

Herrn Gaillot de Sainbris in Paris  
freundlichst gewidmet.

# TRIO

(N<sup>o</sup> III in B)

für

Pianoforte, Violine  
und Violoncell

componirt  
von

## JOSEF RHEINBERGER.

Op. 121.

Pr. 10 Mk.

*Eigenthum des Verlegers für alle Länder.  
Eingezeichnet in das Vereins-Archiv.*

**LEIPZIG, ROB. FORBERG.**

2816.

CLOSED  
SHELF

# Neue Klaviermusik zu 2 Händen im Verlage von **Rob. Forberg** in Leipzig

Compositions nouvelles pour piano à 2 mains. **¶** New compositions for piano solo.

**BARTH, G.**

Op. 29. No. 1. Impromptu (H moll) (Si min. H min.) 1,—  
 No. 2. Polonaise (Fis moll) (Fa dièse min. Fis min.) —,75  
 No. 3. Serenade (A dur) (La maj. A maj.) 1,—

**BEER, Max Josef.**

Op. 21. Sechs Walzer. (6 valsees. 6 waltzes) 2,25

**ESCHMANN, J. Carl.**

Op. 65. Nolette in sechs Kapiteln. (Nouvelle en 6 chapitres. A little novel in six parts.)  
 Heft (cah. vol.) 1. No. 1. Auf der Ufenau. Idylle. (Dans Ufenau. On the Ufenau) 2,—  
 Heft (cah. vol.) 2. No. 2. Märchenerzählung. (Conte. Tale.) No. 3. Unruhige Zeit. (Temps de trouble. Troubled time) 2,—  
 Heft (cah. vol.) 3. No. 4. Ballscene. (Scène de bal. On the ball.) No. 5. Auf der Höhe. (Sur la hauteur. On the height.) No. 6. Zwei Jahre später. (Deux années plus tard. Two years later) 3,—

Op. 75. Bagatellen.  
 Heft (cah. vol.) 1. Allegretto. Im gemächlichen Menuettenschritt. Capricciotto. Andante. Etude. Lied. (Pas de menuet. Menuet tempo. Chant. Song) 2,—  
 Heft (cah. vol.) 2. Allegretto gracioso. Andante. Scherzino. Allegretto. 2,—

Op. 78. Freudvoll und leidvoll. 12 kleine Klavierstücke. (Joy et douleur. 12 morceaux de piano. Joy and sorrow. 12 piano pieces.)  
 Heft (cah. vol.) 1 2,—  
 Heft (cah. vol.) 2 2,25

**ESIPOFF, Stepán.**

Op. 3. Trois esquisses.  
 No. 1. Historiette 1,20  
 No. 2. Nocturne 1,20  
 No. 3. Valse fantastique 1,20

**FÖRSTER, Alban.**

Op. 26. Am Springquell. (A la source jaillissante. At the spring-well) 1,40  
 Op. 27. Drei Stücke in Walzerform. (Trois morceaux de valse. Three pieces in form of waltzers.)  
 No. 1. Bdur. (Si bém. maj. Bmaj.) 1,40  
 No. 2. Asdur. (La bém. maj. Asmaj.) 1,40  
 No. 3. Adur. (La maj. Amaj.) 1,40

Op. 60. Liebesfrühling. (Le printemps de l'amour. Love-spring.) Drei lyrische Stücke.  
 No. 1 — 2 — 3. . . . . 1,—

**GODARD, Charles.**

Op. 64. Marche de lansquenets. (Landsknechtmarsch.) Morceau caractéristique 1,50  
 Op. 65. L'Angelus. (The evening bell.) Méditation 1,50  
 Op. 66. Danse d'étoiles. (Dance of stars.) Valse 1,50  
 Op. 67. Prestissimo. Caprice-Galop 1,25  
 Op. 68. Roses d'avril. Valse mélodique 1,50  
 Op. 69. Ballet des papillons. (Butterflies ballet) 1,50  
 Op. 70. Moment de valse 1,50  
 Op. 71. Vulcain. Humoresque 1,50  
 Op. 72. Une page de passé. (A souvenir of past-time.) Méditation 1,50  
 Op. 73. Gazelle légère. Scherzo 1,50  
 Op. 74. Au Hameau. (In the hamlet.) Idylle 1,50  
 Op. 75. Les libellules. (Dragon flies.) Blüette. 1,50  
 Op. 76. Mousse d'or. (Golden moss.) Valse impromptu 1,50  
 Op. 77. Chant nuptiale. Fantaisie 1,50  
 Op. 78. Silhouettes. Boléro 1,50  
 Op. 79. Au crépuscule. Improvisation 1,50  
 Op. 80. La Toledana. Impromptu-Valse. 1,50  
 Op. 81. Poème d'hiver. Méditation 1,50  
 Op. 82. Causerie. Caprice 1,50  
 Op. 83. Pensée. Intermède 1,50  
 Op. 84. Valse épisodique 1,50  
 Op. 85. Voix célestes. Improvisation 1,50  
 Op. 86. Feu d'enfer. Marche joyeux 1,50  
 Op. 87. Blanche fontaine. Valse 1,50  
 Op. 88. En Yaot. Caprice 1,50  
 Op. 89. L'Aurore. Mélodie 1,50  
 Op. 105. Les Aimées. Valse lente 1,50  
 Op. 106. Appassionata. Prélude 1,50  
 Op. 107. Dans les bois. Valse sentimentale 1,50  
 Op. 108. Sérénade à la fiancée. Morceau 1,50  
 Op. 109. Fleurs printanières. Impromptu 1,50  
 Op. 110. Chant du séraphin. Romance sans paroles 1,50  
 Op. 116. Pas si vite. Valse élégante 1,50

**GODARD, Charles.**

Op. 117. Méditation espagnole 1,50  
 Op. 122. Sous la feuillée. Impromptu. 1,50  
 Op. 140. Nuage rose. Improvisation 1,50  
 Op. 141. Impression du soir. Romance 1,50  
 Op. 142. Tête-à-tête. Idylle 1,50  
 Op. 143. Autrefois. Romance sans paroles 1,50  
 Op. 144. Brise de mai. Blüette 1,50  
 Op. 145. Allées fleuries. Réverie 1,50  
 Op. 146. Ruisseau murmureur. Étude de salon 1,50  
 Op. 147. Fleurs d'eau. Valse 1,50  
 Op. 148. Nuits d'Orient. Nocturne 1,50  
 Op. 149. Légende ancienne. Morceau de salon 1,50  
 Op. 150. Réséda. Morceau poétique 1,50  
 Op. 151. A vingt ans. Feuille d'album 1,50  
 Op. 152. En songe. Rondeau 1,50  
 Op. 153. Jeu de fruites. (Forellenspiel.) Poésie musicale 1,50  
 Op. 154. Air du gondolier. Barcarolle 1,50  
 Op. 155. La patrouille arabe. Marche 1,50  
 Op. 156. Conte de jadis. Pensée fugitive 1,50  
 Op. 157. Chanson du vent. Étude 1,50  
 Op. 158. Après-midi de dimanche. Pièce de genre 1,50  
 Op. 159. Sur l'esplanade. Sérénade 1,50  
 Op. 160. Gavotte coquette 1,50  
 Op. 161. Souvenir d'Andalousie. Morceau caractéristique 1,50

**GRAFF, Alphonse.**

Op. 15. Deux caprices.  
 No. 1. Adur. (Lamaj. Amaj.) 1,—  
 No. 2. Fmoll. (Famin. Fmin.) 1,—

**HOCHSTETTER, Caesar.**

Op. 1. Notturmo 1,—  
 Op. 2. 2 Klavierstücke.  
 No. 1. Gavotte 1,—  
 No. 2. Scherzo 1,—

**JESSEL, Léon.**

Op. 139. Tentation. (Lockung.) Improvisation 1,20  
 Op. 142. Marivaudage. (Zärtliche Unterredung.) Feuille d'album 1,20

**KIRCHNER, Fritz.**

Op. 79. Zwei Klavierstücke.  
 No. 1. Tarantella 1,25  
 No. 2. Kanzonetta 1,25

Op. 95. Zwei Jägerlieder. (2 chants de chasseur. 2 hunting's songs.)  
 No. 1. 1,—  
 No. 2. 1,—

Op. 117. Zwei Klavierstücke.  
 No. 1. Gondollera 1,25  
 No. 2. Saltarello 1,25

**KLEFFEL, Arno.**

Op. 37.  
 No. 1. Toccata 1,25  
 No. 2. Lied (Chant. Song) 1,—  
 No. 3. Sevillana 1,—  
 No. 4. Gondollera 1,25

Op. 38. Spielmannswalzen. (Les mélodies du ménestrier. The minstrel's lays.)  
 Heft (cah. vol.) 1. No. 1. Morgengruss. (Salut au matin. Salute of the morning.)  
 No. 2. Fröhliche Wanderschaft. (Joyeux pèlerinage. Joyful peregrination.) No. 3. In der Mühle. (Au moulin. In the mill.) No. 4. Sehnsucht. (Désir ardent. Aspiration.) 1,50  
 Heft (cah. vol.) 2. No. 5. Nachtstück. (Nocturne. Nocturn.) No. 6. Festlicher Zug. (Cortège solennel. Festival cortège.) No. 7. Am Bach. (Près du ruisseau. On the brook.) No. 8. Unter der Linde. (Sous le tilleul. Under the linden-tree) 1,50  
 Heft (cah. vol.) 3. No. 9. Schalk. (Pripion. Wag.) No. 10. Im Grünen. (A la campagne. In the country.) No. 11. Jagdlied. (La chasse. The chase.) 1,50  
 No. 12. Abschied. (L'adieu. The parting). 1,50

**KLEINMICHEL, Richard.**

Op. 47. Fünf Mazurkas. (Cinq mazurkas. Five mazurkas.)  
 No. 1. Bdur. (Si bém. maj. B flat maj.) 1,—  
 No. 2. Adur. (La maj. A maj.) 1,—  
 No. 3. Ddur. (Ré maj. D maj.) 1,—  
 No. 4. Gmoll. (Sol min. G min.) 1,—  
 No. 5. Esdur. (Mi bém. maj. E flat maj.) 1,—

Op. 61. Moto perpetuo. Sechs brillante Etüden. (Six études brillantes. Six brilliant studies.)  
 No. 1. Gebundene Passagen. (Passages liés. Leggato passages) 1,—  
 No. 2. Leichtes Handgelenk. (Poignet dégaî. Loose wrist) 1,—  
 No. 3. Gebrochene Sexten. (Sixtes brisées. Arpeggiated sixths) 1,—  
 No. 4. Gebrochene Akkorde. (Accords brisés. Arpeggiated chords) 1,—

**KLEINMICHEL, Richard.**

Op. 61. Moto perpetuo.  
 No. 5. Triller. (Trilles. Shakes) 1,—  
 No. 6. Gestossene Oktaven. (Octaves détachées. Staccato octaves) 1,—

**KRUG, Arnold.**

Op. 3. Vier Phantasiestücke. (Quatre compositions fantaisistes. Four fantasies.)  
 No. 1. Cdur. (Ut maj. Cmaj.) 1,50  
 No. 2. Hdur. (Si maj. Hmaj.) —,75  
 No. 3. Emoll. (Mimin. Emin.) 1,—  
 No. 4. Esdur. (Mi bém. maj. Emaj.) 1,25

Op. 14. Liebesnovelle. (I. Erste Begegnung. II. Liebesweben. III. Geständnis. IV. Epilog. Trennung.) Ein Idyll in vier Sätzen für Streichorchester und Harfe ad libitum. Bearbeitet vom Komponisten. (Une nouvelle d'amour. I. Première entrevue. II. Amour naissant. III. Aveu. IV. Epilogue. Séparation. Idylle en quatre parties pour instruments à cordes avec harpe ad libitum. Love's novel. I. First meeting. II. Flirting love. III. Confession. IV. Epilog. Separation. An idyll in four parts for bow-orchestra and harp ad libitum. Arranged by the composer) 3,—

Op. 17.  
 No. 1. Blumenstück. (Fleur. Flower piece) —,75  
 No. 2. Scherzo con Intermezzo 1,25  
 No. 3. Notturmo 1,—

Op. 31. Albumblätter. (Feuilles d'album. Album leaves.)  
 No. 1. Con moto. (In der Weise eines Wiener Walzers) 1,—  
 No. 2. Quasi Allegretto 1,—  
 No. 3. Allegretto giocoso 1,—  
 No. 4. Allegretto 1,—  
 No. 5. Andante. (Trauermarsch. Marche funèbre. Funeral march) 1,—  
 No. 6. Andantino 1,—

**LAZARUS, Gustav.**

Op. 73. Suite in 4 Sätzen. (4 morceaux. 4 pieces.)  
 No. 1. Sehnsucht. (Désir ardent. Longing) 1,50  
 No. 2. Vision 1,—  
 No. 3. Wiedersehen. (Revoir. Meeting again) 1,—  
 No. 4. Menuet 1,—

**LEWY, Charles.**

Op. 55. Villa Giulia. Morceau 2,—  
 Op. 56. Impromptu 1,75

**MEYER-OLBERSLEBEN, Max.**

Op. 19. Aus launigen Stunden. (Moments joyeux. Hours of merriment.)  
 No. 1. Dolce far niente 1,—  
 No. 2. Burleske 1,—  
 No. 3. Nolette 1,—

