

Empfehlenswerthe Werke älterer und neuerer Meister

für

Kammermusik.

No.	Trios.	Mk.
1535	Bach, O. , Op. 7. Cis-moll. Klavier, Violine, Cello. Partitur und Stimmen	10.—
1536	Berens, H. , Op. 6. E-moll. Klavier, Violine, Cello. Partitur und Stimmen	7.—
1537	Berwald, F. , Op. 1 in Es. Klavier, Violine, Cello. Partitur und Stimmen	6.50
1538	— Op. 2 in As. Klavier, Violine, Cello. Partitur und Stimmen	7.50
1539	— Op. 3 in D. Klavier, Violine, Cello. Partitur und Stimmen	9.—
1540	Bonowitz, J. H. , Op. 37. E-dur. Klavier, Violine, Cello. Partitur und Stimmen	5.—
1542/4	Franck, C. , Op. 1. Trois Trios conc. p. Piano, Viol. et Violoncelle. No. 1. Fis-moll. 2. B, 3. H-moll.	9.— 6.50
1545	— Op. 2. Trio H-dur	6.50
1546	Goldbeck, R. , Op. 39. D-moll. Klavier, Violine, Cello. Partitur und Stimmen	9.—
2840	Grammann, C. , Op. 27. C-moll. Klavier, Violine, Cello. Partitur und Stimmen	7.50
1549	Henselt, A. , Op. 24. A-moll. Klavier, Violine, Cello. Partitur und Stimmen	10.—
1554	Hummel, J. N. , Op. 93. Es. Klavier, Violine, Cello. Partitur und Stimmen	3.—
1555a	Klughardt, A. , Op. 28. Schilflieder. Klavier, Oboe (oder Violine), Viola. Partitur und Stimmen	5.—
1555b	— dieselben für Klavier, Violine und Cello. Partitur und Stimmen	5.—
1557	Leonhard, J. E. , Op. 12. F-dur. Klavier, Violine, Cello. Partitur und Stimmen	6.75
2718	Mendelssohn-Barth., F. , Op. 49. D-moll. Klavier, Violine, Cello. Partitur und Stimmen	1.—
2720	— Op. 66. C-moll. Klavier, Violine, Cello. Partitur und Stimmen	1.—
1558	Mollenhauer, E. , Op. 6. 2 Violinen und Cello	1.50
1559	Raff, J. , Op. 102. C-moll. Klavier, Violine, Cello. Partitur und Stimmen	10.50
1560	Schumann, R. , Op. 80. F-dur. Klavier, Violine, Cello. Partitur und Stimmen	2.—
1640	Spohr, L. , Op. 119. E-moll. Klavier, Violine, Cello. Partitur und Stimmen	3.—
1641	— Op. 123 in F. Klavier, Violine, Cello. Partitur und Stimmen	3.—
1642	— Op. 124. A-moll. Klavier, Violine, Cello. Partitur und Stimmen	3.—
1643	— Op. 133 in B. Klavier, Violine, Cello. Partitur und Stimmen	3.—
1644	— Op. 142. G-moll. Klavier, Violine, Cello. Partitur und Stimmen	3.—
1562	Sternberg, C. , Sentiment poétique über K. Schumann's kleine Studie. Violine, Klavier, Harmonium. Partitur und Stimmen	2.—
1563	Tiglichsbeck, Th. , Op. 26. D-moll. Klavier, Violine und Cello. Partitur und Stimmen	7.—
1564	Terschak, A. , Op. 22. C-dur. Klavier, Flöte, Cello	5.—

No.		Mk.
1565	Turanyi, C. v. , Op. 6. A-moll. Klavier, Violine, Cello. (Moscheles gew.) Partitur und Stimmen	10.—
1567	Vollweiler, C. , Op. 15. Trio concertant sur des thèmes italiens. D-dur. Klavier, Violine, Cello	3.75

Quartette.

172a	Ernst, H. W. , Elegie. (Streichquartett arr. on Carl Schröder.) Mit Vorwort über Ursprung der Composition	3.—
1569	Groenevelt, E. , Streichquartett in D-dur	4.50
524a	Nessler, V. E. , Rattenfänger. Sextett als Streichquartett. (Carl Schröder)	1.50
535a	— Liebeslied. Streichquartett. (Carl Schröder)	1.50
3010	— Behüt dich Gott. Streichquartett	1.50
1650	Raff, J. , Op. 77. Erstes Streichquartett in D-moll. Stimmen	6.50
1650a	— Partitur	5.50
1651	— Op. 90. Zweites Streichquartett in A-dur. Stimmen	9.—
1651a	— Partitur	4.50
1652	— Op. 136. Drittes Streichquartett in C-moll. Stimmen	8.—
1652a	— Partitur	4.50
1653	— Op. 137. Viertes Streichquartett in A-moll. Stimmen	8.—
1653a	— Partitur	4.50
1654	— Op. 138. Fünftes Streichquartett in G-dur. (Rubinstein gewidmet.) Stimmen	8.—
1654a	— Partitur	4.50
2240	Rode, P. , Op. 10. Air varié. Streichquartett	1.50
1683	Rubinstein, A. , Op. 55. Quintett in F-dur als Klavierquartett arrangirt	15.—
114a	Schubert, Fr. , „Ungarisch“ a. Moments music. (Schröder) Streichquartett	1.50
1635	Schuberth, C. , Op. 34. Erstes Streichquartett in C-dur	4.50
1636	— Op. 35. Zweites Streichquartett in F-dur	4.50
1637	— Op. 37. Drittes Streichquartett in D-dur. (Meine Reise in die Kirgison-Steppen)	4.50
1638	— Op. 40. Viertes Streichquartett (elegisches) in A-moll. (Herzog von Sachsen-Meiningen gewidmet)	4.50
1648	Schuberth, L. , Op. 22. Erstes Streichquartett in A-dur	7.50
1649	— Op. 34. Zweites Streichquartett in C-moll	9.—
660a	Schumann, R. , Fröhlicher Landmann. Streichquartett (Carl Schröder)	1.50
115a	— An den Sonnenschein. Streichquartett. (Carl Schröder)	1.50
1655	— Abendlied Streichquartett. (Carl Schröder)	1.50
1656	Stähle, H. , Op. 1. Klavierquartett in A-dur. Partitur und Stimmen	8.—

No.		Mk.
1664	Willmers, R. , Op. 85. Klavierquartett in G-moll. Partitur und Stimmen	7.—

Quintette, Septette, Octette.

1665	Berwald, Fr. , Op. 5. Erstes grosses Klavierquintett in C-moll. Partitur und Stimmen	10.—
1666	— Op. 6. Zweites grosses Klavierquintett in A-dur. (Franz Liszt gewidmet.) Partitur und Stimmen	15.—
1667	Gebel, Fr. , Op. 27. Streichquintett in B-dur	5.—
1668	— Op. 28. Doppel-Streichquintett in D-moll	10.50
1079a	Händel, G. F. , Oboeconcert. Oboe und Streichquintett. Partitur	2.—
1079b	— Stimmen	2.—
2145	Hermann, G. , Op. 3. Octett in D-dur. (Herzog Ernst von Sachsen-Coburg-Gotha gewidmet.) Stimmen	10.50
1670	Hummel, J. N. , Op. 74. Grosses Septett in D-moll. (Liszt.) Stimmen	3.—
1670a	— Partitur	3.—
1671	— als Klavierquintett. (Liszt)	3.—
1672	Mozart, W. A. , Op. 108. Quintett für Clarinette, 2 Violinen, Alto und Cello	2.—
1673	— für Alto obl., 2 Violinen, Alto II und Cello. (Vieuxtemps)	2.—
1674	— für Cello obl., 2 Violinen, Alto und Cello II. (C. Schubert)	2.—
1675	— für Flöte, 2 Violinen, Alto und Cello. (Soussmann)	2.—
1676	— für Oboe, 2 Violinen, Alto und Cello. (Brod)	2.—
2309	Paganini, N. , Bravour-Variationen über Themas aus Moses, für Violine und Streichquartett. (Mollenhauer.) Stimmen	3.—
1677	Raff, J. , Op. 107. Klavierquintett in A-moll. (König der Niederlande Wilhelm III. gewidmet.) Partitur und Stimmen	13.50
1679	Rubinstein, A. , Op. 55. Quintett für Klavier, Flöte, Clarinette, Horn und Fagott in F-dur. Partitur und Stimmen	15.—
1680	Schuberth, C. , Op. 15. Erstes Streichquintett in D-dur. Stimmen	7.50
1681	— Op. 24. Zweites Streichquintett in A-dur. Stimmen	7.50
1682	— Op. 19. Fantaisie concertant für 4 Celli und 1 Basso in D-dur. Stimmen	3.—
1683a	— Op. 23. Grosses Octetto für 4 Violinen, 2 Altos, Cello und Basso in E-dur. Stimmen	8.25
1683b	— Partitur	4.50
1684	Schumann, R. , Op. 86 als Klavierquintett in F-dur. Partitur und Stimmen	7.50
1685	Spohr, L. , Op. 130. Klavierquintett in D-moll. Partitur und Stimmen	10.—
2146	Walther, C. , Op. 106. Mühle im Walde. Charakterstück f. Waldhorn u. Streichquartett	2.50

Eigentum des Verlegers für alle Länder.
Alle Arrangements, sowie Aufführungsrecht vorbehalten.

J. Schuberth & Co., Leipzig.

TRIO.

1.

C. Grammann, Op. 27.

Allegro molto. $\text{♩} = 120.$

Violino.

Violoncello.

Pianoforte.

The musical score consists of three systems of staves. The first system shows the initial entry of the instruments. The second system continues the development of the themes. The third system features a section marked 'ff' (fortissimo) and 'marc.' (marcato), indicating a change in tempo and dynamics. The piano part is particularly intricate, with many chords and complex rhythmic patterns. The violin and cello parts provide melodic counterpoints to the piano accompaniment.

