharps (F# and C#) and a common time signature. The top staff features a melodic line with long, sweeping phrases and slurs. The grand staff provides harmonic support with chords and moving lines in both hands.

Second system of musical notation. Similar to the first system, it has three staves. The top staff continues the melodic development. The grand staff shows more complex chordal textures. A dynamic marking of *pp* (pianissimo) is present in the middle of the system.

Third system of musical notation. The top staff features a highly rhythmic and technically demanding passage with many sixteenth notes. The grand staff continues with harmonic accompaniment. A dynamic marking of *pp* is visible.

Fourth system of musical notation. The top staff has a melodic line with some slurs. The grand staff features a more active bass line. A dynamic marking of *pp tranquillo.* is present.

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The music is in a key with two sharps (D major) and a 4/4 time signature. It features a complex, fast-moving melodic line in the treble staff and a rhythmic accompaniment in the grand staff.

Second system of musical notation, consisting of a single treble clef staff and a grand staff. It includes performance markings: *poco riten.* (poco ritardando) and *pp* (pianissimo). The tempo marking *a Tempo.* appears at the beginning of the system. The music continues with complex textures and dynamic changes.

Third system of musical notation, consisting of a single treble clef staff and a grand staff. It includes the tempo marking *a Tempo.* The music features intricate textures and dynamic markings, including *f* (forte) and *pp* (pianissimo).

Fourth system of musical notation, consisting of a single treble clef staff and a grand staff. It includes the dynamic marking *pp* (pianissimo). The music continues with complex textures and dynamic markings.

System 1: Treble clef with a key signature of two sharps (F# and C#). The right hand features a complex, rhythmic melody with many sixteenth notes. The left hand consists of a bass line with quarter and eighth notes.

System 2: Continuation of the previous system. The right hand has a dense texture of sixteenth notes. The left hand has a bass line with some chords. A dynamic marking *p* (piano) is present in the right hand.

System 3: Features a section marked *loco.* (loco) in the right hand, indicated by a dashed line and a bracket. The right hand has a very dense texture of sixteenth notes. The left hand has a bass line with some chords. Dynamic markings include *f* (forte) and *ff* (fortissimo).

System 4: Continuation of the previous system. The right hand has a dense texture of sixteenth notes. The left hand has a bass line with some chords. A dynamic marking *cresc.* (crescendo) is present in the left hand, and *f* (forte) is present in the right hand.

First system of musical notation. It features a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music begins with a **Tutti.** marking and a dynamic of **ff**. The bass line is characterized by dense, rhythmic chordal patterns.

Second system of musical notation. The treble clef part has a melodic line with some grace notes. The bass line continues with rhythmic patterns. A dynamic marking of **fp** appears in the treble, and **p legato.** is written in the bass.

Third system of musical notation. The treble clef part features a melodic line with accents. The bass line has a **cresc.** marking with a wedge-shaped hairpin. Dynamics include **f** and **ff** in both staves.

Fourth system of musical notation. The treble clef part has a melodic line with a **rallent.** marking. The bass line features a **tr** (trill) marking. The system concludes with a **tr** marking in the bass.

This musical score is arranged in three systems, each containing a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings including *p*, *pp*, and *f*. The first system shows the vocal line with a trill and the piano accompaniment with a trill and a *p* dynamic marking. The second system features a *pp* dynamic marking in the piano part. The third system includes a *f* dynamic marking in the piano part and a *pp* dynamic marking in the vocal line. The score is written in a key signature of one flat and a 7/8 time signature.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part includes dynamic markings *cresc.* and *pp*. The system is divided into four measures.

Second system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part includes dynamic markings *f* and *pp*. The system is divided into four measures.

Third system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part includes dynamic markings *f* and *pp*. The system is divided into four measures.