Op. 20. Aus meinem Skizzenbuche. (Esquisses musicales. From my sketch-book.)  
 No. 1. Spielende Mücken. (Jeu des mouches. Humming of the bee) 1,50  
 No. 2. Humoreske 1,50  
 No. 3. Ein Walzer 1,50

Op. 39. Aus den Tagen der Minnesänger. Vier Stimmungsbilder zu altdeutschen Dichtungen. (Des jours des troubadours. 4 morceaux. From minstrel's times. 4 pieces.)  
 No. 1. Im süßen Maien, zu einem Texte von Walther der Vogelweide. (Au beau mois de mai. In may-month) 1,—  
 No. 2. Minnelied, zu einem Texte von Wernher von Tegernsee. (Chant d'amour. Love-song) 1,—  
 No. 3. Ringelreihen, zu einem Texte von Konrad von Kilchberg. (Ronde. Roundelay) 1,—  
 No. 4. Der fröhliche Zecher, zu einem Volksliede des XVI. Jahrhunderts. (Le joyeux buveur. The gay drinker) 1,—

Op. 42. Arabesken. (Arabesques.) Fünf Klavierstücke.  
 No. 1. Andantino 1,—  
 No. 2. Allegro 1,—  
 No. 3. Moderato 1,—  
 No. 4. Adagio 1,—  
 No. 5. Vivace 1,—

**NICOLE, Louis.**

Op. 52. Romance sans paroles 1,25  
 Op. 70. Intermezzo 1,25

**SCHORCHT, H.**

Op. 4. Deux mazurkas.  
 No. 1. 1,—  
 No. 2. 1,—

**SCHYTTE, Ludwig.**

Op. 121. Vier Tonskizzen. (4 esquisses musicales. 4 musical sketches.)  
 No. 1. Wiener Walzer. (Valse viennoise. Vienna Waltz) 1,50  
 No. 2. Schwedische Fantasie. (Fantaisie suédoise. Swedish fantasia) 1,50

**SCHYTTE, Ludwig.**

Op. 121. Vier Tonskizzen.  
 No. 3. Klänge aus Tyrol. (Voix du Tyrol. Sounds from Tyrol) 1,50  
 No. 4. Nordischer Brautzug. (Cortège nuptial norvégien. Norwegian bridal procession) 1,50

**SILAS, E.**

Op. 108. Gavotte.  
 No. 6. Fdur. (Fa maj. Fmaj.) 1,50

**STAEGER, Alexander.**

Op. 3. Von Lenz und Liebe. (Printemps et amour. Spring and love.)  
 No. 1. Malenglück. (Bonheur en mal. Happiness in the may) 1,25  
 No. 2. Lenznacht. (Nuit de printemps. Spring-night) 1,25  
 No. 3. Frohe Waldfahrt. (Joyeux voyage. Merry forest-excursion) 1,50

**ZAREMBSKI, Jules.**

Op. 22. Berceuse. (Lullaby) 1,50  
 Op. 24. Valse caprice 2,50  
 Op. 25. Tarantella 2,50  
 Op. 26. Sérénade espagnole. (Spanish serenade) 1,50

**Nachtrag (Supplement).**

**LEROUX, Max.**

Op. 53. Feuilles volantes. Petites pièces pittoresques.  
 No. 1. Vieil air breton 1,25  
 No. 2. Menuet pimpant 1,25  
 No. 3. Effusion du cœur 1,25

**MEYER-HELMUND, Erik.**

Djanina. Scène de ballet 1,50  
 Gondoletta. Poème musical 1,50

**GODARD, Charles.** (Fortsetzung. Suite. Continued.)

Op. 162. Esptéglerie. Valse brillante 1,50  
 Op. 163. La cita in gondola. Morceau de salon 1,50  
 Op. 164. La Glocosa. Scherzo 1,50  
 Op. 165. Ce que disait grand'mère. Réverie 1,50  
 Op. 166. Scènes tsiganes. Tableau musical 1,50  
 Op. 167. Au pays de rêves. Mélodie 1,50  
 Op. 168. Sport d'hiver. Morceau caractéristique 1,50  
 Op. 169. Flirt. Mazurka 1,50  
 Op. 170. Titania. Gavotte gracieuse 1,50

# Violin-Musik.

Musique pour le Violon.

Music for Violin.

## Soli, Lehrbücher und Studien.

(Violon seul, méthodes, et études. Violin solo, methods, and studies.)

- Abel, Ludwig.**  
Op. 10. 24 Etüden mit einer begleitenden Violinstimme. (24 Etudes avec accompagnement d'un 2me violon. 24 studies with accompaniment of a 2nd violin.) I. Position. Heft I—II . . . . . 3.—  
Op. 11. Gebrochene Akkorde und Arpeggien. (Accords et arpegges. Chords and arpeggios.) . . . . . 4.—
- Hilf, Arno.**  
Kadenz zu Violin-Konzerten. (Cadences aux concerts de violon. Cadences to violin-concerts.)  
Nr. 1. Drei Kadenz zu Beethoven, Op. 61. Konzert für Violini . . . . . 1.50  
Nr. 2. Kadenz zu Paganini, Op. 6. Konzert Nr. 1 für Violine . . . . . 1.50
- Hubay, Jenő.**  
Op. 89. Dix études concertantes. Cahier I—II à . . . . . 3.—
- Krieger, Ferdinand.**  
Technische Studien. (Etudes techniques. Technical studies.) . . . . . 6.—
- Sauret, Emile.**  
Op. 36. Gradus ad Parnassum du violoniste. Nouvelle édition augmentée. Avec paroles allemandes et françaises. (Lehrgang für das virtuose Violinspiel. Neue vermehrte Ausgabe. Text deutsch und französisch.) Teil (Part.) I. Zwölfte Aufl. (XIIème Edit.) . . . . . 6.—  
Teil (Part.) II. Zehnte Aufl. (Xème Edit.) . . . . . 6.—  
Teil (Part.) III. Neunte Aufl. (IXème Edit.) . . . . . 6.—  
Teil (Part.) IV. Fünfte Aufl. (Vème Edit.) . . . . . 6.—
- Wahls, H.**  
Op. 11. Technische Tonleiter- und Akkord-Studien. (Ecole du mécanisme. Studies on the major and minor scales.) Heft I—II à . . . . . 3.—
- Wohlfahrt, Franz, Hermann Schröder u. A. von Sponer.**  
Op. 38. Leichtester Anfang in Violinspiel. XVIII. gänzlich umgearbeitete und sehr vermehrte Aufl. Text deutsch, englisch und französisch. (Méthode élémentaire. 18ème édition, entièrement refondue et considérablement augmentée. Avec paroles allemandes, anglaises, et françaises. Easiest beginning for violin-players. 18th edition, thoroughly revised and greatly enlarged. With English, French, and German words.)  
Teil I . . . . . netto 3.—  
Teil II . . . . . netto 3.—
- Wohlfahrt, Franz u. Hans Benda.**  
Op. 45. Fünfundsiebzig Etüden. Neue, sehr vermehrte Ausgabe. Text deutsch, englisch und französisch. (75 Etudes. Nouvelle édition fort augmentée. Avec paroles allemandes, anglaises, et françaises. 75 Studies. New revised and greatly enlarged edition. With English, French and German words.)  
Ausgabe A. Für Violine allein. (Edition pour le violon seul. Edition for violin solo.) Heft I—II . . . . . 3.—  
Ausgabe B. Für Violine mit Pianoforte. (Edition pour violon et piano. Edition for violin and piano.)  
Heft I—II . . . . . netto à 3.—  
Ausgabe C. Für 2 Violinen. (Edition pour 2 violons. Edition for 2 violins.)  
Heft I—II . . . . . netto à 3.—
- Wohlfahrt, Franz u. Alfred von Sponer.**  
Op. 54. Sechzig Elementar-Etüden. Text deutsch, englisch und französisch. (60 Etudes élémentaires. Avec paroles allemandes, anglaises, et françaises. 60 Elementary studies. With English, French, and German words.)  
Ausgabe A. Für Violine allein. (Edition pour le violon seul. Edition for violin solo.) Heft I—II . . . . . 2.—  
Ausgabe B. Für Violine mit Pianoforte. (Edition pour violon et piano. Edition for violin and piano.)  
Heft I—II . . . . . 3.—  
Ausgabe C. Für 2 Violinen. (Edition pour 2 violons. Edition for 2 violins.)  
Heft I—II . . . . . 3.—
- Wohlfahrt, Franz u. Heinrich Malz.**  
Op. 74. Fünfzig leichte, melodische Etüden. Text deutsch, englisch und französisch. (50 Etudes mélodiques faciles et progressives. Avec paroles allemandes, anglaises, et françaises. 50 Easy melodious studies in progressive order. With English, French, and German words.)  
Ausgabe A. Für Violine allein. (Edition pour le violon seul. Edition for violin solo.) Heft I—II . . . . . 3.—  
Ausgabe B. Für Violine mit Pianoforte. (Edition pour violon et piano. Edition for violin and piano.) Heft I—II à . . . . . 3.—
- Wohlfahrt, Franz.**  
Op. 92. Fingerübungen, Tonleitern u. Akkorde zum täglichen Studium. (Gammes et exercices comme études journalières. Scales and studies for daily instruction.) I. Position. . . . . 2.—

## Duos für 2 Violinen.

(2 violons. 2 violins.)

- Schön, Moritz.**  
Op. 66. Duett C-dur. (Ut maj. C maj.) . . . . . 2.25  
Op. 68. Duett B-dur. (Si bém. maj. B flat maj.) . . . . . 2.75  
Op. 72. Drei Fantasie-Stücke. 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. D maj.) . . . . . 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
- 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—2—3—4 . . . . . 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 1—2—3—4—5—6 . . . . . 1.30  
Op. 46. Instruktive Duette. (Duos instructifs. Instructive duets.) Heft 1—2—3—4 à . . . . . 1.75  
Op. 58. Sechzig instruktive und progressive Übungsstücke. (60 études instructives et progressives. 60 instructive and progressive exercises.) Heft 1—2—3—4 à . . . . . 1.75  
Op. 59. Leichte Duette für Violinschüler. (Duos faciles pour violon dédiés aux élèves. Easy duets for violin dedicated to young pupils.) Heft 1—2—3—4 . . . . . 1.75  
Op. 93. Opernklänge. Die schönsten Melodien aus den Werken unserer Meister. (Sons d'opéras. Transcriptions. Sounds of operas. Fantasias.) I. Position.  
Heft 1. Mozart, Don Juan . . . . . 1.50  
Heft 2. Mozart, Zaubерflöte. (La flûte enchantée. The magic flute.) . . . . . 1.50  
Heft 3. Bellini, Norma . . . . . 1.50  
Heft 4. Weber, Freischütz. (Robin des bois. Robin of the woods.) . . . . . 1.50  
Heft 5. Lortzing, Zar und Zimmermann. (Pierre le grand à Saardam. Peter the great at Saardam.) . . . . . 1.50  
Heft 6. Donizetti, Regimentstochter. (La fille du régiment. The regiment's daughter.) . . . . . 1.50  
Heft 7. Boieldieu, Die weiße Dame. (La dame blanche. The white lady.) . . . . . 1.50  
Heft 8. Nicolai, Die lustigen Weiber von Windsor. (Les merrys de Windsor. The merry wives.) . . . . . 1.50  
Heft 9. Gluck, Iphigenie . . . . . 1.50  
Heft 10. Weber, Preciosa . . . . . 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 und herausgegeben von F. Bennat. (Duo pour violon et violoncelle, jusqu'à présent inconnu. Duet for violin and cello till now unknown.) . . . . . 1.50  
Item. Zum Konzertvortrag eingerichtet von Fr. Grützmacher. (Arr. pour le concert. Arr. for concertplay.) . . . . . 1.50
- Wohlfahrt, Robert.**  
Op. 191. Für junge Musikanten. Leichte Stücke zur Übung im Ensemblepiel. (Pour jeunes artistes. Morceaux faciles pour exercer le jeu d'ensemble. For young artists. Easy pieces for instruction in concerting play.)  
Heft I. Vortragsstücke für Violine und Bratsche. (Duos faciles pour violon et viola. Easy duets for violin and viola.) I. Position. . . . . 1.80  
Heft 2. Item . . . . . 1.80

## Trios für 2 Violinen mit Pianof.

(2 violons et piano. 2 violins and piano.)