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 begin with a rest, followed by a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *ff*. Fingerings are indicated with numbers 1-5.

Second system of musical notation. The vocal staves continue with their melodic lines. The piano accompaniment maintains its rhythmic pattern. Dynamics include *p* and *sempre cresc.* (sempre crescendo).

Third system of musical notation. The vocal staves show a *cresc.* (crescendo) marking. The piano accompaniment features a *ff* dynamic and includes a double bar line with a repeat sign. The right hand has a complex melodic line with fingerings 5, 12, and 12.

Fourth system of musical notation. The vocal staves continue. The piano accompaniment features a *sehr markirt* (very marked) instruction. The right hand has a complex melodic line with fingerings 11, 5, and 2. The left hand has a rhythmic pattern with fingerings 1 and 2. The system ends with a *ped.* (pedal) marking.

ritard. *fff*

ritard. *fff*

ritard. *fff*

8

Langsamer.

Sehr ausdrucksvoll und ruhig.

p

mf legato

l. II.

8

3

p

mf

p

4

5

3

2

3

7

ped.

*

1

3

3

3

f

dim.

4

2

calando

calando

ff

p

mf

tr.

dim.

mf

immer langsamer

p

dim. al pp

immer langsamer

dim. al pp

dim. al pp

Wie zu Anfang.

f

quasi Recit.

f quasi Recit.

Wie zu Anfang.

f

f

First system of musical notation. It consists of two staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The top two staves have treble clefs, and the bottom two have bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Dynamics include *fz* (forzando), *f* (forte), and *p* (piano). There are also *pizz.* (pizzicato) markings.

Second system of musical notation. It continues the string quartet score. Dynamics include *cresc.* (crescendo), *arco* (arco), *pizz.* (pizzicato), and *f* (forte). The tempo marking *Altes Tempo.* (Ad libitum) is present.

Third system of musical notation. It continues the string quartet score. Dynamics include *cresc.* (crescendo), *p* (piano), and *p* (piano). The tempo marking *Altes Tempo.* (Ad libitum) is present.

Fourth system of musical notation. It continues the string quartet score. Dynamics include *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo). There are fingering numbers 1, 4, and 5 visible.

Fifth system of musical notation. It continues the string quartet score. Dynamics include *cresc.* (crescendo), *f* (forte), and *f* (forte). There is a *tr* (trill) marking.

Sixth system of musical notation. It continues the string quartet score. Dynamics include *cresc.* (crescendo), *f* (forte), and *f* (forte). There are fingering numbers 4, 1, and 5 visible.

First system of musical notation. It consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The vocal staves feature melodic lines with dynamic markings *cresc.*, *ff*, and *p*. The piano staves feature accompaniment with dynamic markings *cresc.*, *ff*, and *p*. Fingerings are indicated with numbers 1-5. Trills are marked with *tr* and wavy lines.

Second system of musical notation. It consists of four staves: two vocal staves and two piano staves. The vocal staves continue with melodic lines and dynamic markings *cresc.*. The piano staves feature more complex accompaniment with dynamic markings *cresc.*, *f*, *pp*, and *cresc.*. Fingerings and trills are present.

Third system of musical notation. It consists of four staves: two vocal staves and two piano staves. The vocal staves have dynamic markings *f* and *cresc.*. The piano staves feature accompaniment with dynamic markings *f* and *cresc.*. Trills are marked with *tr* and wavy lines.

Fourth system of musical notation. It consists of four staves: two vocal staves and two piano staves. The vocal staves have dynamic markings *ff*. The piano staves feature accompaniment with dynamic markings *ff* and *sempre f*. The left hand is specifically marked *L.H.* in two places. Fingerings and trills are present.

First system of musical notation. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f* (forte) and *dim.* (diminuendo). The tempo is marked *staccato*.

Second system of musical notation. It includes two vocal staves and piano accompaniment. The vocal lines have lyrics: "nach und nach etwas zurückhalten". Dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The piano accompaniment features arpeggiated chords and moving lines. The tempo is marked *pp*.

Allmählig in's erste Zeitmaass zurückkehren.

Third system of musical notation. It includes two vocal staves and piano accompaniment. Dynamics include *ppp* (pianississimo) and *poco a poco cresc.* (poco a poco crescendo). The piano accompaniment has a steady, rhythmic accompaniment.

Allmählig in's erste Zeitmaass zurückkehren.

Fourth system of musical notation. It includes two vocal staves and piano accompaniment. Dynamics include *ppp* and *poco a poco cresc.*. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The tempo is marked *f*.

Fifth system of musical notation. It includes two vocal staves and piano accompaniment. Dynamics include *ff* (fortissimo) and *a tempo*. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The tempo is marked *a tempo*.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a *ff* dynamic marking. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. The vocal line starts with a *p* dynamic, then moves to *ff* and ends with a *marc.* (marcato) marking. The piano accompaniment also begins with a *p* dynamic and reaches *ff* later in the system. The right hand of the piano part includes several triplet and sixteenth-note patterns.

Third system of musical notation. The vocal line is mostly silent, with a few notes appearing later in the system. The piano accompaniment is the primary focus, starting with a *fp* (fortissimo piano) dynamic and marked *sempre cresc.* (sempre crescendo). The right hand features a dense texture of beamed sixteenth notes, while the left hand provides a steady bass line.

Fourth system of musical notation. Both the vocal and piano parts show a *cresc.* (crescendo) marking. The vocal line has a few notes, and the piano accompaniment continues with its dense sixteenth-note texture. The dynamic for the piano part reaches *f* (forte) by the end of the system.

Fifth system of musical notation. The piano accompaniment continues with a *f* dynamic. The vocal line has a few notes, and the piano part maintains its complex texture of beamed sixteenth notes. The system concludes with a *f* dynamic marking.

First system of musical notation. It consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The piano part features a complex, rhythmic accompaniment with many beamed notes. Dynamics include *ff* (fortissimo) and *p* (piano). There are crescendo and decrescendo hairpins. A fermata is present over a note in the vocal line.

Second system of musical notation. It continues the four-staff format. The piano part has a steady, rhythmic accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo). The word *sempre cresc.* is written across the piano part. There are hairpins indicating a gradual increase in volume.

Third system of musical notation. It continues the four-staff format. The piano part features a more active accompaniment with some sixteenth-note patterns. Dynamics include *f* (forte) and *ff* (fortissimo). There are hairpins and a large slur over a passage in the piano part.

Fourth system of musical notation. It continues the four-staff format. The piano part has a complex accompaniment with many beamed notes. Dynamics include *sehr markirt* (very marked) and *sehr³ markirt*. There are hairpins and a large slur over a passage in the piano part. The word *sehr markirt* appears twice, once above the vocal line and once below the piano part.

First system of musical notation. It consists of a vocal line (soprano and bass) and a piano accompaniment. The piano part features complex textures with triplets and sixteenth-note patterns. Performance markings include *sf* (sforzando) and *r. H.* (ritardando). The tempo marking *rascher* (fast) is present.

Second system of musical notation. The vocal line includes the lyrics "nach und nach breiter" and "dim.". The piano accompaniment continues with complex textures. Performance markings include *sf*, *zurückhaltend* (retentive), *nach und nach breiter*, *dim.*, *p*, *mf*, and *legato*. The tempo marking *sehr ausdrucksvoll* (very expressive) is present.

Third system of musical notation. This system is primarily for the piano accompaniment, showing intricate textures with triplets and sixteenth-note patterns. Performance markings include *f* (forte) and *p* (piano).

Fourth system of musical notation. This system is primarily for the piano accompaniment, showing intricate textures with triplets and sixteenth-note patterns. Performance markings include *f* (forte) and *dim.* (diminuendo). The system concludes with a double bar line and a repeat sign.

p sehr ausdrucksvoll

cresc.

f

passionato *mf* *f* *ff* nach und nach breiter

First system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The vocal line features a melodic line with some triplets and slurs. The piano accompaniment has a rhythmic pattern with slurs and some triplets.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a section marked *ff marc.* (fortissimo marcato) with a *dim.* (diminuendo) marking. There are some complex chords and a *tr* (trill) marking. The system ends with a *dim.* marking and a final chord.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a section marked *mf* (mezzo-forte) with a *tr* (trill) marking. The system ends with a *p* (piano) marking and a final chord.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a section marked *pp* (pianissimo) with a *tr* (trill) marking. The system ends with a *p* (piano) marking and a final chord.

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a section marked *pp* (pianissimo) with a *tr* (trill) marking. The system ends with a *sf* (sforzando) marking and a final chord.

First system of musical notation. It consists of four staves: two vocal staves (soprano and bass) and two piano staves (treble and bass). The key signature has two flats. The piano part features a complex texture with chords and moving lines. Dynamics include *pp* and *una corda*. There are also some markings like *tr* and *pp* in the vocal parts.

Second system of musical notation. It consists of four staves. The vocal parts have a *cresc.* marking. The piano part continues with similar textures. Dynamics include *ppp* and *cresc.*.

Third system of musical notation. It consists of four staves. The piano part features a series of chords in the right hand and a more active bass line. Dynamics include *ppp*.

Nach und nach in das erste Zeitmaass zurückkehren.

Fourth system of musical notation. It consists of four staves. The vocal parts have a *mf* marking. The piano part has a more active bass line. Dynamics include *mf*.

Nach und nach in das erste Zeitmaass zurückkehren.

Fifth system of musical notation. It consists of four staves. The piano part features a series of chords in the right hand and a more active bass line. Dynamics include *p tre corde* and *sempre cresc.*. There are also some markings like *4*, *3*, and *12*.

Sixth system of musical notation. It consists of four staves. The piano part features a series of chords in the right hand and a more active bass line. Dynamics include *f* and *ff*.