Fourth system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part includes dynamic markings *f*, *pesante.*, and *fp*. The system is divided into four measures. The first measure is marked *Tutti.* and the last measure is marked *Solo.*

musical score system 1, featuring a vocal line and piano accompaniment. The piano part includes the instruction *ben legato.* and *m. d.*

musical score system 2, featuring a vocal line and piano accompaniment. The piano part includes the instruction *string.*

musical score system 3, featuring a vocal line and piano accompaniment. The piano part includes the instruction *pp dolce.*

musical score system 4, featuring a vocal line and piano accompaniment. The piano part includes the instruction *colla parte.*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a strong *f* (forte) dynamic. The key signature has one flat, and the time signature is 4/4.

Second system of musical notation. The piano part includes a *p* (piano) dynamic marking. The key signature changes to two sharps (F# and C#).

Third system of musical notation. The piano part is marked *pp dolce* (pianissimo dolce). The key signature changes to two sharps (F# and C#).

Fourth system of musical notation. It includes a *Solo.* marking for the vocal line and a *Tutti.* marking for the piano part. The piano part is marked *p* (piano). The key signature changes to two sharps (F# and C#).

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The first staff contains a melodic line with various ornaments and slurs. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics include *f* and *p*. A *ten.* marking is present in the upper right of the grand staff.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff continues the melodic line with slurs and accents. The grand staff continues the piano accompaniment. A *colla parte.* marking is present in the grand staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff continues the melodic line. The grand staff features a complex piano accompaniment with many chords and slurs. Dynamics include *p*, *agitato*, and *cresc.*

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff continues the melodic line. The grand staff continues the piano accompaniment. Dynamics include *riten.*, *p*, *f*, and *p*.

tr

pp

a Tempo.

ritenuto un poco. pp

Detailed description: This page of a musical score contains five systems of music. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is two sharps (F# and C#). The first system includes a trill (tr) in the vocal line. The piano accompaniment features complex textures with many sixteenth and thirty-second notes. Dynamic markings include *pp* (pianissimo) in the second system and *pp* in the fourth system. The fifth system begins with the tempo marking *a Tempo.* and includes the instruction *ritenuto un poco.* in the piano part.

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 key signature has two sharps (F# and C#). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the system.

Second system of musical notation. It features a single treble clef staff at the top and a grand staff below. The key signature remains two sharps. The music continues with intricate rhythmic patterns. A dynamic marking of *f* (forte) is present in the first measure of the grand staff, and *pp* (pianissimo) is marked in the second measure. There are also slurs and accents.

Third system of musical notation. It features a single treble clef staff at the top and a grand staff below. The key signature is two sharps. The music is characterized by dense, rapid sixteenth-note passages in the upper staves, while the lower staves provide a steady accompaniment. Slurs are used to group the fast-moving lines.

Fourth system of musical notation. It features a single treble clef staff at the top and a grand staff below. The key signature is two sharps. The system is divided into two parts. The first part contains rapid sixteenth-note passages in the upper staff. The second part, starting with a double bar line, is labeled "Cadenza." and features a more melodic line in the upper staff. A dynamic marking of *f* (forte) is present in the grand staff of the second part.

System 1: Treble clef with a melodic line featuring chords and eighth notes. The piano accompaniment consists of whole notes in both the treble and bass staves.

System 2: Treble clef with a melodic line featuring chords and eighth notes. The piano accompaniment consists of whole notes in both the treble and bass staves.

System 3: Treble clef with a melodic line featuring chords and eighth notes. The piano accompaniment consists of whole notes in both the treble and bass staves.

System 4: Treble clef with a melodic line featuring chords and eighth notes. The piano accompaniment consists of whole notes in both the treble and bass staves.

System 5: Treble clef with a melodic line featuring chords and eighth notes. The piano accompaniment consists of whole notes in both the treble and bass staves.

First system of musical notation. The top staff is a single treble clef with a key signature of one sharp (F#) and a complex rhythmic pattern of sixteenth notes. Below the staff are guitar-style fretting diagrams. The bottom two staves are grand staff notation (treble and bass clefs) with a key signature of two sharps (F# and C#), and they contain rests.

Second system of musical notation, similar to the first. The top staff continues the rhythmic pattern with fretting diagrams. The bottom two staves are grand staff notation with rests.

Third system of musical notation, similar to the first. The top staff continues the rhythmic pattern with fretting diagrams. The bottom two staves are grand staff notation with rests.