- 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 1—2—3—4—5 . . . . . 2.—
- Sponer, A. von.**  
Op. 27. Zwölf Weihnachtslieder. (Douze chants de Noël. Twelve christmas-songs.) . . . . . 3.—
- Wohlfahrt, Franz.**  
Op. 52. Familien-Festklänge. Leichte Unterhaltungss. (Les jours de fête en famille. Morceaux faciles. Family feast-tunes. Easy entertainments.)  
Heft 1—2—3—4—5—6 . . . . . 1.25
- Op. 64. Leichte Fantasien über beliebige Lieder. (Fantasies faciles sur des chants populaires. Easy fantasias on popular songs.) Heft 1—2—3 . . . . . 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 bal en famille. Danses faciles. The family-ball. Easy dances.) Heft 1—2—3 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 . . . . . 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. (Si min. 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.—
- Satter, Gustav.**  
Op. 105. Divertissement. F-dur. (Fa maj. F maj.) . . . . . 4.75
- 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 1—2—3—4—5 . . . . . 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.—
- Wohlfahrt, Franz und Friedr. Seitz.**  
Op. 66. Jugend-Trios. (Trios d'élèves. Student's trios.) Nr. 1—2—3—4—5—6—7 . . . . . 2.25
- Wohlfahrt, Franz.**  
Op. 70. Reise-Erinnerungen. Leichte Fantasien. (Souvenirs de voyage. Fantaisies faciles. Travelling-souvenirs. Easy fantasias.) Nr. 1. Durch Thüringen. (A travers la Thuringe. Through Thuringia.)  
No. 2. In den Alpen. (Dans les alpes. In the alps.) . . . . . 1.25  
No. 3. Im Süden. (Dans le midi. In the south.) . . . . . 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.)  
Nr. 2. Frühlings-Abschied. (L'adieu du printemps. The parting of spring.) . . . . . 1.50

## Trios in verschied. 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.**  
Op. 191. Für junge Musikanten. Leichte Stücke zur Übung im Ensemblepiel. (Pour jeunes artistes. Morceaux faciles pour exercer le jeu d'ensemble. For young artists. Easy pieces for instruction in concerting play.)  
Heft III. 13 Stücke für 2 Violinen und Bratsche. (Trios faciles pour 2 violons, et alto. Easy trios for 2 violins, and alto.) I. Position . . . . . 1.80  
Heft IV. 13 Stücke für Violine, Bratsche und Violoncello. (Trios faciles pour violon, alto, et violoncelle. Easy trios for violin, alto, and cello.) I. Position . . . . . 1.80  
Heft V. 12 Stücke für Violine, Bratsche und Klarinette B. (Trios faciles pour violon, alto, et clarinette. Easy trios for violin, alto, and clarinet.) I. Position . . . . . 1.80

## Quartette.

(Quatuors. Quartets.)

- 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
- Krug, Arnold.**  
Op. 16. Quartett. C-moll. Für Pianoforte, Violine, Viola und Violoncello. (Quatuor en Ut min. p. v., a., vc., et p. Quartet in C min. f. viol., a., c., and p.) . . . . . 15.—
- Rath, Felix vom.**  
Op. 2. Quartett für Pianoforte, Violine, Viola und Violoncello. (Quatuor p. piano, viol., alto, et violoncelle. 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. 2 viol., a., et violonc. Quartet in C maj. for 2 v., a., and cello.) Partitur M. 3.—, Stimmen . . . . . 7.—
- Reinsdorf, Otto.**  
Op. 38. Romanze für 4 Violinen. (Romance p. 4 viol. For 4 violins.) . . . . . 1.50
- Rheinberger, Josef.**  
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.—

## Seitz, Friedrich.

- Op. 34. Zum Vorspielen. 10 kleine Vortragsstücke für Violine und Pianoforte mit einer zweiten Violine und Violoncello ad libitum. (Petits morceaux pour violon et piano avec violon 11d, et violoncelle ad libitum pour former au sentiment du rythme et à l'expression. Little pieces for violin and piano with 2nd violin, and cello ad libitum for proving the sense of rhythm and expression.) I.—III. Position.  
Heft I. (Andante cantabile. Moderato.) . . . . . 2.—  
Heft II. (Andante moderato. Allegro.) . . . . . 2.—  
Heft III. (Air varié. Valse-caprice.) . . . . . 2.—  
Heft IV. (Andante espressivo. Mazurka.) . . . . . 2.—  
Heft V. (Allegretto moderato. Andante con moto.) . . . . . 2.—
- Tschaikowsky, P.**  
Op. 11. Quartett für 2 Violinen, Viola und Violoncello. D-dur. Neue revidierte Ausgabe. (Quatuor pour instruments à cordes. Ré maj. String-quartet. D maj.) . . . . . no. 3.60
- Wohlfahrt, Franz.**  
Op. 83. Leichte Fantasie über „Stille Nacht, heilige Nacht“ und „O sanctissima“. Für 2 Violinen, Violoncello u. Pianoforte. (Fantaisie facile sur 2 chants de Noël. Pour 2 violons, violoncelle, et piano. Easy fantasia on 2 christmas-songs for 2 viol., cello, and p.) . . . . . 1.50

## Quintette u. Sextette für Violine.

(Quintettes etc. Quintets etc.)

- Gotthard, J. P.**  
Op. 60. Quintett. Esdur. Für Pianoforte, 2 Violinen, Viola und Violoncello. (Mi bém. maj. p. piano et instr. à c. E flat maj. for piano and string-instr.) . . . . . 15.—
- Holländer, Gustav.**  
Op. 3. Spinnerlied. Für Violine mit Begltg. v. 2 Viol., Viola, Violoncello und Contrabaß. (Le chant des fileuses. Pour violon avec instr. à c. Spinstersong. For violin with string-instr.) . . . . . 2.—
- Lászlo, A. von.**  
Op. 8. Ave Maria. Für Violoncello mit 2 Violinen, Viola und Baß. (P. instr. à cordes. For string-instr.) . . . . . 2.—
- Mozart, W. A.**  
Quintett. Für 2 Violinen, 2 Violoncello, Esdur. (Mi bém. maj. p. instr. à c. E flat maj. for string-instr.) Part. M. 1.75, Stim. . . . . 2.75
- 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.—
- Satter, Gustav.**  
Op. 102. Fantasie. Esdur. Für Pianoforte, 2 Violinen, Viola und Violoncello. (Mi bém. maj. p. piano et instr. à c. E flat maj. for p. and string-instr.) . . . . . 5.75
- Op. 109. Sextett. Adur. Für 2 Violinen, Viola, 2 Violoncelli und Fagott. (La maj. p. instr. à c. et basson. A maj. f. string-instr. and bassoon.) . . . . . 7.50

## Für mehrere Soloviolenen 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 Soloviolenen, Violinchor u. Pianof. (P. 3 viol., chœur de v., et p. For 3 viol., violin chorus, a. p.) . . . . . 2.—  
Nr. 2. Allegretto. Für 4 Soloviolenen, Violinchor u. Pianof. (P. 4 viol., chœur de v., et p. For 4 viol., violin chorus, a. p.) . . . . . 2.50

### Für Violine und Orchester.

(Violon et orchestre. Violin and orchestra.)

- Hiller, Ferdinand.**  
Op. 152 b. Fantasiestück. Für Violine mit Orchester. (Fantaisie pour violon et orchestre. Fantasia for violin and orchestra.) Part. M. 5.—, Orchesterstimmen . . . . . 5.50
- Holländer, Gustav.**  
Op. 10. Romanze. Für Violine mit Orchester. (Romance. Pour violon avec orchestre.) Partitur M. 3.—, Orchesterstimmen . . . . . 5.—
- Krug, Arnold.**  
Op. 12. Italienische Reiseskizzen. Drei Stücke für Violine mit Streichorchester. (Esquisses d'Italie. Trois morc. p. viol. avec orchestre à cordes. Sketches from Italy. For violin with string-orchestra.) Nr. 1. Serenata. Nr. 2. Römisch. Nr. 3. Tarantella . . . . . 3.—
- Sauret, Emile.**  
Op. 59. Rhapsodie suédoise pour le violon avec orchestre. Part. no. M. 6.—, Orchesterst. no. . . . . 6.—
- Tschaikowsky, P.**  
Op. 26. Sérénade mélancolique. Morceau pour violon avec orchestre . . . . . 3.50

Eigentum des Verlegers für alle Länder.

Leipzig, Rob. Forberg.

# TRIO.

## I.

Josef Rheinberger, Op. 121.

Allegretto amabile.  $\text{♩} = 132$ .

Violino.

Cello.

Piano.

*p dolce*

*pp*

*marc.*

*ped. \* ped. \* ped. \**

*poco rit. - - a tempo*

*f dim. p dolce marc.*

*cresc. f pp*

*ped. \* ped. \**

*p f*

*p f*

*p f marc.*



First system of musical notation. It consists of two staves at the top and two staves at the bottom. The top two staves are for a vocal line, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The key signature has two flats (B-flat and E-flat). The first measure of the vocal line contains a melodic phrase. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. Performance markings include *sf* (sforzando), *pizz. p* (pizzicato piano), and *ff* (fortissimo). A *ped.* (pedal) marking is present in the bass staff, along with a star symbol.

Second system of musical notation. Similar to the first system, it has two vocal staves and two piano staves. The vocal line continues with a melodic phrase. The piano accompaniment maintains its intricate texture. Performance markings include *p* (piano) and *arco p* (arco piano) in the bass staff. A *ped.* marking and a star symbol are also present.

Third system of musical notation. The vocal line continues. The piano accompaniment features a prominent sixteenth-note pattern in the right hand. Performance markings include *p* (piano) and *ped.* (pedal) in the bass staff, along with a star symbol.

Fourth system of musical notation. The vocal line continues. The piano accompaniment features a prominent sixteenth-note pattern in the right hand. Performance markings include *f* (forte) and *ped.* (pedal) in the bass staff, along with a star symbol.

**B**

*f*  
*f*  
*Ped.* \*

*p*  
*p dolce*  
*pp*

*dolce*  
*p*

*f*  
*f*  
*mf*  
*Ped.* \* *Ped.* \*

First system of musical notation. It consists of two staves for the vocal line (treble and bass clefs) and a grand staff for the piano accompaniment (treble and bass clefs). The key signature has two flats. The vocal line features a melodic line with a slur and a fermata. The piano accompaniment has a complex texture with many sixteenth notes and slurs. Dynamic markings include *ped.* and *f*. There are asterisks (\*) under the piano part.

Second system of musical notation. Similar to the first system, it has two vocal staves and a grand staff for piano. The vocal line starts with a *dim.* marking and a fermata. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamic markings include *dim.*, *p*, and *f*.

Third system of musical notation. It continues the vocal and piano parts. The piano accompaniment has a dense texture with many sixteenth notes. Dynamic markings include *f* and *p*. There is a *ped.* marking and an asterisk (\*) at the end of the system.

Fourth system of musical notation. The vocal line is marked *dolce*. The piano accompaniment has a steady eighth-note accompaniment. Dynamic markings include *p dolce* and *ped.*. There is an asterisk (\*) at the end of the system.



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 sixteenth-note patterns in both hands. Dynamic markings include *f.* (forte) and *ff* (fortissimo). A *dim.* (diminuendo) marking is present in the right hand, leading to a *pp* (pianissimo) section. A *Red.* (ritardando) marking is located in the bass line. An asterisk (\*) is placed below the piano part.

Second system of musical notation, continuing the vocal and bass lines. The piano part continues with its rhythmic patterns. Dynamic markings include *pp* (pianissimo) in both the vocal and bass lines.

Third system of musical notation, primarily consisting of the piano accompaniment. It shows a continuation of the intricate sixteenth-note patterns in both hands.

Fourth system of musical notation, continuing the vocal and bass lines. Dynamic markings include *f* (forte) in both parts.

Fifth system of musical notation. The piano part features a *cresc.* (crescendo) marking. The system includes *f* (forte) markings and *Red.* (ritardando) markings in the bass line. Asterisks (\*) are placed below the piano part.

Sixth system of musical notation, continuing the vocal and bass lines. The piano part continues with its rhythmic patterns.

Seventh system of musical notation. The piano part features a *ff* (fortissimo) marking. The system includes various rhythmic patterns and dynamic markings.

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 whole note rest, followed by a half note, and then a quarter note marked *p*. The piano accompaniment features a complex texture with chords and moving lines. A *pizz.* marking is present in the vocal line. A first ending bracket with an 8-measure count is shown above the piano part.

Second system of musical notation. The vocal line continues with a half note and a quarter note, ending with a quarter note marked *p*. The piano accompaniment continues with a similar texture. A *arco* marking is present in the vocal line. A first ending bracket with an 8-measure count is shown above the piano part.

Third system of musical notation. The vocal line has a half note and a quarter note, both marked *f*. The piano accompaniment continues with a similar texture. A first ending bracket with an 8-measure count is shown above the piano part.

Fourth system of musical notation. The vocal line has a half note marked *ff*, followed by a quarter note marked *dim.*, and ends with a quarter note marked *pizz.*. The piano accompaniment continues with a similar texture. A first ending bracket with an 8-measure count is shown above the piano part.

arco *pp* 1. 2.

*rit.* - - *1. a tempo* 2.

*p* *p*

*cresc.* *f* *tremolo*

*cresc.* *f* *tremolo*

*f* *tremolo*

*2ed.* \*

*f* *tremolo* *ff* *2ed.* \*

*f* *tremolo* *ff* *2ed.* \*

*2ed.* \*

C

ff

ff

Ped. \*

ff

ff

Ped. \*

f

p dolce

dim.

p

Ped. \*

cresc.

cresc.

Ped. \*

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 forte (*f*) dynamic and ends with a piano (*p*) dynamic. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f*, *dim.*, and *p*. There are also performance markings like *ped.* and an asterisk *\**.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has a forte (*f*) dynamic. The piano accompaniment continues with similar rhythmic complexity. Dynamics include *f* and *p*.