Seventh system of musical notation. It consists of four staves. The piano part features a series of chords in the right hand and a more active bass line. Dynamics include *f* and *ff*. There are also some markings like *5* and *3*.

2.

Adagio ma non troppo.

The musical score is written for piano and consists of several systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked "Adagio ma non troppo".

The first system shows the beginning of the piece with a treble and bass clef. The second system is marked "L.H." (Left Hand) and includes performance markings such as *p*, *cresc.*, *mf*, and *dim.*. It features complex fingering and articulation marks, including slurs and accents. The third system continues the L.H. part with markings like *cresc.*, *f*, *dim.*, *p*, and *pp*. The fourth system shows a continuation of the L.H. part with *cresc.* and *pp* markings. The fifth system features a *f* marking and *dim.* markings. The sixth system includes *mf* and *dim.* markings. The seventh system concludes with *mf* and *dim.* markings.

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

L.H. L.H.
p *mf* *dim.* *p*
 3 5 45

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

L.H. L.H.
f *dim.*
 4 4 5 4 3 5 4 12 7 12 6 7

Più mosso.
fp *mf*

Più mosso.
fp
 1 2

fp *mf*

fp
 3

First system of musical notation. It consists of two staves for a vocal line and two staves for a piano accompaniment. The vocal line starts with a *ff* dynamic and includes a trill. The piano accompaniment features a *ff* dynamic and includes a section of 8 sixteenth notes. The system concludes with a *p* dynamic and triplet markings.

Second system of musical notation. The vocal line begins with a *mf* dynamic and ends with a *fp* dynamic. The piano accompaniment features a *fp* dynamic and consists of a steady eighth-note accompaniment.

Third system of musical notation. The vocal line starts with a *mf* dynamic and includes a *ff* dynamic section. The piano accompaniment features a *ff* dynamic and includes a section of 8 sixteenth notes. The system concludes with a *p* dynamic and a trill.

Fourth system of musical notation. Both the vocal and piano lines start with a *p* dynamic. The piano accompaniment includes a triplet marking.

Fifth system of musical notation. The piano accompaniment starts with a *p* dynamic and includes a *zart* marking. The system concludes with a *p* dynamic and includes a triplet marking.

etwas langsamer

ritard. *p* *sehr ausdrucksvoll*

pp ritard. *p* *sehr ausdrucksvoll*

etwas langsamer

ritard.

3 3 3 3 4 3 4 34

4 3 3 3 3 3 4 3 4 34

f

4 5 1 3

5 4 2

calando

Sehr ausdrucksvoll.

1^o Sehr ausdrucksvoll.

p

2 3 3 3 3 3 3 2 1

This system contains the first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes triplets and a descending sequence of notes (2, 3, 2, 1) in the right hand.

This system continues the musical score with the vocal line and piano accompaniment. The piano part features more triplet figures in the right hand.

This system continues the musical score. The piano part has a more active right hand with eighth-note patterns and triplets.

poco a poco string.

sempre cresc.

poco a poco

f

poco a poco

poco a poco string.

sempre cresc.

poco a poco

This system contains the final system of the musical score. It includes performance instructions such as *poco a poco string.*, *sempre cresc.*, and *poco a poco*. The piano part features a *poco a poco* crescendo in the right hand and a *poco a poco* decrescendo in the left hand.

string.

string.

string.

ff appass.

fff

ff appass.

fff

Zeitmaass wie zu Anfang.

calando

dim.

pp

Zeitmaass wie zu Anfang.

pp

dim.

This page of musical notation consists of seven systems of staves. The first system includes vocal lines (treble and bass clefs) and a piano accompaniment (grand staff). Dynamics range from *p* to *f*. The second system continues the vocal and piano parts, with a *cresc.* marking in the piano part and a measure number of 54. The third system features a *dim.* marking and a *p* dynamic. The fourth system includes a *dim.* marking, a *p* dynamic, and a *sempre* marking with asterisks. The fifth system shows a *pp* dynamic. The sixth system includes a *ppp* dynamic and a *morendo* marking. The seventh system includes a *ppp* dynamic, a *morendo* marking, and specific fingering instructions for the Left Hand (L.H.) and Right Hand (R.H.).

3.

Molto vivace.

fp f fp

Molto vivace.

fp f

f p f

f p p fp L.H. fp

leggiero dolce f

dolce f

First system of musical notation. It consists of two vocal staves (treble and bass clef) and a grand piano accompaniment (treble and bass clef). The vocal parts are marked *dolce* and *f*. The piano accompaniment is marked *dolce* and *f*. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. It consists of two vocal staves and a grand piano accompaniment. The vocal parts are marked *mf* and *ff*. The piano accompaniment is marked *mf* and *ff*. The key signature has two flats.

Third system of musical notation. It consists of two vocal staves and a grand piano accompaniment. The vocal parts are marked *f* and *ff*. The piano accompaniment is marked *f* and *ff*. The key signature has two flats.

Fourth system of musical notation. It consists of two vocal staves and a grand piano accompaniment. The vocal parts are marked *fp*, *f*, and *p*. The piano accompaniment is marked *fp*, *mf*, *f*, and *p*. The key signature has two flats.

First system of musical notation, including vocal staves and piano accompaniment. Dynamic markings include *sf* and *sfz*.

Trio.

Andante grazioso. $\text{♩} = 60.$

Second system of musical notation, starting the Trio section. Includes vocal staves and piano accompaniment. Dynamic markings include *p dolce* and *a tempo*.

Andante grazioso. $\text{♩} = 60.$

Third system of musical notation, featuring piano accompaniment with complex chords and triplets. Dynamic marking is *p dolce sempre legato*.

Fourth system of musical notation, featuring vocal lines and piano accompaniment. Dynamic markings include *ritard.* and *pp a tempo*.

Fifth system of musical notation, featuring piano accompaniment with complex chords. Dynamic markings include *ritard.* and *pp a tempo*. Includes the instruction *L. 1 H. 3*.

Sixth system of musical notation, featuring vocal lines and piano accompaniment. Dynamic markings include *p* and *ritard.*

Seventh system of musical notation, featuring piano accompaniment with complex chords. Dynamic markings include *p* and *ritard.*

a tempo

First system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The top two staves have a melodic line starting with a piano (*p*) dynamic and a tempo marking of *a tempo*. The bottom two staves have a harmonic accompaniment. The system includes a *ritard.* (ritardando) marking and a *p a tempo* marking. There are also some numerical markings like '5' and '8' above the grand staff.

Second system of musical notation, continuing from the first. It features similar melodic and harmonic parts. The dynamics include *ritard.*, *pp poco a poco rall.*, and *pp*. The tempo remains *a tempo*. There are numerical markings '5' and '8' above the grand staff.

Third system of musical notation. The tempo changes to **Allegro.**. The dynamics include *accel.*, *cresc.*, *f al tempo di scherzo*, and *sf*. The system includes numerical markings '2', '4', and '8'.

Fourth system of musical notation, starting with the tempo marking **Tempo I.**. The dynamics include *fp* and *f*. The system includes numerical markings '2' and '4'.

Fifth system of musical notation, also starting with the tempo marking **Tempo I.**. The dynamics include *fp* and *f*. The system includes numerical markings '2' and '4'.

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The vocal staves show a melodic line with dynamic markings *fp*, *f*, and *p*. The piano accompaniment features chords and moving lines with dynamic markings *f* and *p*.

Second system of musical notation. Similar to the first system, it includes vocal and piano parts. The piano part has a section marked *fp* L.H. (Left Hand) in the bass clef. Dynamic markings include *f* and *p*.

Third system of musical notation. The vocal line includes markings for *p*, *legg.* (leggiero), and *dolce*. The piano accompaniment has dynamic markings *f*, *fp*, and *dolce*. A first ending bracket with a '2' is present in the vocal line.

Fourth system of musical notation. The vocal line has a dynamic marking of *f*. The piano accompaniment also has a dynamic marking of *f*. The system concludes with a final cadence in the piano part.

This musical score is arranged in systems, each containing a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is B-flat major (two flats). The score includes various dynamic markings: *dolce* (softly), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *fp* (fortissimo piano). The piano part features complex textures with chords and arpeggiated figures. A notable feature is a large, sweeping melodic line in the piano's right hand in the fifth system, which is circled. The vocal lines consist of eighth and sixteenth notes, often with slurs and ties. The overall style is characteristic of 19th-century piano and voice music.

System 1: First system of music. It consists of two staves (treble and bass clef). The treble staff begins with a piano (*p*) dynamic and a *pp* dynamic. The bass staff begins with a piano (*p*) dynamic and a *pp* dynamic. The music features eighth and sixteenth notes with various articulations.

System 2: Second system of music. It consists of two staves. The treble staff has a piano (*p*) dynamic and a *pp* dynamic. The bass staff has a piano (*p*) dynamic and a *pp* dynamic. There are fingerings 3, 4, 5, and 1 indicated. The system concludes with a double bar line.

System 3: Third system of music. It consists of two staves. The treble staff starts with a forte (*f*) dynamic, then *dim.*, and ends with a piano (*p*) dynamic. The bass staff starts with a forte (*f*) dynamic, then *dim.*, *pizz.*, and ends with a piano (*p*) dynamic and an *arco* marking. The system concludes with a double bar line.

System 4: Fourth system of music. It consists of two staves. The treble staff starts with a piano (*pp*) dynamic, then *riten.*, *f pizz.*, and ends with a piano (*p*) dynamic. The bass staff starts with a piano (*pp*) dynamic, then *pp riten.*, *f pizz.*, and ends with a piano (*p*) dynamic. There are fingerings 5 and 8 indicated. The system concludes with a double bar line.

4.

Allegro con fuoco. ♩ = 168.

arco

Violin and Viola staves. The violin part begins with a half note G4, followed by a quarter rest, then a half note A4. The viola part begins with a half note G3, followed by a quarter rest, then a half note A3. Both parts are marked *arco* and *ff*. The strings play a sustained chord of G3, B3, D4, F4.