Fourth system of musical notation. The top staff features a melodic line with slurs and accents, marked with *RP >* and *sf >*. The bottom two staves are grand staff notation with rests.

First system of a musical score. The upper staff contains a complex melodic line with many sixteenth notes and slurs. The lower staff is empty.

Second system of a musical score. The upper staff continues the melodic line. The lower staff is empty. The instruction *con tutta forza.* is written below the first few notes of the upper staff.

Third system of a musical score. The upper staff continues the melodic line. The lower staff is empty.

Fourth system of a musical score. The upper staff continues the melodic line. The lower staff contains accompaniment with dynamic markings *ff*, *f*, and *p*.

dolce.
a Tempo.
pp *pp*

This system contains the first two staves of music. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with the instruction *dolce.* and *a Tempo.*. The bottom staff is a piano accompaniment in bass clef, starting with a *pp* dynamic. The music features a mix of eighth and sixteenth notes, with some chords in the piano part.

This system contains the next two staves of music. The top staff continues the melodic line from the first system, featuring a trill marked with a *tr* above a note. The bottom staff continues the piano accompaniment with similar rhythmic patterns and chordal textures.

pp legato.

This system contains the third and fourth staves of music. The piano accompaniment in the bottom staff is marked *pp legato.* and features more complex chordal structures and some grace notes. The melodic line in the top staff continues with flowing eighth-note passages.

ppp
con 89
FINE.

This system contains the final two staves of music on the page. The piano accompaniment in the bottom staff is marked *ppp* and ends with a fermata. The top staff concludes with a final melodic phrase. The page number *con 89* and the word *FINE.* are printed at the bottom right of the system.

Man verlange ausdrücklich

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- 2561 Op. 21. Visegrád. 12 Dichtungen.
2562 Op. 23. Wanderskizzen (*Esquisses du Voyageur*).
- 2563 Op. 27. Lieder der Großmutter (*Chansons de la Grand'mère*)
2564 **-Album.** 7 ausgewählte Stücke.
Inhalt: Walzer — Morgengesang — Im Walde — Liebliche Au — Festlicher Marsch — Fester Sinn — Ernster Gang.
- 2576 a/c **Wagner, E. D.** Potpourri-Album I/III. Die 12 beliebtesten Potpourris in leichter Spielbarkeit. (Auswahl).
Inhalt: I. Tannhäuser — Freischütz — Nachtlager — Weiße Dame. II. Lohengrin — Lustige Weiber — Czaar und Zimmermann — Don Juan. III. Martha — Zauberkörte — Norma — Undine.
- 2521 **Wagner, Richard.** Kaiser-Marsch u. Siegfried-Idyll. (F. Finke und S.-B.)
2521 a/b **Jugend-Album** (*Album de la Jeunesse*). 12 progressiv geordnete, leichte Bearbeitungen für den Unterricht von Cassimir.
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2523 Lohengrin. 9 Stücke.
2524 Meistersinger (*Maitres Chanteurs*) von Nürnberg. 8 Stücke.
2525 Parsifal. 11 Stücke.
2526 Rienzi und Tristan & Isolde. 8 Stücke.
2527 Ring des Nibelungen (*L'Anneau du Nibelung*). 14 Stücke.
2528 Tannhäuser. 13 Stücke.

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Violine und Violoncell.

- 2452 **Stamitz**. Op. 19. 6 Duos. Neuausgabe von Wilh. Altman.

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- 2273 **Bériot**. Op. 30. Le Trémolo.
 2271 Op. 100. Scène de Ballet. *Airs variés*. 3 Bände.
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 *2475 **Offenbach** - Album. 19 ausgewählte Operetten-Motive, arrangiert von Fidelio Finke.
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 Inhalt: Moto perpetuo — Carnaval de Venise — I palpiti — Le streghe (Hexentanz).

- 2358 **Procházka, R. v.** Op. 9 b. Romanze.
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Schultze-Biesantz. Was meine Geige alles weiß (*Ce que dit mon Violon*). Neumelodische Stücke.
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