Third system of musical notation. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment features a more active bass line. Dynamics include *f* and *p*.

Fourth system of musical notation. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment continues with complex textures. Dynamics include *p* and *mf*. There are also performance markings like *pp.* and *sf.*



First system of musical notation. It consists of four staves: two for a vocal line (treble and bass clefs) and two for a piano accompaniment (treble and bass clefs). The key signature has two flats. The piano part features a prominent eighth-note accompaniment in the bass register. Dynamics include *mf* and *ped.*

Second system of musical notation. It consists of four staves. The vocal line includes a trill (*tr*) and dynamic markings of *f*. The piano accompaniment features chords and arpeggiated figures. Dynamics include *f* and *ped.*

Third system of musical notation. It consists of four staves. The piano part has a complex texture with chords and arpeggios. Dynamics include *p*, *f*, and *ff*. *ped.* markings are present.

Fourth system of musical notation. It consists of four staves. The piano part features a sequence of chords with an 8-measure rest indicated above. Dynamics include *p*. *ped.* markings are present.

The musical score is arranged in four systems, each containing a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system includes the dynamic marking *mf* and the instruction *dolce*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues the vocal and piano parts. The third system includes dynamic markings *sf* and *pp*. The fourth system includes *p*, *cresc.*, and *pp*. There are two instances of the marking *ped.* (pedal) with an asterisk, and a *pp* marking at the end of the piece.



pp

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a *pp* dynamic marking.

poco rit. - - - - - **E**a tempo

*p*

*marc.*

Second system of musical notation, including tempo changes from *poco rit.* to **E**a tempo, and dynamic markings *p* and *marc.*

*mf*

Third system of musical notation, featuring a *mf* dynamic marking.

*f*

*f*

*f*

*Ad.* \*

Fourth system of musical notation, featuring multiple *f* dynamic markings and a *Ad.* marking with an asterisk.

First system of musical notation. It consists of two staves for a vocal line and two staves for a piano accompaniment. The vocal line features a melodic line with various dynamics including *ff*. The piano accompaniment includes chords and arpeggiated figures. The system concludes with a *ped.* (pedal) marking and an asterisk.

Second system of musical notation. The vocal line is marked *dolce* and *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble. The system concludes with a *ped.* marking and an asterisk.

Third system of musical notation. The vocal line is marked *pp*. The piano accompaniment continues with the rhythmic eighth-note pattern. The system concludes with a *ped.* marking and an asterisk.

Fourth system of musical notation. The vocal line is marked *f*. The piano accompaniment features a more complex arpeggiated figure in the bass line. The system concludes with a *ped.* marking and an asterisk. A page number "2816" is visible at the bottom center.

The musical score is arranged in six systems, each containing a vocal line and a piano accompaniment. The vocal line is written in a treble clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The score includes various dynamic markings: *p* (piano), *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), *sf* (sforzando), *dim.* (diminuendo), and *f poco rit.* (forte, a little ritardando). There are also performance instructions such as *Ped.* (pedal) and asterisks (\*) indicating specific points of interest. The piano accompaniment features complex textures, including arpeggiated figures, triplets, and dense chordal passages. The vocal line consists of melodic phrases with some rests and dynamic markings.

F

Musical score for piano and voice, page 18. The score consists of five systems of staves. The top system shows vocal lines in treble and bass clefs with dynamics *f* and *sf*. The second system shows piano accompaniment with *pp* dynamics and a "Ped." marking. The third system shows vocal lines with dynamics *f* and *sf*. The fourth system shows piano accompaniment with "cresc." and *pp* markings. The fifth system shows vocal lines with dynamics *p* and "cresc." markings. The sixth system shows piano accompaniment with "cresc." and "Ped." markings. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

First system of musical notation. It consists of two staves (treble and bass clef) with piano accompaniment. The piano part features a complex, rhythmic pattern of sixteenth notes. Dynamics include *pp* (pianissimo) and *f* (forte).

Second system of musical notation. Similar to the first system, it features two staves with piano accompaniment. The piano part continues with intricate sixteenth-note patterns. Dynamics include *f* (forte) and *pp* (pianissimo).

Third system of musical notation. This system includes a vocal line on the top staff and piano accompaniment on the bottom two staves. The vocal line has a melodic contour with some rests. Dynamics include *ff* (fortissimo).

Fourth system of musical notation. It features a vocal line on the top staff and piano accompaniment on the bottom two staves. The piano part has a more active, rhythmic accompaniment. Dynamics include *ff* (fortissimo) and the instruction *Con fuoco.*

Fifth system of musical notation. It consists of two staves (treble and bass clef) with piano accompaniment. The piano part features a melodic line with some rests. Dynamics include *ff* (fortissimo).

Sixth system of musical notation. It features a vocal line on the top staff and piano accompaniment on the bottom two staves. The piano part has a complex, rhythmic pattern. Dynamics include *ff* (fortissimo).

System 1: Treble and bass staves with piano accompaniment. The piano part features a melodic line with slurs and dynamic markings *dim.* and *p*.

System 2: Treble and bass staves. The piano part includes dynamic markings *p*, *cresc.*, and *pp*. The bass line has a *cresc.* marking.

System 3: Treble and bass staves. The piano part features a *ff* dynamic marking and a *Red.* instruction. A star symbol is present at the end of the system.

System 4: Treble and bass staves. The piano part includes a *ff* dynamic marking and a *Red.* instruction. Star symbols are present at the beginning and end of the system.



First system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves (treble and bass). The tempo is marked *p* (piano). The piano part includes the instruction *una corda* and *f* *tutte corda*. The piano part starts with a *pp* (pianissimo) dynamic and alternates between *f* (forte) and *p* (piano) dynamics.

Second system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves (treble and bass). The tempo is marked *f* (forte). The piano part includes the instruction *mf* (mezzo-forte) and *marc.* (marcato). The piano part starts with a *f* dynamic and includes triplets in the bass line.

Third system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves (treble and bass). The tempo is marked *p dolce* (piano dolce). The piano part includes the instruction *p* (piano) and *f* (forte). The piano part starts with a *p dolce* dynamic and includes triplets in the bass line.

Fourth system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves (treble and bass). The tempo is marked *f* (forte) and *marc.* (marcato). The piano part includes the instruction *f* (forte) and *mf* (mezzo-forte). The piano part starts with a *f* dynamic and includes triplets in the bass line.



This musical score is arranged in three systems, each containing a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various dynamics and performance markings:

- System 1:** The vocal line begins with a *f* dynamic. The piano accompaniment starts with a *p* dynamic. The system concludes with a *f* dynamic and a *ped.* marking with asterisks.
- System 2:** The vocal line features a *f* dynamic. The piano accompaniment includes a *dim.* marking. The system ends with a *dim.* marking and a *ped.* marking with asterisks.
- System 3:** The vocal line starts with a *p* dynamic. The piano accompaniment begins with a *p* dynamic and later transitions to a *pp* dynamic. The system concludes with a *sf* marking and a *cresc.* marking.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase marked with a forte (*f*) dynamic. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The second system continues the musical piece. The vocal line has a rest, while the piano accompaniment features a dense, rhythmic texture. The right hand plays a series of chords and eighth notes, while the left hand has a similar rhythmic pattern. The system includes markings for *ff* (fortissimo) and *Ped.* (pedal) with asterisks.

The third system shows the vocal line re-entering with a melodic line. The piano accompaniment continues with its rhythmic pattern. The system includes markings for *ff* and *Ped.* with asterisks.

The fourth system features the vocal line with a melodic phrase. The piano accompaniment is highly rhythmic and dense. The system includes markings for *ff* and *Ped.* with asterisks.

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 contain melodic lines with some slurs and a dynamic marking of *f*. The piano staves feature a complex accompaniment with many sixteenth notes and chords. Below the piano staves, there are two dynamic markings: *Ped.* followed by an asterisk, and then *Ped.* followed by another asterisk.

Second system of musical notation, starting with a section marked 'H'. It consists of four staves. The vocal staves have melodic lines with a dynamic marking of *f*. The piano staves have a dense accompaniment. Below the piano staves, there are two dynamic markings: *Ped.* followed by an asterisk, and then *Ped.* followed by another asterisk.

Third system of musical notation. It consists of four staves. The vocal staves have melodic lines with a dynamic marking of *dim.*. The piano staves have a dense accompaniment. Below the piano staves, there is a dynamic marking of *mf*.

Fourth system of musical notation. It consists of four staves. The piano staves have a dense accompaniment. Below the piano staves, there is a dynamic marking of *pp* and a *dim.* marking.

pp  
pizz.  
mf  
marc.  
pp  
Ped.

This system contains the first two systems of music. The first system has a treble clef staff with a melody and a bass clef staff with accompaniment. The second system continues the accompaniment with a 'marc.' marking and a '6' fingering. Dynamics include 'pp', 'pizz.', 'mf', and 'Ped.'.

Ped. \* Ped. \*

This system contains the third and fourth systems of music. The third system features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The fourth system continues the accompaniment. Dynamics include 'Ped.' and asterisks.

Ped. \* Ped. \*

This system contains the fifth and sixth systems of music. The fifth system features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The sixth system continues the accompaniment. Dynamics include 'Ped.' and asterisks.

This system contains the seventh and eighth systems of music. The seventh system features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The eighth system continues the accompaniment.

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 prominent bass line with repeated eighth-note patterns, marked with a forte *f* dynamic.

Second system of musical notation. The vocal line includes the instruction *dolce*. The piano accompaniment features a *dim.* (diminuendo) marking and a *pp una corda* instruction. Pedal markings (*Ped.*) and asterisks are present at the bottom of the system.

Third system of musical notation. The piano accompaniment continues with complex rhythmic patterns. Multiple *Ped.* markings and asterisks are used throughout the system to indicate pedaling points.

Fourth system of musical notation. The piano accompaniment features a *tutte corde* instruction. The system concludes with several *Ped.* markings and asterisks.

First system of musical notation. It consists of five staves: a single treble staff at the top, a single bass staff below it, and a grand staff (treble and bass) at the bottom. The music is in a minor key. The top staff has a dynamic marking of *f*. The second staff is marked *arco* and *f*. The grand staff has a dynamic marking of *f*. There are various musical notations including triplets, slurs, and accents.

Second system of musical notation. It consists of five staves. The top staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. The grand staff has dynamic markings of *p*, *pp*, *f*, *p*, *f*, and *p*. The text *una corda* and *tutte corde* is written above the grand staff. The system ends with a double bar line and a key signature change to two sharps.

Third system of musical notation, starting with a section marker **I**. It consists of five staves. The top staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The grand staff has a dynamic marking of *f*. There are *ped.* markings with asterisks below the grand staff. The system ends with a double bar line and a key signature change to one sharp.

Fourth system of musical notation. It consists of five staves. The top staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The grand staff has a dynamic marking of *pp*. There are *ped.* markings with asterisks below the grand staff. The system ends with a double bar line and a key signature change to one sharp.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes with slurs. Dynamics include *mf* and *pp*. Pedal markings are present: Ped., \*Ped., #Ped., and \*. A fermata is placed over the final notes of the system.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a more complex rhythmic pattern with slurs and accents. Dynamics include *mf* and *f*. Pedal markings include Ped., \*, Ped., \*, Ped., \*Ped., and \*.

Third system of musical notation. The piano part has a dense texture with many sixteenth notes. Dynamics include *f*. Pedal markings include Ped., \*Ped., \*Ped., Ped., and \*.

Fourth system of musical notation. The piano part continues with a dense texture. Dynamics include *f*. Pedal markings include Ped., \*Ped., and \*. A fermata is placed over the final notes of the system.

First system of musical notation. It consists of four staves: two for a vocal line (treble and bass clefs) and two for a piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. It consists of four staves. Dynamics include *pp* (pianissimo), *pizz.* (pizzicato), *rit.* (ritardando), and *p dolce* (piano dolce). The key signature changes to two flats (Bb, Eb).

Third system of musical notation. It consists of four staves. The piano accompaniment features dense chordal textures. Dynamics include *pp* (pianissimo).

Fourth system of musical notation. It consists of four staves. Dynamics include *p* (piano), *arco* (arco), and *pp* (pianissimo). The piano accompaniment continues with dense textures.



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a complex arpeggiated texture in the right hand and a more rhythmic bass line.

Second system of musical notation. Includes dynamic markings *dim.*, *pizz.*, and *p dolce*. The piano part features a triplet in the right hand and chords in the left hand, some marked *ped.* and *\**.

Third system of musical notation. Includes dynamic markings *dim.*, *f*, *arco*, and *ff*. The piano part features a triplet in the right hand and sustained chords in the left hand, some marked *ped.* and *\**.

Fourth system of musical notation. Includes dynamic markings *pp* and *morendo*. The piano part features a triplet in the right hand and chords in the left hand, ending with a *caldo* marking.