Allegro con fuoco. ♩ = 168.

8

Piano staves. The right hand (R.H.) plays a series of eighth notes with a melodic line, starting on G4. The left hand (L.H.) plays a rhythmic accompaniment of eighth notes. The system is marked *ff* and *L.H.*

Piano staves. The right hand (R.H.) continues the melodic line with eighth notes. The left hand (L.H.) continues the rhythmic accompaniment. The system is marked *ff* and *L.H.*

Piano staves. The right hand (R.H.) plays a melodic line with a *breiter* (broader) marking. The left hand (L.H.) plays a rhythmic accompaniment with a *breiter* marking. The system is marked *p*.

Piano staves. The right hand (R.H.) plays a melodic line with a *ritard.* (ritardando) marking. The left hand (L.H.) plays a rhythmic accompaniment with a *ritard.* marking. The system is marked *ff*.

a tempo

sempre ff
a tempo

p

pizz. arco pizz. arco pizz. arco pizz.

arco

pp

First system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The word *cresc.* is written above the vocal staff and below the piano staff.

Second system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The word *f* is written above the vocal staff and below the piano staff.

Third system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The words *ben marc. e riten.* and *a tempo* are written above the vocal staff and below the piano staff. The dynamic *ff* is also present.

Fourth system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The dynamic *mf* is written below the piano staff.

First system of musical notation. The vocal line (top) consists of two staves with notes and rests. The piano accompaniment (bottom) consists of two staves with chords and melodic lines. Dynamics include *f* (forte).

Second system of musical notation. The vocal line includes dynamics *ff* (fortissimo) and *breit* (broad). The piano accompaniment includes dynamics *ff* and *breit*. Performance instructions include *pizz.* (pizzicato) and *p* (piano). Fingering numbers (1-5) are present on both staves.

Third system of musical notation. The piano accompaniment features complex fingering patterns, including triplets (3), quintuplets (5), and groups of 4 and 5 notes. The vocal line continues with rhythmic patterns.

Fourth system of musical notation. The vocal line includes dynamics *mf* (mezzo-forte) and performance instructions *rit.* (ritardando) and *u tempo arco* (return to tempo, arco). The piano accompaniment includes dynamics *mf* and *rit.*, and is marked *L.H.* (Left Hand). Fingering numbers are present throughout.

First system of musical notation. It consists of three staves: a vocal line (top), an arched line labeled "arco" (middle), and a piano accompaniment (bottom). The vocal line begins with a dynamic marking of *p* and a tempo marking of *a tempo*. The piano accompaniment also starts with *p*. The system concludes with a *pp* dynamic marking.

Second system of musical notation, continuing the three-staff format. The piano accompaniment features several triplet markings (indicated by a '3' over the notes) and a *pp* dynamic marking.

Third system of musical notation. The vocal line includes a *dim.* (diminuendo) marking. The piano accompaniment includes a *pp* marking and a *dim.* marking. The system ends with a *pp* dynamic marking.

Fourth system of musical notation. The vocal line features a *sempre* (sempre) marking and a *cresc.* (crescendo) marking. The piano accompaniment also includes *sempre* and *cresc.* markings. The system concludes with a *cresc.* marking.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. Dynamics include *f* (forte) and *poco* (poco). There are various articulations and phrasing marks throughout the system.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff at the bottom. Dynamics include *rit.* (ritardando), *f* (forte), *pp* (pianissimo), and *dolce* (dolce). The tempo marking *a tempo* is present. There are various articulations and phrasing marks throughout the system.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff at the bottom. Dynamics include *poco rit.* (poco ritardando), *pizz.* (pizzicato), *arco* (arco), and *f* (forte). The tempo marking *a tempo* is present. There are various articulations and phrasing marks throughout the system.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff at the bottom. Dynamics include *ff* (fortissimo). There are various articulations and phrasing marks throughout the system.

pizz. *p*

pizz. *p*

pp

5 12 13

arco *f*

arco *f*

f

pizz. *pp*

pizz. *pp*

pizz. *pp*

8

pp

arco *mf*

arco *mf*

arco *mf*

mf

mf

First system of musical notation. It consists of two staves (treble and bass clef). The top staff contains a melodic line with various dynamics including *p*, *f*, and *p*. The bottom staff contains a more complex accompaniment with triplets and dynamic markings *f* and *p*.

Second system of musical notation. It consists of two staves. The top staff features a melodic line with dynamics *p*, *sempre*, *cresc.*, and *f*. The bottom staff has a complex accompaniment with triplets and dynamics *p*, *sempre*, *cresc.*, and *f*.

Third system of musical notation. It consists of two staves. The top staff has a melodic line with dynamics *ff*, *marc.*, and *rit.*. The bottom staff has a complex accompaniment with dynamics *ff*, *marc.*, and *rit.*.

Fourth system of musical notation. It consists of two staves. The top staff begins with the tempo marking *a tempo* and dynamic *sf*. The bottom staff begins with *fff* and *a tempo*. The system concludes with a double bar line.

First system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The piano part features a complex texture with many chords and moving lines. Performance markings include *pp* (pianissimo), *p* (piano), *pizz.* (pizzicato), *una corda*, and *p tre corde*. There are also dynamic markings *f* and *p* within the piano part.

Second system of musical notation. It consists of three staves. The piano part is highly rhythmic and technical, featuring many triplets and sixteenth-note patterns. Performance markings include *arco*, *pizz.*, and *arco* alternating in the bass line. The system ends with a *pp* marking.

Third system of musical notation. It consists of three staves. The piano part continues with complex textures and moving lines. Performance markings include *pp* (pianissimo).

Fourth system of musical notation. It consists of two staves. The piano part features a *cresc.* (crescendo) marking. The system ends with a key signature change to three sharps.

Fifth system of musical notation. It consists of two staves. The piano part features a *cresc.* (crescendo) marking and ends with a key signature change to three sharps. There are also markings for *3* and *4* in the piano part.

First system of musical notation. It consists of two staves for a vocal or instrumental part and a grand staff for piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal part begins with a *mf* dynamic. The piano accompaniment features complex chordal textures and arpeggiated patterns. Fingerings are indicated with numbers 1-5.

Second system of musical notation. The vocal part includes *pizz.* (pizzicato) markings and a *riten.* (ritardando) instruction. The piano accompaniment continues with intricate textures, including triplets and sixteenth-note runs. Dynamics range from *p* to *mf*.

Third system of musical notation. The vocal part is marked *arco* (arco) and *p*. The piano accompaniment features a *pp* dynamic and includes complex chordal structures with fingerings. The system concludes with a *rit.* marking.

Fourth system of musical notation. The vocal part is marked *p* and *dim.* (diminuendo). The piano accompaniment includes triplets and complex textures, with a *dim.* marking. The system ends with a *dim.* instruction.

pp cresc. pp cresc.

rit. ff a tempo mf a tempo rit. ff a tempo mf

f ff breit f ff breit

Molto vivace. $\text{♩} = 84$. fp fp

Molto vivace. $\text{♩} = 81$. fp f

First system of musical notation. It consists of three staves: a vocal line at the top, a bass line in the middle, and a grand piano accompaniment at the bottom. The piano part features complex chords and arpeggiated figures. Dynamics include *f*, *ff*, and *sf*. A first ending bracket labeled '8' spans the first two measures of the piano part.

Second system of musical notation. It consists of three staves: a vocal line at the top, a bass line in the middle, and a grand piano accompaniment at the bottom. Dynamics include *f*, *p*, and *sf*. A first ending bracket labeled '8' spans the first two measures of the piano part.

Third system of musical notation. It consists of three staves: a vocal line at the top, a bass line in the middle, and a grand piano accompaniment at the bottom. Dynamics include *sf* and *ff*. The instruction *sempre accel.* appears above the vocal line and below the piano part. A first ending bracket labeled '8' spans the final two measures of the piano part.

Fourth system of musical notation. It consists of three staves: a vocal line at the top, a bass line in the middle, and a grand piano accompaniment at the bottom. The piano part features a prominent triplet pattern. Dynamics include *fff*. A first ending bracket labeled '8' spans the first two measures of the piano part.

Empfehlenswerthe Werke älterer und neuerer Meister

II. Sammlung.

für Violine.