# III.

## SCHERZO.

Allegro.  $\text{♩} = 63.$

The musical score is written for piano and includes the following dynamics and markings:

- First system: *pp*
- Second system: *f*
- Third system: *f*, *Ped.*, *\**
- Fourth system: *dim.*, *pp*
- Fifth system: *f*
- Sixth system: *f*, *Ped.*, *\**

First system of musical notation. It consists of two staves (treble and bass) and a grand staff (treble and bass). The top two staves have dynamics *p* and *cresc.*. The grand staff has dynamics *dim.* and *p*. The music features melodic lines with slurs and accents, and a piano accompaniment with chords and arpeggios.

Second system of musical notation. It consists of two staves (treble and bass) and a grand staff (treble and bass). The top two staves have dynamics *f* and *dim.*. The grand staff has dynamics *sf* and *pp*. The music continues with melodic and harmonic development.

Third system of musical notation. It consists of two staves (treble and bass) and a grand staff (treble and bass). The top two staves have dynamics *f* and *dim.*. The grand staff has a dynamic *p*. The music features a prominent melodic line in the upper voice.

Fourth system of musical notation. It consists of two staves (treble and bass) and a grand staff (treble and bass). The grand staff has dynamics *f*, *sf*, and *p*. The music is characterized by dense chordal textures and arpeggiated patterns.

Fifth system of musical notation. It consists of two staves (treble and bass) and a grand staff (treble and bass). The top two staves have dynamics *p* and *f*. The grand staff has a dynamic *f*. A section marker **K** is present at the end of the system. The music features a melodic line with a trill-like figure.

Sixth system of musical notation. It consists of two staves (treble and bass) and a grand staff (treble and bass). The grand staff has dynamics *f* and *p*. The music concludes with a series of chords and a final melodic phrase.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. Dynamics include *f* and accents (*>*). A fermata is placed over a measure in the piano part.

Second system of musical notation. The vocal line begins with a melodic phrase marked *p dolce*. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *dim.* and *p*.

Third system of musical notation. The vocal line features a melodic line with some chromaticism. The piano accompaniment has a more active bass line. Dynamics include *pp* and *p*.

Fourth system of musical notation. The vocal line has a melodic phrase. The piano accompaniment features a complex texture with sixteenth-note patterns. Dynamics include *fp*. The system concludes with a double bar line, a key signature change to D major (two sharps), and a fermata over the final chord.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with dynamics *cresc.* and *f*. Bass clef contains a supporting line with dynamics *cresc.* and *f*. Grand staff (piano) shows a complex accompaniment with *cresc.* and *f* markings.

System 2: Treble and Bass clefs. Treble clef has rests followed by a melodic line with dynamics *ff*. Bass clef has a line with dynamics *ff*. Grand staff features a dense accompaniment with *dim.* and *ff* markings. Pedal points are indicated with *ped.* and asterisks.

System 3: Treble and Bass clefs. Treble clef has a melodic line with dynamics *p*. Bass clef has a line with dynamics *p*. Grand staff features a complex accompaniment with *pp tranquillo* marking. An 8-measure phrase is indicated with a dashed box and the number 8.

System 4: Treble and Bass clefs. Treble clef has a melodic line with dynamics *pp* and *ff*. Bass clef has a line with dynamics *pp* and *ff*. Grand staff features a complex accompaniment with *ff* marking. A fermata is present over the final notes.

**Trio.**

Poco più Allegro.

*p dolce*

**Poco più Allegro.**

*p* *f*

Ped. \*

*mf* *f*

Ped. \*

*p* *f*

Ped. \*

System 1: Treble and Bass staves with piano accompaniment. The piano part features a prominent ascending scale in the right hand, marked with a forte (*f*) dynamic. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

System 2: Continuation of the musical score. The piano part continues with the ascending scale and accompaniment. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

System 3: Continuation of the musical score. The piano part continues with the ascending scale and accompaniment. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

System 4: Continuation of the musical score. The piano part continues with the ascending scale and accompaniment. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff. The system concludes with a *marc.* (ritardando) marking and a piano (*p*) dynamic.

This musical score is arranged in systems, each containing a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions include *Ad.*, *molto*, *ff*, *p dolce*, and *L*. There are also asterisks and a '3' indicating specific musical features or ornaments. The piano part features complex textures, including triplets and sixteenth-note passages.



First system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line begins with a melodic phrase marked *dim.* and *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, also marked *dim.* and *p*.

Second system of musical notation. The vocal line is mostly silent, with some notes appearing at the end. The piano accompaniment continues with a similar rhythmic pattern, marked *p* and *pp*. The system concludes with a double bar line and a key change to one flat (F).

Third system of musical notation, starting with the instruction **Tempo I.** The vocal line and piano accompaniment both feature a steady eighth-note rhythm. The piano part is marked *pp* and *f*.

Fourth system of musical notation, also starting with **Tempo I.** The piano accompaniment is marked *pp* and *f*. It includes several dynamic markings: *f*, *sf*, and *f*. Pedal markings (*Ped.*) and asterisks (*\**) are present below the piano part.

Fifth system of musical notation. The vocal line continues with a melodic line marked *f*. The piano accompaniment is marked *f* and *p*.

Sixth system of musical notation. The piano accompaniment is marked *f* and *sf*. It includes dynamic markings *f*, *sf*, and *dim.*. Pedal markings (*Ped.*) and asterisks (*\**) are present below the piano part.

First system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line begins with a *pp* dynamic marking. The piano accompaniment also starts with *pp*. The system concludes with a *Ped.* marking and an asterisk.

Second system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line features a *f* dynamic marking. The piano accompaniment includes several *Ped.* markings and asterisks.

Third system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano accompaniment includes *dim.*, *p*, and *cresc.* markings.

Fourth system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano accompaniment includes *f* and *pp* dynamic markings, as well as several *Ped.* markings and asterisks.

*dim.* *f* *dim.*

*f* *f* *f* *f*

*p* *f* *p*

*p* *f* *f*

*p* *f* *f*

*p* *f* *f*

*p dolce*  
*dim.* *p*

*dim.* *p*

*pp* *pp*

*dolce*

*fp*

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

*cresc.*

\* *sed.*

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 vocal line begins with a melodic phrase in the treble clef, followed by a rest. The piano accompaniment features a rhythmic pattern in the bass clef and chords in the treble clef. Dynamics include *f* (forte) and *fp* (fortissimo piano). A *dim.* (diminuendo) marking is present in the piano part. The system concludes with a double bar line and a fermata.

Second system of musical notation. It consists of four staves. The vocal line continues with a melodic line in the treble clef. The piano accompaniment features a rhythmic pattern in the bass clef and chords in the treble clef. Dynamics include *ff* (fortissimo) and *f* (forte). A *sed.* (sedes) marking is present in the piano part. The system concludes with a double bar line and a fermata.

Third system of musical notation. It consists of four staves. The vocal line continues with a melodic line in the treble clef. The piano accompaniment features a rhythmic pattern in the bass clef and chords in the treble clef. Dynamics include *p* (piano) and *pp* (pianissimo). A *pp tranquillo* marking is present in the piano part. An 8-measure rest is indicated in the vocal line. The system concludes with a double bar line and a fermata.

Fourth system of musical notation. It consists of four staves. The vocal line continues with a melodic line in the treble clef. The piano accompaniment features a rhythmic pattern in the bass clef and chords in the treble clef. Dynamics include *pp* (pianissimo) and *ff* (fortissimo). The system concludes with a double bar line and a fermata.

## IV.

## FINALE.

Con moto.  $\text{♩} = 128.$ 

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C).

- System 1:**
  - Vocal line: Starts with a rest, then a melodic phrase marked *poco rit.* with dynamics *p* and *f*.
  - Piano accompaniment: Labeled **Con moto.** with a piano (*p*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand plays chords.
- System 2:**
  - Vocal line: Marked *a tempo*, then *poco rit.* with dynamics *p* and *f*.
  - Piano accompaniment: Continues the rhythmic pattern from the first system.
- System 3:**
  - Vocal line: Marked *a tempo* with a piano (*p*) dynamic.
  - Piano accompaniment: Continues the rhythmic pattern.

The score concludes with a final melodic flourish in the vocal line and a cadence in the piano accompaniment.

*poco rit.*

Musical staff system 1, featuring a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase, followed by a rest and then a final note. The piano accompaniment provides harmonic support with chords and moving lines. A dynamic marking of *p* is present at the end of the system.

Musical staff system 2, primarily piano accompaniment. It features a complex texture with multiple voices in both hands, including sixteenth-note patterns. A dynamic marking of *p* and a *dim.* (diminuendo) instruction are included.

Musical staff system 3, featuring a vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment is more active. A dynamic marking of *f* and a tempo marking of *a tempo* are present.

Musical staff system 4, primarily piano accompaniment. It consists of a steady, rhythmic pattern in both hands. A dynamic marking of *pp* (pianissimo) is used.

Musical staff system 5, featuring a vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment is more active. A dynamic marking of *mf* and a tempo marking of *a tempo* are present.

Musical staff system 6, primarily piano accompaniment. It features a complex texture with multiple voices in both hands, including sixteenth-note patterns. A dynamic marking of *sp* (sforzando) is used.

Musical staff system 7, featuring a vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment is more active. A dynamic marking of *p* and a *cresc.* (crescendo) instruction are present.

Musical staff system 8, primarily piano accompaniment. It features a complex texture with multiple voices in both hands, including sixteenth-note patterns. A dynamic marking of *fp* (fortissimo) and a *cresc.* (crescendo) instruction are present.





First system of musical notation. It consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The piano part features a complex, arpeggiated figure in the right hand. Dynamics include *p* and *pp*. A fermata is placed over a measure in the piano part. Below the piano part, there are markings: "Ped." followed by an asterisk, and "Ped." followed by a double bar line.

Second system of musical notation. Similar to the first system, it includes vocal and piano parts. The piano part continues with the arpeggiated figure. Dynamics include *pp*, *cresc.*, and *f*. A fermata is present in the piano part. Below the piano part, there are markings: "Ped." followed by an asterisk, and "Ped." followed by a double bar line.

Third system of musical notation. It includes vocal and piano parts. The piano part features a more rhythmic, eighth-note pattern. Dynamics include *ff*. Below the piano part, there are markings: "Ped." followed by an asterisk, and "Ped." followed by a double bar line.

Fourth system of musical notation. It includes vocal and piano parts. The piano part continues with the rhythmic pattern. Dynamics include *ff*. Below the piano part, there are markings: "Ped." followed by an asterisk, and "Ped." followed by a double bar line.

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 a melody with notes and rests, ending with a fermata. The piano accompaniment includes chords and moving lines. Dynamic markings include *f* and *ff*. Pedal markings are present: *Ped.* and *\* Ped.* with asterisks.

Second system of musical notation. It consists of four staves. The vocal staves are mostly empty, with a few notes at the end. The piano accompaniment continues with chords and moving lines. Dynamic markings include *ff*. A *Ped.* marking is present at the end of the system.

Third system of musical notation. It consists of four staves. The vocal staves have a melody starting with a *N<sup>o</sup>* marking. The piano accompaniment features chords and moving lines. Dynamic markings include *f*. Pedal markings include *Ped.* and *\* Ped.* with asterisks.

Fourth system of musical notation. It consists of four staves. The vocal staves have a melody with dynamic markings *f* and *marc.*. The piano accompaniment features chords and moving lines. Dynamic markings include *f* and *marc.*.

First system of musical notation. It consists of a vocal line (soprano and bass) and a piano accompaniment. The piano part features a *marc.* (marcato) marking and a triplet of sixteenth notes. Dynamics include *f* and *p*. Pedal markings are present: *Ped.*, *\* Ped.*, and *\**.

Second system of musical notation. The vocal line has dynamics *p*, *pp*, and *f*. The piano accompaniment has a *pp* dynamic. Pedal markings include *Ped.*, *\* Ped.*, and *\**.

Third system of musical notation. The vocal line has a *ff* dynamic. The piano accompaniment has a *ff* dynamic. Pedal markings include *Ped.*, *\* Ped.*, and *\**.

Fourth system of musical notation. The piano accompaniment has a *p* dynamic. Pedal markings include *Ped.*, *\* Ped.*, and *\**.

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 feature a melodic line with a *cresc.* marking. The grand staff features a more complex melodic line with a *p* marking and a *cresc.* marking.

Second system of musical notation. It consists of two staves and a grand staff. The top two staves feature a melodic line with a *poco rit.* marking. The grand staff features a complex melodic line with a *p* marking and a *cresc.* marking.

Third system of musical notation. It consists of two staves and a grand staff. The top two staves feature a melodic line with a *cresc.* marking and a *poco rit.* marking. The grand staff features a complex melodic line with a *p* marking, a *cresc.* marking, and a *f* marking.

Fourth system of musical notation. It consists of two staves and a grand staff. The top two staves feature a melodic line with a *p* marking and a *f* marking. The grand staff features a complex melodic line with a *p* marking and a *f* marking. There are also markings for *ped.* and *\* ped.*

Fifth system of musical notation. It consists of two staves and a grand staff. The top two staves feature a melodic line with a *p* marking and a *f* marking. The grand staff features a complex melodic line with a *p* marking and a *f* marking. There are also markings for *ped.* and *\* ped.*

First system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line starts with a piano (*p*) dynamic and features a melodic line with some grace notes. The piano accompaniment begins with a forte (*f*) dynamic and includes a trill in the right hand. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation. The vocal line continues with a fortissimo (*ff*) dynamic. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. The dynamics range from *f* to *ff*. The notation includes various articulations and phrasing marks.

Third system of musical notation. The vocal line has a piano (*p*) dynamic. The piano accompaniment includes a section marked *pp* (pianissimo) and a section marked *dolce* (dolce). The piano part features complex chordal textures and melodic lines in both hands.

Fourth system of musical notation. The vocal line has a piano (*p*) dynamic. The piano accompaniment continues with complex textures, including a section with a forte (*f*) dynamic. The notation is dense with many notes and complex rhythmic patterns.

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 melodic phrase in a minor key, marked *p dolce*. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and arpeggios. The system concludes with a fermata over the final notes, marked *pp* and *ped.*.

Second system of musical notation. The vocal line continues with a melodic phrase, marked *f* at the end. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and arpeggios. The system concludes with a fermata over the final notes, marked *mf* and *ped.*.

Third system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and arpeggios. The system concludes with a fermata over the final notes, marked *ped.*.

Fourth system of musical notation. The vocal line continues with a melodic phrase, marked *f marc.* at the beginning. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and arpeggios. The system concludes with a fermata over the final notes, marked *f* and *ped.*.

First system of musical notation. It consists of two staves for a vocal line and a grand staff for piano accompaniment. The vocal line begins with a rest followed by a series of notes, with a *p* dynamic marking. The piano accompaniment features a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand. A *p* dynamic marking is also present in the piano part.

Second system of musical notation. The vocal line continues with a *P* dynamic marking and a *poco rit.* tempo instruction. The piano accompaniment features a dense, sixteenth-note texture in the right hand and a bass line with some rests. A *pp* dynamic marking is visible in the piano part.

Third system of musical notation. The vocal line starts with a *f* dynamic marking, followed by a *p* dynamic marking and an *a tempo* instruction. The piano accompaniment has a rhythmic pattern in the right hand and a bass line. A *p* dynamic marking is present in the piano part.

Fourth system of musical notation. This system shows the vocal line and piano accompaniment continuing their respective parts. The piano accompaniment features a consistent rhythmic pattern in the right hand.

Fifth system of musical notation. The vocal line includes a *marc.* (marcato) instruction and a *f* dynamic marking. The piano accompaniment features a *pp* dynamic marking in the right hand and a complex bass line. The system concludes with a *p* dynamic marking.

First system of musical notation. It consists of two staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand piano accompaniment. The string parts feature a mix of pizzicato (pizz.) and arco (arco) techniques. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piano part has a dynamic of *f* and includes an 8-measure rest.

Second system of musical notation. The string parts continue with pizzicato and arco passages, marked with *ff* (fortissimo). The piano part features a *cresc.* (crescendo) leading to *ff*, followed by a *dim.* (diminuendo) section. There are 8-measure rests in both the Violin I and Cello/Double Bass parts.

Third system of musical notation. The string parts are marked *sp* (sforzando piano) and *p* (piano). The piano part is marked *p* and features a *red.* (ritardando) marking. The system includes a variety of rhythmic patterns and dynamic contrasts.

Fourth system of musical notation. The string parts are marked *mf* (mezzo-forte). The piano part is marked *p dolce* (piano dolce) and *mf*. The system features a mix of melodic lines and harmonic support.

Fifth system of musical notation. The string parts are marked *p* (piano) and *mf*. The piano part is marked *p*, *cresc.* (crescendo), and *dim.* (diminuendo). The system concludes with a *dim.* marking in the piano part.



System 1: Treble and Bass staves with a forte (*f*) dynamic marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

System 2: Treble and Bass staves with a piano (*p*) and *dolce* dynamic marking. The piano accompaniment continues with similar rhythmic patterns.

System 3: Treble and Bass staves with a piano (*p*) dynamic marking. The piano accompaniment includes a *pp* section and a *ped.* (pedal) marking.

System 4: Treble and Bass staves with a *cresc.* (crescendo) and *f* dynamic marking. The piano accompaniment features a *ped.* marking and a *cresc.* section.

*rit.* *a tempo*

*f* *p* *fp* *f* *p*

*rit.* *a tempo*

*Red.* \*

*f* *f* *f* *f*

*Red.*

*p* *p* *p* *p*

*p* *p* *p* *p*

\*

*f* *pizz.* *p* *p*

*p* *p* *p* *p*

First system of musical notation. It consists of four staves: two for a vocal line (treble and bass clefs) and two for a piano accompaniment (treble and bass clefs). The vocal line begins with a melodic phrase marked *arco* and *pp*. The piano accompaniment features a complex texture with chords and moving lines. A fermata is placed over the first measure of the vocal line.

Second system of musical notation. The vocal line continues with a melodic line marked *cresc.*. The piano accompaniment features a dense texture of chords and moving lines, with *pp* and *cresc.* markings. A fermata is placed over the first measure of the vocal line.

Third system of musical notation. The vocal line continues with a melodic line marked *f*. The piano accompaniment features a dense texture of chords and moving lines, with *f* markings. A fermata is placed over the first measure of the vocal line.

Fourth system of musical notation. The vocal line continues with a melodic line marked *ff* and *dim.*. The piano accompaniment features a dense texture of chords and moving lines, with *ff* and *dim.* markings. A fermata is placed over the first measure of the vocal line. A *Rit.* marking is present above the vocal line.

*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 long note and a slur. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamic markings include *pp* in the piano part and *mf* in the vocal part. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. It continues the vocal and piano parts. The piano part has a *pp* marking. The vocal part has a *f* marking. The system ends with a *cresc.* marking and a *pizz.* instruction in the piano part.

Third system of musical notation. The piano part has a *f* marking. The system concludes with a *f* marking and an *arco* instruction in the piano part.

Fourth system of musical notation. The piano part has a *pp* marking. The system concludes with a *dolce* marking in the vocal part and a *p* marking in the piano part. The system ends with a double bar line and a repeat sign.



# Wertvolle Klaviermusik im Verlage von Rob. Forberg in Leipzig

Recueil d'excellentes morceaux de piano. Valuable piano-pieces.

## d'ALBERT, Eugen.

**Klavierabende.** Ausgewählte Werke aus seinen Konzertprogrammen. Mit kritisch-instruktiven Anmerkungen, Vortragszeichen und sorgfältigem Fingersatz von E. d'Albert. — (Soirées de piano. Choix d'œuvres de ses concerts. Avec annotations critiques et instructives, signes d'exécution, et doigts par E. d'Albert. Piano recitals. Selected works from his concerts. With critic and instructive annotations, signs of execution, and fingering by E. d'Albert.)

No. 1. Schumann, Carneval	netto	1,50
No. 4. Schumann, Op. 17. Fantasie netto		1,50
No. 6. Schumann, Op. 13. Etudes symphoniques	netto	1,20
No. 10. Schumann, Op. 11. Grande sonate	netto	1,50
No. 11. Weber, Op. 39. Deuxième grande sonate	netto	1,20
No. 15. Couperin, Cinq pièces de clavecin	netto	1,20
No. 21. Schubert, Op. 78. Sonate. (Fantasie)	netto	1,20
No. 27. Chopin, Op. 58. Sonate netto		1,50
No. 28. Beethoven, XXXII Variationen (C min. Ut min.)	netto	—,90
No. 39. Schubert, Op. 15. Phantasie netto		1,20
No. 40—51. Chopin, Etuden jede Nr. netto		—,30

Wird fortgesetzt. (Sera continué. To be continued.)

## BACH, Joh. Seb.

**Sechs Präludien und Fugen für Orgel.** Für das Pianoforte zu zwei Händen bearbeitet von Eugen d'Albert. — (Six préludes et fugues pour l'orgue. Arrangés pour piano à 2 mains par Eugen d'Albert.)

No. 1. Präludium (Fantasia) und Fuge. C moll. (Ut min. C min.)	1,50
No. 2. Präludium und Fuge. G dur. (Sol maj. G maj.)	1,50
No. 3. Präludium (Toccata) und Fuge. F dur. (Fa maj. F maj.)	2,50
No. 4. Präludium und Fuge. A dur. (La maj. A maj.)	1,—
No. 5. Präludium und Fuge. F moll. (Fa min. F min.)	1,50
No. 6. Präludium (Toccata) und Fuge. D moll. (Ré min. D min.)	2,—

## BEETHOVEN, Ludwig, v.

**Op. 31. No. 2. Sonate (Ré mineur).** (D-moll.) Interpreté, doigté et accompagné de remarques explicatives concernant l'exécution à l'usage des établissements impériaux d'éducation des demoiselles nobles en Russie, par Adolphe Henselet. Edition nouvelle revue et corrigée. (Son. in D min., interpreted and containing finger notation as well as explicative remarks concerning the execution, to be used by the Imperial establishments of education of high-born ladies in Russia by A. H. New revised edition.)

Op. 53. Sonate (Ut majeur). (C dur.) Interpreté, doigté, facilité et accompagné de remarques explicatives concernant l'exécution à l'usage des établissements impériaux d'éducation en Russie, par Adolphe Henselet. (Son. C maj. with fingering and interpretation, facilitated and containing explicative remarks on the execution, to be used in the Imperial establishments of education in Russia by A. H.)	5,—
--	-----

**Largo.** Aus dem Konzerte in C moll. Op. 37. (Ut min. C min.) Für den Konzertvortrag für Pianofortesoilo, übertragen von Carl Reinecke. 1,50

**Marcia alla Turca.** Aus dem Nachspiel: Die Ruinen von Athen. (Marche turque de ruines d'Athènes. Turc. march from the ruins of Athens.) —,75

## BRASSIN, Louis.

Feuillet d'album (Albumblatt)	—,75
Menuet	1,—
Gavotte	—,75
Gigue	—,75

## DRAESEKE, Felix.

**Op. 23. Miniaturen.** 6 Klavierstücke. (Miniatures. 6 morceaux pour le piano. Miniatures. 6 pieces for the piano.) Heft (cah. vol.) 1. Präludium. Reigen. Menuett. Walzer. (Préludes. Ronde. Menuet. Valse. Préludium. Rounds. Menuet. Walzer) 1,75

Heft (cah. vol.) 2. Marsch. Finale (Percutium mobile). (Marche. Finale. March. Finales) 1,75

## GLUCK, Ch.

**Chacone a. Armida.** Bearbeitet von Gustav J. Kogel. (Ch. from Armida) 1,40

## HAESSLER, Jean Guillaume.

**Op. 18. Trois sonates** expressives pour le clavecin ou fortepiano. Nach den Originaldrucken herausgegeben, phrasiert, mit Fingersatz und Vortragszeichen von N. J. Hompesch. Sonata I 1,—  
Sonata II 1,—  
Sonata III 1,25

## HENSELT, Adolphe.

**Six thèmes avec variations de Nic. Paganini** recueillis de ses concerts. (Six themes with variations by Nic. Paganini selected in his concerts) 2,—

## HILLER, Ferdinand.

Op. 168. Suite sérieuse. (Serious suite) 4,—
Op. 191. Festtage. (Les jours de fête. Holy Days) 1,—
No. 1. Neujahrstag. (Le jour de l'an. New year's day) 1,—
No. 2. Charfreitag. (Le vendredi saint. Good-friday) —,75
No. 3. Ostern. (Pâques. Easter) 1,—
No. 4. Geburts- oder Namenstag. (La fête ou le jour de naissance. Birth- or name day) 1,25
No. 5. Pfingsten. (Pentecôte. Whit-sunday) 1,50
No. 6. Weihnachtsabend. (La veille de Noël. Christmas-night) 1,25

**Ständchen.** Albumblatt. M. Fingers. v. A. Reckendorf. (Sérénade, avec doigt. Sérénade, with fingering) 1,50

## JADASSOHN, S.

Op. 98. Drei Stücke. 1,—
No. 1. Elegie 1,—
No. 2. Rhapsodie 1,25
No. 3. Reigen (Danse. Dance) 1,25
Op. 125. Zweite Sérénade in 12 canons (2 dur). (Il ième sérénade en 12 canons (Mi majeur). Il nd sérénade in 12 canons (B major). Heft I. No. 1. Allegretto amabile. No. 2. Andantino. No. 3. Allegretto scherzando. No. 4. Humoreske. Heft II. No. 5. Andante. No. 6. Appassionato. No. 7. Adagio. No. 8. Capriccio. Heft III. No. 9. Minuetto. No. 10. Intermezzo. No. 11. Allegretto grazioso. No. 12. Allegretto di marcia 2,—

Op. 131. Vier Phantasiestücke. (4 fantaisies. 4 fantasias.) 1,—
No. 1. Romanze (Romance) 1,—
No. 2. Einsam (Tout seul. Alone) 1,—
No. 3. Intermezzo 1,—
No. 4. Lied (Chanson. Song) 1,—
Op. 132. Vier Charakterstücke. (4 morceaux caractéristiques. 4 caract. pieces.) 1,—
No. 1. Caprice 1,—
No. 2. Erinnerung. (Souvenir. Remembrance) 1,—
No. 3. Tanz (Valse. Waiz) 1,—
No. 4. Marcia gioiosa 1,—