Violine und Klavier.		No.	Roeder, M., Op. 58. Quatre morceaux caractéristiques:	Mk.	No.	Sommer, Chas. G., Romanze. (Miss Marguerite Wuertz gewidmet).	Mk.
1902	Beethoven, L. van, Op. 40. Romanze in G-dur. Pianoforte-Begleitung von J. Raff. Violin-Arrang. von H. Viextemps	3389a	No. 1. Pregliera (Adagio religioso. Gebet) Prof. Ferd. Arbós, Madrid gew.	1.50	840	Spohr, L., Op. 113. Sonate concertant. Es-dur	5.—
1903	Op. 50. Romanze in F-dur. Pianoforte-Begleitung von J. Raff. Violin-Arrang. von H. Viextemps	3389b	" 2. Impromptu. (Contessa Franchi-Verney gewidmet)	1.50	841	Op. 114. Sonate concertant. Es-dur	5.—
8836	Damrosch, L., Op. 10. Romanze	3389c	" 3. Berceuse et Conte. (An der Wiege.) (Prof. De Angelis, Mailand gew.)	2.—	842	Op. 115. Sonate concertant. As-dur	6.—
	Krug, D., Op. 78. Le petit Répertoire populaire. — Volksrepertorium. Fantasien und Variationen im leichtesten Style.	3389d	" 4. Gavotte moderne. (Prof. Th. Werner, Dublin gewidmet)	1.50	8790	Op. 118. Fantasie über Themata von Händel und Abbé Vogler	8.—
8558	No. 1. Carneval von Venedig		Rubinstein, Ant., Op. 11. Neun Charakterstücke:			Op. 127. Elegisch und Humoristisch:	
8560	" 8. Weber's letzter Gedanke	3832a	No. 1. Drängen und Sehnen	2.50	874	Op. 127. No. 1. Allegro in Es-dur	1.50
8561	" 4. Walzer eines Wahnsinnigen	3833a	" 2. Abendstimmung, Notturmo	2.50	875	" 2. Larghetto in G-dur	1.75
8562	" 5. Beethoven, Sehnsuchts-Walzer	3834a	" 3. Geisterspuk, Scherzo	2.50	876	" 3. Andante in E-moll	1.50
9563	" 6. An Alexis, von Himmel	3835a	" 4. In Einsamkeit.	2.50	877	" 4. Adagio in A-dur	1.25
9564	" 7. An Adelheid, von Krebs	3836a	" 5. Durch Flur und Wald, Idylle	2.50	878	" 5. Allegro moderato in H-moll	2.—
9565	" 8. Die Heimath, von Krebs	3837a	" 6. Aus der Ritterzeit	2.50	879	" 6. Rondo vivace in E-dur	2.50
9566	" 9. Vater, ich rufe Dich! v. Himmel	3838a	" 7. Erotica	2.50	843	Op. 128. 15. Violin-Concert (Dont)	1.50
9567	" 10. Steh nur auf, Schweizerbus	3839a	" 8. Flüchtige Gedanken	2.50	844	Op. 128 mit hinzugefügtem Schlusse v. J. Dont	—50
9568	" 11. Loreley. Transcription	8840a	" 9. Aus dem russischen Volksleben	2.50		Op. 135. 6 Salonstücke:	
9569	" 12. Von m. Bergen muss ich scheiden	795	Samethini, S., Op. 14. Zehn Variationen mit Introduction über Paganini's Carneval von Venedig im leichten Style	1.—	880	No. 1. Barcarole in G-dur	1.25
9571	" 14. Marsellaise. Fantasie	3206	Scarlatti, Dom., Berühmte Pastorale. (M. Hauser)	1.25	881	" 2. Scherzo in D-dur	1.75
9572	" 15. Thüringer Volkslied	900	Schuberth, Carl, Op. 6. Adieu. Grande Nocturne élégiaque	1.—	882	" 3. Sarabande in H-moll	1.75
8574	" 17. Letzte Rose. Kl. Fantasie	901	Op. 9. A l'espoir de se revoir. Romanze	1.—	883	" 4. Siciliano in C-dur	1.25
8575	" 18. Wenn die Schwalben	902	Op. 10. Vier Elegien: La mort d'une jeune femme; Crépuscule; Elégie russe; Poème d'amour	2.50	884	" 5. Air varié in F-dur	1.75
3577	" 20. Der Tyroler und sein Kind	903	Op. 17. Adieu et Revoir, Adagio und Mazurka	2.—	885	" 6. Mazurka in D-moll	1.75
3578	" 21. Der Heimathstern	904	Op. 18. Mystification. Capricciotto	2.—	2791	Sponholtz, A. H., Preislied: Es rauscht das rothe Laub zu meinen Füßen. Als Salonstück arrang. von L. de Saint-Lubin	1.50
3579	" 22. Champagner-Galopp, v. Lumbye	905	Op. 20. Trois Romances: Berceuse (Wiegenlied), Amourette (Liebeslied), Impatience (Ungeduld)	2.50	407a	Stradella, A., Air d'église	1.—
3580	" 23. Neue Annen-Polka, von Strauss	906	Op. 21. Fantaisie mélodique	3.—	860	Täglichsbeck, Th., Sonate in G-dur. Op. 30. No. 1	2.—
795	Paganini, N., Carneval von Venedig. Zehn Variationen mit Introduction im leichten Style von Samethini	907	Op. 22. Melancolie et Résignation. 2 Romances sans paroles	2.—	861	Sonate in A-moll. Op. 30. No. 2	3.—
796	Bravour-Variationen aus Rossini's Moses. Auf der 4. Saite allein auszuführen. (Mollenhauer)	908	Op. 23. Le désir (Sehnsucht). Romance	1.50	862	Sonate in C-dur. Op. 30. No. 3	3.75
411a	Hexentanz-Variationen. Le Streghe. (Cernicchiaro)	909	Op. 26. Fantaisie russe	2.—	863	Grosse Sonate in A-moll. Op. 16	5.—
802	Poznanski, J. P., (Elève de H. Viextemps). Op. 1. Nocturne	910	Op. 27. Ballade élégiaque et Rondino grazioso. Morceaux caractéristiques.	2.25	864	Duos über Themas von Spohr. Op. 37. in D-dur	3.—
803	Op. 2. Star spangled banner. Caprice de Concert sur l'hymne national américain. (A la société Philharmonique de New-York)	911	Op. 28. Andante und Rondo élégant	2.—	2149	Terschak, A., Op. 157. Rubens. Concertstück (Hausenblass)	4.50
804	Op. 3. Tarantelle. (A Madame H. Viextemps)	912	Op. 29. Andante und Caprice	2.—	664	Thalberg, S., Op. 35 und Prume, Tremolo. Grand Nocturne concertant	2.—
805	Op. 5. Deux morceaux de salon. (Au village et Chant d'amour)	913	Op. 30. Le Regret. Chant sentimental	1.50		Vieuxtemps siehe Beethoven, Mozart, Vogel, Bernh., Op. 40. 2 Charakterstücke:	
659a	Prume, F., Op. 3. Andante u. Rondino über Themen aus Herold's „Pré aux clercs“ (Jul. Schuberth gewidmet)	914	Op. 32. Souvenir de Hugonots. Capricciotto da Concert. (Ein reizendes, dankbares Effectstück)	2.—	8859	No. 1. Frieden	2.—
661	Op. 6. Air militaire varié in D. (A Charles de Hoffmanns)	915	Op. 33. La Barcarolle. Morceau de Salon	1.50	8860	No. 2. Freude	2.—
662	Op. 7. Variations de Concert (Fantastiques). A Ambroise Delavex	916	Op. 39. Vergissmännchen. Romanze	1.25	711	Wallace, W. V., Op. 74. Des Sommers letzte Rose. Last rose of summer. Bravour-Variationen. (Vieuxtemps gewidmet)	1.—
663	Op. 15. Romance et Grande Valse aus „Robert der Teufel“ Salon-Fantasie	917	Op. 43. Grosse Sonate. (Ant. Rubinstein und Davidoff gewidmet)	6.—	1699	Weber, v., Op. 13. 6 Sonaten (Hermann)	1.—
664	Op. 16 und Thalberg, Tremolo. Grand Nocturne concertant	2218	Les Soupirs de la harpe eolienne. Deux Nocturnes par Kalkbrenner. Transcriptions	2.—		Wehrle, Hugo, Ungarische Tänze. (Edmund Singer gewidmet):	
2788	Pychowsky, J. N., Op. 8. Grosse Sonate	2219	Ave Maria von Franz Schubert. Transcription	1.—	783	No. 1 in E-dur	1.75
	Raff, J., Op. 58. 2 Fantasiestücke. (Ferd. David gewidmet).	791	Larghetto (Adagio) von Mozart. Transcription	1.—	784	" 2 in A-moll	1.75
800	No. 1	2220	Marche funèbre. Elegie de Vollweiler. Transcription	2.—	785	" 3 in E-moll	1.75
801	" 2	2221	Souvenir de Henselt. Romanze und Nocturne: La Fontaine	2.—	710	Romanze in ungarischer Weise. (Frau Emilie von Breuls gewidmet)	1.75
807	Op. 59. Grosses Duo. (Bernh. Gossmann gewidmet)	3330	Schulz-Beuthen, H., Op. 37. Concert-Romanze. (Emile Sauret gewidmet)	3.—			
	— siehe auch Beethoven.	1660	Schumann, Rob., Op. 85. No. 12. Abendlied, arrang. von J. Joachim	1.—			
808	Rode, P., Op. 10. Air varié. Rev. von Prume	688	Singer, O., Grosses Duo (in Sonatenform) in einem Satze	3.50			
2625a	Op. 16. Andante mit Variationen. (Neu rev. von Prof. Alb. Tottmann)		Sitt, Hans, siehe Liszt, Rubinstein, Spohr.				
		810	Sivori, C., Andante Cantabile	1.—			

Eingetragen in das Vereinsarchiv.

Eigentum der Verleger für alle Länder.

J. Schuberth & Co., Leipzig.

Dörrienstrasse No. 1

Sammlung

beliebter und berühmter Studien und Stücke

für Violoncello und für Viola.

No.	Violoncello solo.	Mk.	No.	Klücken, Fr., Acht Sonaten:	Mk.	No.	Schubert, C., Op. 23. La Barcarolle.	Mk.
263	Heberlein, H., Die ersten Violoncell-Übungen	1.50	990	Op. 12, No. 1 in F-dur	3.—	961	Morceau de salon	1.50
807	Schröder, C., Op. 26. Acht Capricen	3.50	991	Op. 12, No. 2 in D-dur	4.50	962a	Op. 36. Deuxième Concerto	4.50
	Op. 34. Praktische Violoncell-Schule mit deutschen und englischem Text.		992	Op. 13, No. 1 in A-moll	4.—	963	Op. 38. Airs russes. (Grossfürst Constantin gewidmet)	3.—
919a	Abth. I. Anfangsübungen	4.50	993	Op. 13, No. 2 in C-dur	4.50	964	Op. 39. Vergissmichnicht. Romanze	1.25
919b	Abth. II. Übungen in den fünf Lagen	4.50	994	Op. 16, No. 1 in G-dur	5.—	965	Op. 41. Russlan et Ladmilla de Glinka. Première Fantaisie	3.—
919c	Abth. III. Aufsatz des Daumens	4.50	995	Op. 16, No. 2 in Es-dur	4.—	966	Op. 43. Grosse Sonate. (Rubinstein und Davidoff gewidmet)	6.—
919d	Abth. IV. Etuden für verschiedene Stricharten	4.50	996	Op. 30, No. 1 in G-dur	5.—	967	Op. 43. Grosse Sonate. (Rubinstein und Davidoff gewidmet)	6.—
923	Op. 35. Technische Studien mit deutschem und englischem Text	1.50	997	Op. 90, No. 2 in C-moll	6.—	968	Op. 43. Grosse Sonate. (Rubinstein und Davidoff gewidmet)	6.—
930	Orchester-Studien: Heft I	2.50	779	Molique, B., Op. 20. Duo concertant (Schubert)	9.—	969	Op. 43. Grosse Sonate. (Rubinstein und Davidoff gewidmet)	6.—
931	Heft II	2.50	2964	Mozart, W. A., Larghetto (Adagio) aus Op. 108 (Schubert)	1.—	969	Op. 43. Grosse Sonate. (Rubinstein und Davidoff gewidmet)	6.—
932	Heft III	2.50	262	Nardini, P., Adagio Cantabile (Schröder)	1.50	969	Op. 43. Grosse Sonate. (Rubinstein und Davidoff gewidmet)	6.—
933	Heft IV	2.50	327a	Nessler, V. E., Rattenfänger. Potpourri	3.—	970	Op. 43. Grosse Sonate. (Rubinstein und Davidoff gewidmet)	6.—
933a	Schubert, C., Op. 4. Sixes Concerto Caprice	2.—	492a	Lied vom Ohrenklingen	1.—	571	Op. 43. Grosse Sonate. (Rubinstein und Davidoff gewidmet)	6.—
344a	Op. 13. Zwei Capricen	1.25	494	Die schönste Blum	1.—	972	Op. 43. Grosse Sonate. (Rubinstein und Davidoff gewidmet)	6.—
	Violoncello und Violine.		537a	Sextett: Nun reiche mir	1.—	3329	Schulz-Bouther, H., Op. 37. Concert-Romanze. (Prof. Fr. Grützmaier gewidmet)	3.—
674	Mollenhauer, E., Op. 3. Lucrezia-Fantasia	1.75	9519	Trompeter: Behüt dich Gott	1.50	782	Schumann, R., Abendlied. Op. 85, No. 12 (Böckmühl)	1.—
	2 Violoncelli.		9520	Prume, F., Melancolie (Schröder)	1.50	846	Spohr, H., Op. 113. Concert-Sonate in Es	5.—
76	Nessler, V. E., Rattenfängerlieder	1.50	783	Raff, J., Op. 59. Grosse Duo (Schröder)	5.—	847	Op. 114. Concert-Sonate in Es	5.—
921	Schröder, C., Op. 34. Duetto. Sammlung beliebter Stücke aus Opera. Heft I	1.25	896	Robling, G., Romanze	2.—	348	Op. 115. Concert-Sonate in As	6.—
3292	Heft II	1.25	892	Romberg, B., Op. 21. Introduction und Rondo	2.50	407c	Stradella, A., Air d'Eglise (Schröder)	1.—
923b	Schubert, C., Op. 4. Six Caprices de Concert	2.50	894	Rubinstein, A., Op. 11. Neun Salonstücke (Schröder). Heft I	6.—	945	Tartini, G., Sonate (Schröder)	3.—
980	Stastny, J., Op. 11. Sechs kleine Solostücke (Schröder)	3.—	865	Heft II	6.—	268	Werner, L. A., Polacca guerriera. Concertstück zur des thèmes d'Öle Bull. (Kaiser von Brasilien gewidmet)	4.—
	2 Violoncelli mit Klavierbegleitung.		896	Heft III	6.—	2804	Zipoli, D., Suite (Schröder)	2.—
925c	Schubert, C., Op. 4. Six Caprices de Concert	9.50	1513	Schröder, C., Op. 11. Dansa apollitana	1.50		Violoncello und Orchester.	
937a	Op. 6. Adieu. Grand Nocturne élégant	2.—	368	Op. 27. Airs hongrois. Concertstück	1.75	870b	Bull, Ole, Op. 1. Adagio religioso. Partitur	2.50
937b	erleichterte Ausgabe	1.50	899a	Op. 32. Erstes grosses Concert, D-moll. (Sr. Heiligkeit Herzog Ernst von Sachsen-Altenburg gewidmet)	5.50	870c	Stimmen	5.—
	Violoncell und Klavier.		916	Op. 33. Concerto Mazurka	1.50	871b	Op. 3. Nocturne. Partitur	1.—
232	Bach, J. S., Arie (Schröder)	1.—	925a	Op. 36. Zweites grosses Concert, C-dur	6.—	571c	Stimmen	2.25
119	Berens, H., Fünf Solo-Lieder (Schröder)	2.50	924	Burgundisches Volkslied	1.—	899b	Schröder, C., Op. 32. Erstes Concert D-moll. Stimmen	10.75
88	Ballade und Romanze	2.—	926	Ritter von Albantara (Ballade)	1.50	925b	Op. 36. Zweites Concert C-dur. Stimmen	11.—
854	Böckmühl, R. E., Op. 29. Bouquet humorvolle. Fantasia über beliebte Motive Mozart'scher Opera	2.25	927a	Schubert, C., Op. 3. Souvenir de la Hollande	2.—	927b	Schubert, C., Op. 3. Souvenir de Hollande. Stimmen	5.—
855	Op. 30. Lucia und Elisir	1.75	928d	Op. 4. Caprices de Concert	2.50	929b	Op. 5. Erstes Concert. Stimmen	9.—
857	Drei Salonstücke: Beethoven's „Komm, o holde Dame“, Schmitt's „Nocturne“ und Bellini's „Casta Diva“	2.—	928a	Op. 5. Grosse Concert	4.—	938b	Op. 7. Souvenir de Lombardie. Stimmen	6.—
370a	Bull, Ole, Op. 1. Adagio religioso	2.—	937	Op. 6. Adieu. Grand Nocturne	1.—	839b	Op. 8. Carneval Suisse. Stimmen	4.—
871a	Op. 2. Nocturne	1.50	938a	Op. 7. Souvenir de Denizetti, Fantasia brillante italiens	2.50	942b	Op. 11. Andante religioso. Stimmen	7.50
11a	Chopin, Fr., Mado. Op. 25, No 7 (Schröder)	1.—	989a	Op. 8. Carneval suisse	9.—	946b	Op. 12. Fantaisie ou Caprice (Paritains) Stimmen	6.75
872	Dotzauer, J. J. F., Op. 135. Variationen über Norma (Schröder)	3.—	940	Op. 9. A l'Espoir de se revoir. Romance	1.—	947b	Op. 16. Tarantelle. Stimmen	5.75
872a	do. (Grützmaier)	3.—	941	Op. 10. Quatre Elégies de Tod einer junger Fran. Dämmerung, Russ. Elegie, Liebeslied	2.50	951b	Op. 21. Fantaisie mélodique sur des thèmes favoris	5.—
885	Op. 149. Fantasia aus Tall	2.—	942a	Op. 11. Andante religioso e Capriccioso	3.—	952b	Op. 36. Zweites Concert. Stimmen	11.—
714	Ernst, H. W., Op. 10. Elegie (Spohr). Mit Vorwort über Ursprung der Composition	1.50	943	Op. 12. Rondo pastorale	3.—	2011a	Schumann, R., Op. 85, No 12. Abendlied. Partitur	—50
5298	Goldmark, C., Merkin. Ich seh dich einst mit vielem Volke ziehen (Schröder)	2.—	944b	Op. 13. Deux Caprices de Concert	2.—	2011c	Stimmen	1.—
9257	Op. 150. O die du meine Seele lebst (Schröder)	2.—	946a	Op. 14. Fantaisie ou Caprice sur la marche des Paritains	3.—		Viola und Klavier.	
2560	Grammann, C., Op. 46. Romanze	1.25	947a	Op. 16. Tarantelle	3.50	718	Ernst, H. W., Op. 10. Elegie (Spohr). Mit Vorwort über Ursprung der Composition	1.50
887	Guritt, C., Op. 3. Sonate	7.50	948	Op. 17. Adieu et Revoir. Adagio u. Mazurka	2.—	716	Händel, F., Obbe-Concert	2.—
717	Händel, F., Obbe-concert (Böckmühl)	2.—	949	Op. 18. Mystification	2.—	9317	Damrosch, E., Liebesgesang (Ritter)	1.50
880	Häuser, H., Op. 6, No. 1. Romanze	1.25	950	Op. 20. Trois Romances: Berceuse, Amoreux, Impatience	2.50	777	Mozart, W. A., Op. 103. Quintett	1.50
139	Op. 58. Ungarischer Tanz (Schröder)	1.50	951a	Op. 21. Fantaisie mélodique sur des thèmes favoris	3.—	780	Larghetto (Adagio) von Vieuxtemps	1.—
			952	Op. 22. Melancolie et Résignation	2.—	607a	Nessler, V. E., Sextett a. Rattenfänger	1.—
			953	Op. 25. Le désir. Romance	1.50	920	Rubinstein, A., Op. 11. Neun Salonstücke in 3 Heften. Heft I	6.—
			954	Op. 26. Fantaisie russe	2.—	921	Heft II	6.—
			956	Op. 27. Ballade élégique et Rondino gracioso	2.25	922	Heft III	6.—
			957	Op. 28. Andante und Rondo élégant	2.—	781	Schumann, R., Abendlied (Böckmühl)	1.—
			958	Op. 29. Andante und Caprice	2.—	407b	Stradella, A., Air d'Eglise	1.—
			959	Op. 30. Le Regret. Chant sentimental	1.50			
			960	Op. 32. Souvenir de Hugenets, Capricciotto de Concert	2.—			

Eigentum des Verlegers für alle Länder.
Alle Arrangements, sowie Aufführungsrecht vorbehalten.