## JAELL, Alfred.

Op. 159. 4me Barcarole. (Gesdur.) (Sol bé m. maj. G flat maj.) 2,50
Op. 160. Intermezzo Elegico. (F moll.) (Fa min. F min.) 2,—
Op. 161. Valse Caprice. (Desdur.) (Ré bé m. maj. D flat maj.) 3,—

## JENSEN, Adolf.

Op. 30. Dolorosa. 6 Gesänge nach Dichtungen v. A. v. Chamisso. (6 chants comp. sur des poèmes de Chamisso. 6 songs on poems of Chamisso.) Für das Pianoforte zu 2 Händen übertragen von Max Meyer-Obersleben 4,—
Op. 37. Impromptu. Nouvelle édition 1,50
Op. 38. Zwei Nocturnes. 1,25
No. 1. Fis. (Fa dies. F sharp.) 1,25
No. 2. B moll. (Si bé m. min. B flat min.) 1,25

## JOSEFFY, Rafael.

Op. 11. Ungarisches Album. (Alb. hongrois. Hungarian album.) 5,—
No. 1. Romanze 1,—
No. 2. Intermezzo 1,—
No. 3. Ungarische Zigeuner. (Tziganes de Hongrie. Hungarian gipsies) 1,—
No. 4. Caprice 1,50
No. 5. Sérénade 1,—
No. 6. Oede. (Disert) 1,25
— Gavotte moderne 2,—

## KIEL, Friedrich.

Op. 55. Vier Charakterstücke. (4 morceaux caractéristiques. 4 caract. pieces.) 1,—
No. 1. B dur. (Si bé m. maj. B maj.) —,75
No. 2. H moll. (Si min. H min.) —,75
No. 3. E dur. (Mi maj. E maj.) —,75
No. 4. F moll. (Fa min. F min.) 1,—

## KIRCHNER, Theodor.

Op. 47. Federzeichnungen. Neun Klavierstücke. (Dessins. 9 morc. pour le piano. Pictures. 9 pieces for the piano.) Heft (cah. vol.) 1 — 2 — 3 2,—
— Op. 52. Ein neues Klavierbuch. (Nouveau cahier de compositions pour le piano. A new book for the piano.) Heft (cah. vol.) 1 — 2 — 3 1,50

## KULLAK, Theodor.

Op. 125. Scherzo G dur. (Sol. maj. G. maj.) 2,50

## MOZART, W. A.

Op. 114. Maurerische Trauermusik. (Musique funèbre maçonnique. Masonic funeral-music) —,75

## MUFFAT, Gottlieb.

Suite für das Pianoforte (B-dur. Si bé m. majeur. B flat major) aus den Componimenti musicali. Für das moderne Pianoforte bearbeitet und mit Fingersatz und Vortragszeichen versehen von Dr. Johannes Merkel. Heft 1. (Fantasie und Fuge. Allemande) 1,25
Heft 2. (Courante. Sarabande. La Har-diess. Menuet I. Menuet II) 1,25
Heft 3. (Air. Hornpipe. Gigue) 1,25

## RAFF, Joachim.

Op. 113. Ungarische Rhapsodie. (E moll.) (Rhapsodie hongroise. Mi min. Ungarian rhapsody. B min.) 3,—
Op. 115. Deux morceaux lyriques. (Two lyrical pieces.) Komplet 2,—
No. 1. As dur. (La bé m. maj. As maj.) 1,40
No. 2. A dur. (La maj. A maj.) 1,20
Op. 116. Valse-Caprice. (G-dur.) (Sol maj. G maj.) 2,—
Op. 178. Orientales. (Huit morceaux. Eight pieces.) 1,20
No. 1. C dur. (Ut maj. C maj.) 1,20
No. 2. Es dur. (Mi bé m. maj. Es maj.) 2,—
No. 3. A moll. (La min. A min.) 1,40
No. 4. G dur. (Sol maj. G maj.) 1,40
No. 5. D moll. (Ré min. D min.) 1,80
No. 6. As dur. (La bé m. maj. As maj.) 1,40
No. 7. A dur. (La maj. A maj.) 1,80
No. 8. A moll. (La min. A min.) 2,—

## REGER, Max.

Op. 24. Six morceaux. 1,—
No. 1. Valse-impromptu 1,—
No. 2. Menuet 1,—
No. 3. Rêverie fantastique 1,—
No. 4. Un moment musical 1,—
No. 5. Chant de la nuit 1,—
No. 6. Rhapsodie 1,—
Op. 26. Sieben Phantasiestücke. (7 fantaisies. 7 fantasias.) 1,—
No. 1. Elegie 1,—
No. 2. Scherzo 1,—
No. 3. Barcarole 1,—
No. 4. Humoreske 1,—
No. 5. Resignation 1,—
No. 6. Impromptu 1,—
No. 7. Capriccio 1,—

## REINECKE, Carl.

Op. 137. Vierundzwanzig kleinere Studien. (Als Vorbereitung für die Etuden von Cramer, Moscheles und des Komponisten 24 Etuden, Op. 121.) Eingeführt in den Konservatorien der Musik zu Budapest, Dresden, Köln, Leipzig, Stuttgart, in den Königl. Musikschulen zu München und Würzburg und der neuen Akademie der Tonkunst in Berlin. (24 petites études. Introduites dans plusieurs conservatoires. 24 little studies. Introduced in a large number of conservatories.) Heft 1 2,50
Heft 2 2,50
Heft 3 2,50
Op. 152. Ländler. (Valses tyroliennes. Slow waltzers.) 2,50

## RHEINBERGER, Josef.

Op. 28. Humoresken. 1,25
No. 1. E moll. (Mi min. E min.) 1,25
No. 2. F moll. (Fa min. F min.) 1,—
No. 3. G moll. (Sol min. G min.) 1,—
No. 4. F dur. (Fa maj. F maj.) 1,75
Op. 29. Aus Italien. (Souvenirs d'Italie. From Italy.) 1,—
No. 1. Dolce far niente 1,—
No. 2. Rimebranza 1,25
No. 3. Serenata 1,25
Op. 39. Sechs Tonstücke in fugierter Form. (Six compositions en forme de fugues. Six mus. compositions in form of fugues.) 1,50
No. 1. D moll. (Ré min. D min.) 1,25
No. 2. A dur. (La maj. A maj.) 1,25
No. 3. B moll. (Si bé m. min. B min.) 1,50
No. 4. E moll. (Mi min. E min.) 1,25
No. 5. Des dur. (Mi bé m. maj. Des maj.) 1,25
No. 6. C moll. (Ut min. C min.) 1,50
Op. 45. Zwei Klavierstücke. (Deux morceaux pour le piano dédiés à F. Brahms. Two comp. for the piano, dedicated to F. Brahms.) 1,50
No. 1. Scherzoso 1,50
No. 2. Capriccio über ein Thema v. Händel. (Caprice sur un thème de Händel. Capr. on a theme of Händel.) 1,50
Op. 47. Sinfonische Sonate. (Allegro, Menuetto, Intermezzo und Tarantelle.) 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.) 1,25
No. 1. C dur. (Ut maj. C maj.) 1,25
No. 2. As dur. (La bé m. maj. As maj.) 1,25
Nach „Verdri carino“ von Mozart 1,25
No. 3. F moll. (Fa min. F min.) 1,25
No. 4. E dur. (Mi maj. E maj.) 1,25
No. 5. H moll. (Si min. H min.) 1,25
No. 6. D dur. (Ré maj. D maj.) 1,50
Op. 99. Sonate. Des dur. (Non troppo mosso, Romanze, Finale. Ré bé m. maj. Des maj.) 3,50
Op. 115. Toccata. (C moll.) (Ut min. C min.) 2,25

**Passacaglia zum Konzertvortrag.** (Freie Bearbeitung des Schlusssatzes der Orgelsonate in E moll Op. 132. (P. pour le concert. Arrangement libre de la finale de la sonate pour orgue en Mi min. For the concert. Free arrangement of the finale of the organ-sonata in B min.) 2,—

## SCHILLINGS, Max.

Op. 15. Das Hexenlied von Ernst von Wildenbruch mit begleitender Musik. (The witch-song. English words by John Bernhard) 5,—
Op. 15. La chanson des sorcières. Ballade de E. von Wildenbruch. (Edition pour piano avec texte français et russe. Traduction française par A. Scheler, traduction russe par Modest Tchaikowsky) 5,—

## STRAUSS, Richard.

Op. 38. Tennyson's Enoch Arden. Ein Melodram. (A melodram with german and english words) 5,—

## TSCHAIKOWSKY, P.

Op. 1. Scherzo à la russe. Impromptu 2,—
Op. 2. Souvenir de Hapsal. (Remembrance of H.) 1,—
No. 1. Ruines d'un château. (Ruins of a castle) 1,—
No. 2. Scherzo 1,50
No. 3. Chant sans paroles. (Song without words) —,80
Op. 4. Valse-Caprice. (D dur.) (Ré maj. D maj.) 2,30
Op. 5. Romanze. (As dur.) (La bé m. maj. As maj.) 1,—
Op. 7. Valse-Scherzo. (A dur.) (La maj. A maj.) 1,80
Op. 8. Capriccio. (Des dur.) (Sol bé m. maj. Ges maj.) 1,80
Op. 9. No. 1. Réverie 1,—
No. 2. Polka de salon 1,—
No. 3. Mazurka de salon 1,—
Op. 10. No. 1. Nocturne —,80
No. 2. Humoreske —,80
Op. 19. No. 1. Réverie du soir. (Evening dream) —,80
No. 2. Scherzo humoristique 1,30
No. 3. Feuillet d'album. (Alb. leave) —,80
No. 4. Nocturne —,80
No. 5. Capriccioso 1,—
No. 6. Thème original et variations 2,—
Op. 26. Sérénade mélancolique. Arrangé pour piano à 2 mains par P. Klengel 1,80
Op. 37. Die Jahreszeiten. 12 Charakterstücke. (Les saisons. 12 morceaux caractéristiques. The seasons. 12 caract. pieces.) Komplet in 1 Bande. Broschiert netto 2,50
Einzel: (Separately. Separately.)
No. 1. Januar. Am Kamin. (A la cheminée. Before the chimney) 1,—
No. 2. Februar. Karneval 1,—
No. 3. März. Lied der Lerche. (Chant de l'aloette. Song of the lark) —,75
No. 4. April. Schneeglockchen. (Perce-neige. Snow-drops) —,75
No. 5. Mai. Helle Nächte. (Belles nuits. Clear nights) 1,—
No. 6. Juni. Barcarolle 1,—
No. 7. Juli. Lied des Schnitlers. (Chant du moissonneur. The reaper's song) —,75
No. 8. August. Die Ernte. (La moisson. The harvest) 1,—
No. 9. September. Jagdlied. (Chant de chasse. Hunting) 1,—
No. 10. Oktober. Herbstlied. (En automne. In autumn) —,75
No. 11. November. Troika-Fahrt. (En troika. In the troika) 1,—
No. 12. Dezember. Weihnachten. (Noël. Christmas) 1,—
Op. 74. Symphonie pathétique (No. 6) für grosses Orchester. Für Pianoforte zu 2 Händen übertragen von Paul Klengel. Neue vollständige Ausgabe netto 6,90

## Nachtrag.

(Supplement.)

## DRAESEKE, Felix.

Op. 79. Trauermarsch. (Marche funèbre. Funeral march.) 1,50

## ERTEL, Paul.

Op. 26. Suite (D. Ré.) 1,25
No. 1. Präludium 1,25
No. 2. Air 1,25
No. 3. Scherzo fantastique 1,50
No. 4. Passacaglia 1,50

## GERSHEIM, Friedrich.

Op. 81. Fantasie (Fm. Fa m.) 2,50

## MENTER, Sofie.

Op. 4. Tarantella 1,50
Op. 5. Romance 1,50
Op. 6. Mazurka 1,50
Op. 7. Petit valse 1,50
Op. 8. Etudes en sixtes (Sixtens-tudie. Sixth's study.) 1,50
Op. 9. Etude en la bé m. maj. (As-dur. A flat maj.) 1,50
Op. 10. Consolation 1,50
Choix d'œuvres de leurs programmes de concert: No. 1. Scarlatti, D. Sonate (A dur. La maj. A maj.) 1,—

## SINDING, Christian.

Skizze (Esquisse. Sketch) 1,—

C. G. Röder G. m. b. H., Leipzig.

# MUSIK FÜR VIOLONCELLO.

## MUSIQUE POUR VIOLONCELLE. CELLO-MUSIC.

### I. Für Violoncello und Orchester.

- (Violoncelle et orchestre. Cello and orchestra.)
- d'ALBERT, Eugen.**  
Op. 20. Konzert (C-dur) für Violoncello und Orchester. (Concert en Ut maj. Concert in Cmaj.) Orchesterpartitur (Partition. Score) . . . . . netto 15—  
Orchesterstimmen (Parties sépar. Orchestral parts.) netto 15—
- GERNSHEIM, Friedrich.**  
Op. 78. Konzert (E-moll) für Violoncello mit Orchester. (Concert en Mimim. Concert in E min.) Orchesterpartitur. (Partition. Score) . . . . . netto 6—  
Orchesterstimmen. (Parties sépar. Orchestral parts.) netto 9—