J. Schubert & Co., Leipzig.

Empfehlenswerthe Werke älterer und neuerer Meister für Violine.

No.	Violine solo.	Mk.
409a	Cernicchiaro, V. , Op. 5. Cadenza zum Paganini'schen Concert No. 1	1.—
	Eberhardt, G. , Schule der Violintechnik. 5 Hefte:	
8312	Heft I. Etuden in der 1. Lage	1.—
8313	„ II. Etuden in der 2., 3., 4., 5., 6. und 7. Lage	1.—
8314	„ III. Etuden und Capricen über den ganzen Umfang der Violine	1.—
8315	„ IV. Studium des Trillers	1.—
8316	„ V. Etuden und Capricen für Doppelgriffe	1.—
688	Eichler, F. W. , Op. 4. 3 Lieder ohne Worte	1.50
656	Eller, L. , Op. 23. Don Juan, Serenade. Menuet et Contredanse. Transcription	1.—
657	Lipinski, C. , Op. 29. Drei Capricen (A. Mr. Gustave Adolphe Bernard)	1.50
689	Lubin, Leon de Saint , Beethoven's Adelaide in Form einer Etude (Vieuxtemps gewidmet)	1.—
665a	Mollenhauer, E. , 30 Elementarübungen. Mit deutschem und engl. Text	1.—
665b	— 34 technische Übungen. Mit deutschem und englischem Text	1.50
665c	— 5 Etuden für vorgereichte Spieler. Mit deutschem und englischem Text	1.—
668	Mozart, W. A. , Fantasie und Sonate in C (Dont)	1.—
8801	Nessler, V. E. , Trompeter. „Behüt dich Gott“ für Violine (oder Flöte) solo	1.—

Für 2 bis 4 Violinen, für 2 Violinen mit Klavierbegleitung und für Violine und Cello.

673	Dont, J. , Op. 45. Quartett für 4 Violinen	5.—
674	Mollenhauer, E. , Op. 3. Lucrezia-Fantasie für Violine und Cello (A. Mr. Edouard Magnus)	1.75
60	Nessler, V. E. , (6) Rattenfänger-Lieder für 2 Violinen	1.50
670	Prume, F. , Op. 18. Duo concertant. (L. Spohr gewidmet.) Für 2 Violinen	—80
671	— Op. 19. Deuxième Duo de Concert: A la champêtre. (H. Vieuxtemps et H. Leonard gew.) Für 2 Violinen	—80
679	Schubert, Ferd. , 35 leichte Duette (Volkswaisen)	1.—
	Schubert, J. , 46 leichte Duette in 2 Hefen:	
688	Heft I. 86 kleine melodische Stücke in 1. Position	—60
684	„ II. 28 Studien und melodische Stücke in 2. und 3. Position	—60
900a	Schubert, Carl , Op. 6. Nocturne für 2 Violinen und Piano. Edition de Concert	2.—
Violine und Klavier.		
8205	Bach, J. S. , Arie (Hauser)	1.—
2764	Baldenecker, A. , Op. 1. Grande Fantasie. (A son Altesse la Duchesse de Nassau Adelaide)	3.50
2766	— Op. 3. Andante. Morceau de Salon. (A Mr. J. G. Schulz)	2.—

No.		Mk.
730	Berens, H. , 5 Salonlieder. (Wilhelmine Neruda gewidmet)	2.50
781	— Ballade und Romanze. Zwei Salonstücke. (Franz Neruda gewidmet)	1.50
2767	Berwald, Fr. , Op. 7. Grosses Duo	5.—
700	Bott, J. J. , Op. 1. 4 Salonstücke: Romance, Allegro moderato, Andante religioso, Allegro vivace	5.—
701	— Op. 2. Erstes Concertino in E. (Spohr gew.)	5.50
702	— Op. 4. „Souvenir de Bellini“. Bravour-Variationen	8.75
708	— Op. 6. Adagio religioso	1.50
705	— Op. 14. La Polka. Caprice burlesque. (A son Altesse royal Frédéric Guillaume I. Electeur de Hesse)	3.50
2768	— Op. 28. 3 Tondichtungen. (Sr. Kgl. Hoheit Ludwig III. Grossherzog von Hessen gew.)	4.—
723	Bull, Ole , Op. 1. Adagio religioso	2.—
724	— Op. 2. Nocturne	1.50
2769	— Op. 8. Fantaisie et Variations sur thèmes de Bellini	7.—
408a	Cernicchiaro, V. , Op. 4. Chant de Cœur	1.50
410a	— Op. 6. Preludio	1.50
411a	— Op. 7. Le Streghe. Variation n. Paganini	1.—
688	Chopin, Fr. , Op. 43. Tarantelle (Lipinsky)	2.—
2771	Damrosch, L. , Op. 9. Concertstück im Charakter einer Serenade	6.—
2772	Döring, C. H. , Op. 6. 8 lyrische Tonstücke	3.—
	Dotzauer, J. J. , 12 Duettinos. 4 Hefte:	
725	Heft I.	2.25
726	„ II.	2.25
727	„ III.	2.25
728	„ IV.	2.25
2773	Eller, L. , Op. 17. Adagio und Rondo	3.75
2774	— Op. 20. Capriccio	1.50
2775	Elze, Th. , Op. 10. Sonate	6.—
689	Ernst, H. W. , Op. 10. Elegie (Spohr). Mit Vorwort über Ursprung der Composition	1.50
2776	Feininger, C. , Op. 8. Romanze	2.25
2777	Fröhlich, S. , Op. 1. Air varié	2.50
698	Goldbeck, R. , Op. 41. Scherzo eroica	3.50
3294	Goldmark, C. , Merlin. Ich sah dich einst mit vielem Volke ziehen (H. Petri)	2.—
3295	— — — — — O die du meine Seele labst (H. Petri)	2.—
2568	Grammann, C. , Op. 45. Sonate	4.50
708	Gurlitt, C. , Op. 3. Sonate in D	7.50
709	— Sonate in H	6.—
715	Händel, F. , Oboe-Concert (Schubert)	2.—
2782	Hartmann, J. P. E. , Op. 89. Sonate	6.75
3350	Hause, C. , Barcarole in G	1.50
729	Hauser, M. , Op. 1. Nocturne	1.50
736	— Op. 2. Ungarische Motive	2.50
787	— Op. 6, No. 1. Romanze	1.25
798	— — — — — No. 2. Air russe	1.25
789	— Op. 7. Souvenir de Donizetti	2.—
740	— Op. 10. Bolero	2.50
741	— Op. 32. Lucrezia	3.—
743	— Op. 35. Lucia	3.—
744	— Op. 38. Bolero und Czardas	1.50
745	— Op. 40. Andante pastorale	3.—
751	— Op. 58. Ungarischer Nationaltan	2.—
752	— Op. 54. Tarantella	2.50
2748	— Op. 55. Impromptu	1.50
2743	— Op. 56. Gavotte	1.50
792	Mozart, W. A. , Fantasie und Sonate in C (Dont)	1.50

No.		Mk.
2749	Hauser, M. , Op. 57. Pensée fugitive	1.50
3207	— Op. 58. Albumblatt. Jagdstück	1.50
2783	Hering, C. , Op. 75. Carnaval de Naples	2.—
687	Hetsch, L. , Op. 13. Preis-Duo	6.—
2784	Jelski, M. , Op. 5. Mélanie. Valse brillante	3.—
2785	Ketchum, W. , Op. 1. Nocturne	1.50
753	Krug, G. , Op. 3. Preis-Duo	6.—
	Kücken, Fr. , 8 Sonaten:	
760	Op. 12, No. 1 in F-dur	3.—
761	Op. 12, „ 2 in D-dur	4.50
762	Op. 13, „ 1 in A-moll	4.—
763	Op. 13, „ 2 in C-dur	4.50
764	Op. 16, „ 1 in G-dur	5.—
765	Op. 16, „ 2 in Es-dur	4.—
766	Op. 90, „ 1 in G-dur	5.—
767	Op. 90, „ 2 in C-moll	6.—
754	Liszt, Fr. , Rhapsodie hongroise (Jochim)	4.—
755	— Benediktus aus Ung. Krönungsmesse	1.50
756	— Offertorium aus do.	1.50
3369	— Gretchen. Paraphrase zum Concertvortrag (Hans Sitt)	1.50
768	Lubin, Léon de Saint , Op. 44. Adagio religioso	1.25
769	— Op. 45. La Jota aragonesa	3.50
770	— Op. 47, No. 1. Rondino	2.—
771	— Op. 47, „ 2. Polonaise	2.—
772	— Op. 49. Grand Duo concertant en forme de Sonate. (Vom Preisinstitut des Norddeutschen Musikvereins sehr belobtes Werk)	8.25
2786	Luda, A. , Op. 6. Mélanie. Valse brillante	1.50
757	Molique, B. , Op. 19. Air russe. Fantasie	2.—
774	— Op. 20. Duo concertant E-moll	9.—
775	— Op. 24. II. Duo A-moll	10.—
758	— Op. 26. Ungarische National-Melodien	5.—
776	— Op. 33. Grand Duo H-moll	8.—
786	Mollenhauer, E. , Op. 2. Adagio	4.—
787	— Op. 4. La Sylphide	3.—
	— Dix Fantaisies mignonnes:	
788a	— Op. 6. La jolie Coquette	2.—
788b	— Op. 7. Donizetti, Lucia	2.—
788c	— Op. 8. Bellini. Puritani	2.—
788d	— Op. 9. Donizetti, Lucrezia	2.—
788e	— Op. 10. Bellini, Norma	1.50
788g	— Op. 12. Bellini, Sonnambula	1.50
788h	— Op. 18. Meyerbeer, Robert	2.—
788i	— Op. 14. Donizetti, La Favorite	1.50
788k	— Op. 15. Auber, La Muette	1.50
789	— Nachtigall-Polka	1.50
778	Mozart, W. A. , Op. 108. Quintett (Vieuxtemps)	1.50
790	— Larghetto (Adagio) singer. v. Vieuxtemps	1.—
791	— Larghetto (Adagio) singer. v. Schubert	1.—
2787a	Nagel, J. , Op. 2, No. 1. Romanze (Die Ahnung der Liebe)	1.25
2787b	— Op. 2, No. 2. Elegie (Canto lamentoso)	1.25
2787c	— Op. 2, „ 3. L'Esperance (Lied ohne Worte)	1.25
3204	Nardini, P. , Adagio Cantabile (Hauser)	1.—
368a	Nessler, V. E. , Rattenfänger. Ouvert.	1.—
526a	— Potpourri (A. von Rosen)	8.—
368a	— Walzer	1.50
285a	— Quadrille	1.50
401a	— Lied vom Ohrenklingen	1.—
403a	— Du schönste Blum' (Verführungslied)	1.—
442a	— Sertett: Nun reiche mir die Hand	1.—
2761	— Trompeter. Potpourri	3.—
2507	— — Behüt dich Gott	1.50

Eigentum des Verlegers für alle Länder.
Alle Arrangements, sowie Aufführungsrecht vorbehalten.

J. Schubert & Co., Leipzig.

TRIO.

VIOLINO.

C. Grammann, Op. 27.

Fingersatz und Bogenstrich von C. Lauterbach.

Allegro molto. $\text{♩} = 120$.

I.

p *f* *ff* *marcato* *cresc.* *ritardando marcato* *fff* *Langsamer. (Tempo II.)* *p* *sehr ausdrucksvoll* *cresc.* *f* *p* *passionato* *f* *ff* *nach und nach breiter* *calando*

VIOLINO.

Tempo I.

p *p* *dim. al pp* *f*

f quasi Recit. *f* *ad lib.*

Tempo II.

p

f *p* *f*

p *f*

f *ff*

p *f*

f *cresc.*

ff

f *dim.* *mf*

p *pp* *ppp*

nach und nach etwas zurückhalten

f *ff* *a tempo* *ff*

allmählig in's erste Zeitmaass zurückkehren poco a poco cresc.

p *ff*

1 *marcato* *p* *cresc.*

1 *f* *ff* *p*

p *cresc.* *ff*

ff

sf *sf* *sf* *nach und nach breiter dim.*

rit. **Tempo II.** *p* **16** *p sehr ausdrucksvoll*

cresc. *f*

p *appassionato* *ff* *nach und nach*

breiter *ritard. calando*

4 *p* *p* *pp* *(Tempo II.)* **Etwas bewegter.**

pp *pp*

cresc. *p* *nach und nach in das erste Zeitmaass zurückkeh-*

ren. *mf* *f* *ff* *sf* *sf* *sf* *sf*

VIOLINO.

Adagio ma non troppo.

II.

30 *cresc.*

Vell. *p* *mf* *dim.*

p *f* *dim.*

Più mosso. ♩ = 104.

p *fp* *mf* *fp* *mf* *ff*

p *mf* *fp* *mf* *ff*

p *p*

pp *ritard.* *etwas langsamer* *p*

f

sehr ausdrucksvoll *p*

f *p* *sempre cresc.*

f *poco a poco* *stringendaff* *ff* *ff* *appassionato*

fff *8* *p* *f* *Zeitmaass wie zu Anfang.*

dim. *p* *p*

pp *ppp* *morendo*

Allegro vivace.

III.

Musical score for the first section of the piece, starting with 'Allegro vivace'. The score consists of ten staves of music. It features various dynamics including *sp*, *f*, *fp*, *f*, *p*, *leggiere*, and *dolce*. The music includes several trills and slurs. The key signature has two flats and the time signature is 6/8.

Trio.

Andante grazioso.

a tempo

Musical score for the Trio section, starting with 'Andante grazioso'. The score consists of five staves of music. It features dynamics such as *pp dolce*, *pp*, *p*, *pp*, and *p poco a poco*. The music includes slurs and trills. The key signature has two flats and the time signature is 6/8.

Allegro.

Musical score for the final section, starting with 'Allegro'. The score consists of four staves of music. It features dynamics including *pp rallentando*, *p*, *ff*, *sp*, and *f*. The music includes slurs and trills. The key signature has two flats and the time signature is 6/8.

VIOLINO.

Violino musical score, measures 1-24. The score is in G minor (three flats) and 4/4 time. It features various dynamics including *f*, *p*, *mf*, *ff*, and *pp*, along with performance instructions like *leggiere*, *dolce*, and *pizz.* Fingerings and bowings are indicated throughout the piece.

IV.

Allegro con fuoco.

Violino musical score, measures 25-38. This section is marked *Allegro con fuoco* and *arco*. It includes dynamics like *ff*, *f*, *p*, and *pp*, and performance instructions such as *rit.*, *a tempo*, and *sempre ff*. The score contains several trills and slurs.

This page of a violin score contains 12 staves of music. The notation includes various dynamics such as *poco a poco rit.*, *cresc.*, *f*, *ff*, *mf*, *p*, *pp*, *dim.*, *sempre cresc.*, *poco rit.*, *pizz.*, *arco*, *breit*, *dolce*, and *ff*. It also features tempo markings like *a tempo* and *a tempo arco*. Fingerings are indicated with numbers 1-3, and bowings with slurs and accents. The key signature has one sharp (F#) and the time signature is 3/4.

VIOLINO.

arco

mf

f

p

sempre cresc.

f

rit.

ff marcato

ff

p

pp

cresc.

mf

f

pizz.

p

mf

rit.

a tempo

arco

p

pp

p

dim.

pp

cresc.

rit.

ff a tempo

mf

f

breit

ff

fp

fp

Molto vivace.

f

ff

f

ff

f

ff

sempre accelerando

ff

fff

TRIO.

VIOLONCELLO.

C. Grammann, Op. 27.

Fingersatz und Bogenstrich von Fr. Grützmacher.

Allegro molto. $\text{♩} = 120.$

I.

p *f* *p* *ff* *p* *cresc.* *f* *ff* *p* *cresc.* *ff* *sehr markirt* *riten.* *fff* *Langsamer. (Tempo II.) sehr ausdrucksvoll* *p* *16* *cresc.* *f* *mf* *f* *ff* *calando* *mf* *immer langsamer* *p* *wie zu* *Anfang* *a tempo* *f* *f quasi Recitativo*

VIOLONCELLO.

f ad lib. *pizz.* *arco* *Tempo II.* *pizz.* *arco* *pizz.* *arco*

f *altes Tempo* *p* *f* *pp*

cresc. *f*

tr *cresc.* *f* *p*

f *pp* *cresc.*

f *tr* *f* *cresc.*

f *ff*

f

dimin. *mf* *nach und nach etwas zurückhalten* *pp*

poco a poco cresc. *ppp* *allmählig in's erste Zeitmaass zurückkehren*

a tempo *ff* *ff*

p *ff*

p

cresc. *f* *ff*

p *p* *cresc.*

ff

f *f* *f* *f* *tr*
sehr markirt
nach und nach breiter

Langsamer. (Tempo II.) sehr ausdrucksvoll
dimin. p ritard. *15* *p*

f *cresc.*

f *mf* *f* *ff*

tr
nach und nach breiter *mf*

dimin. *mf* *mf*

Etwas bewegter.
p *pp (Tempo II)*

pp *ppp*

cresc. *p* *f*

nach und nach in's erste Zeitmaass zurückkehren *ff* *f* *f* *f*

VOLONCELLO.

II.

Adagio ma non troppo.

Più mosso. $\text{♩} = 104.$

Etwas langsamer.

pp ritard. p sehr ausdrucksvoll

VOLONCELLO.

VOLONCELLO.

III.

Molto vivace.

2 *fp* *cresc.* *f* *fp* *f*

p

f *f* *p* *p*

dolce *f*

p dolce 2^a

f *mf* *ff* *mf*

ff *mf* *f* *ff* *f*

ff *fp* *cresc.*

f *fp* *f* *p*

Trio.

Andante grazioso.

p dolce *rit.* *p* *a tempo* *ritard.* *p a tempo*

a tempo *ritard.* *p a tempo*

a tempo *rit.* *p* *poco a poco rall.* *pp*

VOLONCELLO.

Allegro.

p *accel.* *ff* *Tempo I.* *fp* *cresc.* *f* *fp* *f* *p* *dolce* *f* *p dolce* *mf* *ff* *mf* *ff* *mf* *f* *ff* *f* *ff* *fp* *cresc.* *f* *fp* *f* *p* *pp* *pp* *rall.* *a tempo* *f pizz.* *p*

VIOLONCELLO.

IV

Allegro con fuoco.

1

ff

ff

f

p

p

a tempo

ff

rit.

sempre ff

pizz.

arco

pizz.

arco

pizz.

arco

p

pp

cresc.

a tempo

ritard.

ff

mf

f

pizz.

ff

breit

p

a tempo.

riten.

p arco

VOLONCELLO.

pp

mf dim. e rall. pp

sempre cresc. f

dolce poco ritard. pp

a tempo poco ritard. pizz.

f arco

p pizz.

f arco ff

p pizz.

mf

f p

f sempre

cresc. f

ff marcato riten. fff

VOLONCELLO.

4 pizz. arco pizz. arco pizz. arco pizz.

arco pp

pp

mf

f

pizz. p mf

a tempo p arco 3^a

riten. 2^a

pp p 3^a 1^a mf

dim. e rall. pp cresc. 2^a

1^a a tempo ff

f ff breit

Molto vivace.

fp sp

f ff f ff f

p f sf sf sf ff

sempre accelerando