### II. Für Violoncello und Pianoforte.

- (Violoncelle et piano. Cello and piano.)
- d'ALBERT, Eugen.**  
Op. 20. Konzert (C-dur) für Violoncello und Orchester oder Pianoforte. (Concert en Ut maj. In Cmaj.) Ausgabe mit Pianoforte vom Komponisten . . . . . 6—
- Op. 25. No. 2. Wiegenlied. (Berceuse. Cradle-Song.) Für Violoncello u. Pianof. übertragen von Jacques van Lier **ARNOLD, J. G.** 1 50
- Konzert für Violoncello. (F-dur). Zum Gebrauche bei seinem Unterrichte revidiert, genau bezeichnet u. mit Pianofortebegleitung versehen von Carl Schröder. (Concert pour servir dans l'enseignement. F maj.) Concert to be used for instruction. F maj.) . . . . . 5—
- BENNETT, F.**  
Op. 4. Deux morceaux pour violoncelle et piano.  
No. 1. Adagio. G-dur. (Sol. maj. G maj.) . . . . . 1—  
No. 2. Valse. D-dur. (Ré maj. D maj.) . . . . . 1 25
- Op. 5. Allegro caratteristico pour violoncelle et piano. C-dur. (Ut maj. Cmaj.) . . . . . 1 25
- BERCKEL, H. J. van.**  
Op. 7. Vier Charakterstücke für Violoncello u. Pianoforte. (Quatre morceaux caractéristiques. Four characterical pieces.) . . . . . 3 50
- BILLETER, A.**  
Op. 49. Capriccio für Violoncello und Pianoforte. H-moll. (Si min. B min.) . . . . . 1 30
- DRAESEKE, Felix.**  
Op. 51. Sonate für Violoncello und Pianoforte. H-moll. (Si min. B min.) . . . . . 6—
- FORBERG, Friedrich.**  
Op. 23. Volkslieder und Romanzen in leichter Bearbeitung für Violoncello und Pianoforte. (Chants populaires et romances. Popular songs and romances.)  
No. 1. Alabieff, Die Nachtigall. (Le rossignol. The nightingale.) . . . . . 1—  
No. 2. All alone (Mutterseelenallein). (Tout seul.) . . . . . 1—  
No. 3. Kotschubei, O saget ihr. (O dites-lui. Tell-her.) . . . . . 1—  
No. 4. Mendelssohn, Wer hat dich, du schöner Wald. (Adieux des chasseurs. The forest hunter's song.) . . . . . 1—  
No. 5. Mendelssohn, Ich wollt' meine Lieb. (Chant d'amour. Love's song.) . . . . . 1—  
No. 6. Mendelssohn, Volkslied: „Es ist bestimmt.“ (Adieux chant pop. Parting.) . . . . . 75—  
No. 7. Schubert, Am Meer. (Au bord de la mer. By the sea.) . . . . . 1—  
No. 8. Weber, Freischütz, „Leise, leise, fromme.“ (Air de Robin des bois. From r. of the woods.) . . . . . 1—  
No. 9. Stradella, Kirchenarie (1667). (Air d'église. Church melody.) . . . . . 1 25  
No. 10. Beethoven, Adelaide . . . . . 1 50  
No. 11. Lortzing, Zar und Zimmermann, „Sonst spielt' ich.“ (Air de Pierre le grand à Saardam.) . . . . . 1—  
No. 12. Lortzing, Waffenschmied, „Auch ich war ein Jüngling.“ (Air de l'armurier. From the armurer.) . . . . . 1—  
No. 13. Mozart, Zauberflöte, „Dies Bildnis ist bezaubernd schön“ und „In diesen heil'gen Hallen.“ (Airs de la flûte enchantée. Airs from the enchanted flute.) . . . . . 1 25
- FRANZ, Oskar.**  
Op. 1. Adagio für Violoncello mit Pianoforte . . . . . 1 75  
Op. 2. Lied ohne Worte. Für Violoncello mit Pianoforte. (Chant sans paroles. Song without words.) . . . . . 2—
- FUCHS, Albert.**  
Op. 28. Suite mignonne für Violoncello und Pianoforte.  
No. 1. Entrata. Andante pomposo . . . . . 1—  
No. 2. Rigaudon . . . . . 1—  
No. 3. Air . . . . . 1—  
No. 4. Alla marcia . . . . . 1—
- GERNSHEIM, Friedrich.**  
Op. 78. Konzert (E-moll) für Violoncello und Orchester oder Pianoforte. (Concert en Mimim. In E min.) Ausgabe mit Pianoforte vom Komponisten . . . . . 4—
- GRIMM, Carl.**  
Op. 29. Zwei Melodien für Violoncello mit Pianoforte.  
No. 1. Haydn, Arie: „Mit Würd' und Hoheit angetan.“ (Air: „Habillé de splendeur.“ „Clad with majesty.“) . . . . . 1 50  
No. 2. Stradella, Arie: „Pietà signora“ . . . . . 1 50
- HILLER, Ferdinand.**  
Ständchen. Albumblatt. Arrangement für Violoncello und Pianoforte von Fr. Grützmaier. (Sérénade. Feuillet d'album. Serenade. Album leaf.) . . . . . 1 80
- HOFMANN, Richard.**  
Op. 59. Zwei Sonatinen für Violoncello mit Pianoforte zum Gebrauche beim Unterrichte. (2 sonatines pour servir dans l'enseignement. 2 sonatas for instruction.)  
No. 1. D-dur. (Ré maj. D maj.) . . . . . 2 50  
No. 2. Es-dur. (Mi bémol maj. E flat maj.) . . . . . 2 50

- HOLLÄNDER, Gustav.**  
Op. 11. Ständchen. G-dur. Charakterstück. Für Violoncello und Pianoforte bearbeitet von L. Ebert. (Sérénade. Sol maj. Serenade. G maj.) . . . . . 2 25
- Op. 12. Wiegenlied. As-dur. Für Violoncello und Pianoforte bearbeitet von L. Ebert. (Berceuse. La bém. maj. Lullaby. A flat maj.) . . . . . 1 75
- HÖLZEL, Gustav.**  
Op. 158. No. 1. Erinnerung an den Gardasee. Für Violoncello mit Pianoforte arrangiert. (Souvenir du lac de Garde. Souvenir of the lake of Garda.) . . . . . 1—
- HUBAY, Jenő.**  
Op. 87. No. 1. Rayon de Soleil. (Sonnenstrahl.) Cantabile sur le sol. Arrangé pour violoncelle et piano par l'auteur **LÜBECK, Louis.** 1 25
- Op. 4. Konzert-Allegro für Violoncello mit Pianoforte. E-moll. (Mi min. E min.) . . . . . 3 50
- MARK-MARKUS, Charles.**  
Op. 6. Morceaux de salon pour le violoncelle avec piano.  
Heft 1. Chanson sans paroles. (Song without words.) Impromptu. Allegro alla mazurka . . . . . 2—  
Heft 2. Tempo di minueto moderato. Capriccio . . . . . 2—
- Op. 8. Mazurka concertante. Pièce caractéristique pour le violoncelle avec piano . . . . . 2—
- RHEINBERGER, Josef.**  
Op. 77. Sonate. Für Violoncello und Pianoforte übertragen von C. Schroeder. Es-dur. (Mi bém. maj. E flat maj.) . . . . . 6—
- Op. 150. No. 1. Thema mit Veränderungen. Arrangement für Violoncello und Pianoforte vom Komponisten. (Thème et variations. Arr. pour violoncelle et piano. Theme and variations. Arr. for cello and piano.) . . . . . 1 50
- SCHROEDER, Charles.**  
Op. 53. La clochette de la vallée. Idylle pour violoncelle et piano. (The little bell in the valley.) . . . . . 1 25
- SCHUBERT, Louis.**  
Op. 34. Paraphrase über das schwedische Lied: „Der Hirt“ von Berg. Für Violoncello und Pianoforte. (Paraphrase sur le chant suédois: „Le berger“. Paraphrase on the swedish song: „The shepherd“.) . . . . . 1—
- STARK, Ludwig.**  
Op. 59. Vier kleine Vortragsstücke für Violoncello und Pianoforte. (4 petits morceaux pour former à l'expression. 4 little pieces for the development of feeling and expression.)  
No. 1. Idylle . . . . . 2—  
No. 2. Ballade . . . . . 2—  
No. 3. Improvisation . . . . . 1 40  
No. 4. Alpenlied. (Air des alpes. Alp-song.) . . . . . 1 40
- SWERT, Jules de.**  
Op. 11. Trois morceaux caractéristiques pour violoncelle et piano. (Three characteristic pieces.)  
No. 1. Aux champs de Vlemineck. (In the fields of Vlemineck.) . . . . . 2—  
No. 2. La chapelle abandonnée. (The forlorn chapel.) . . . . . 1—  
No. 3. Ce qu'on entend sur la montagne. (What you hear on the mountain.) . . . . . 2 75
- Op. 13. Souvenir. Mélodie pour violoncelle et piano . . . . . 1 75
- TSCHAIKOWSKY, P.**  
Op. 26. Sérénade mélancolique. Transcrite pour le violoncelle et piano par Norbert Salter . . . . . 2—
- Op. 37. No. 6. Barcarole. Für Cello und Pianoforte bearbeitet von Norbert Salter . . . . . 1 50
- Op. 37. No. 10. En automne. Arrangé pour violoncelle et piano par P. Klengel . . . . . 1—
- Allegro con grazia. Aus der Symphonie pathétique, Op. 74. Für Violoncello u. Pianoforte frei übertr. v. Jacques van Lier. Andante cantabile du quatuor op. 11, pour violoncelle et piano par W. Fitzenhagen . . . . . 1 30
- WAGNER, Richard.**  
Ankunft bei den schwarzen Schwänen. Albumblatt. Für Violoncello und Pianoforte übertragen von Franz Bennat. (Arrivée chez les cygnes noirs. Feuillet d'album. Transcr. pour violoncelle et piano. Arrival at the black swans. Album-leaf. Arr. for cello and piano.) . . . . . 2—
- WEISENBORN, Julius.**  
Op. 9. Vortragsstücke für Violoncello und Pianoforte. (Morceaux pour violoncelle et piano. Pieces for cello and piano.)  
Heft 1. No. 1. Arioso. No. 2. Humoreske . . . . . 1—  
Heft 2. No. 3. Adagio . . . . . 1—  
Heft 3. No. 4. Notturmo . . . . . 1 25  
Heft 4. No. 5. Scherzo. No. 6. Ballade . . . . . 1—
- WOHLFAHRT, Franz.**  
Op. 51. Sonaten für Violoncello und Pianoforte. (Sonates pour violoncelle et piano. Sonatas for cello and piano.)  
No. 1. G-dur. I. Lage. (Sol maj. G maj. I position.) . . . . . 2—  
No. 2. C-dur. I. Lage. (Ut maj. C maj. I position.) . . . . . 2—  
No. 3. A-moll. I. Lage. (La min. A min. I position.) . . . . . 2—

### III. Für Violoncello und Violine.

- (Violoncelle et violon. Cello and violin.)
- HAYDN, Josef.**  
Duo für Violine und Violoncello. Bisher unbekannt. Mit Vortragsbezeichnung versehen und herausgegeben von F. Bennat. (Composition inconnue. Unknown work.) . . . . . 1 50
- Dasselbe. Zum Konzertvortrage nach dem von F. Bennat veröffentlichten Originale eingerichtet von Friedrich Grützmaier . . . . . 1 50

### IV. Für Violoncello und Orgel.

- (Violoncelle et orgue. Cello and organ.)
- RHEINBERGER, Josef.**  
Drei Stücke aus Op. 150 für Violoncello und Orgel. (3 morceaux pour violoncelle et 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 Violoncello und Harmonium.

- (Violoncelle et harmonium. Cello and harmonium.)
- SCHAAB, Rob.**  
Klassische Stücke für Violoncello und Harmonium oder Pianoforte. (Morceaux classiques pour violoncelle et harmonium ou piano. Classical pieces for cello and harmonium or piano.)  
No. 1. Händel, Arie a. d. Messias: „Wie lieblich ist der Boten Schritt.“ (Air du Messie. Air from the Messiah.) . . . . . 1—  
No. 2. Bach, J. S., Kanonische Variation über das Weihnachtslied: „Vom Himmel hoch, da komm' ich her.“ (Variation sur le cantique de Noël. Var. on the christmas-song.) . . . . . 1—  
No. 3. Gluck, Arie aus Orpheus: „Ewig von dir getrennt.“ (Air d'Orphée. Air from Orpheus.) . . . . . 75—  
No. 4. Haydn, Kavatine aus den Jahreszeiten: „Licht und Leben.“ (Cavatine extr. des „Saisons“. Cavatina from the „Seasons“.) . . . . . 75—  
No. 5. Mozart, Adagio aus der F-moll-Fantasie. (Adagio extr. de la fantasia en Fa mineur. Adagio from the fant. in F minor.) . . . . . 75—  
No. 6. Beethoven, Andante aus d. Sonate op. 109. (Andante de la sonate op. 109. Andante of the sonata op. 109.) . . . . . 75—  
No. 7. Beethoven, Andante aus dem Septett op. 20. (Andante du septuor op. 20. Andante of the septet op. 20.) . . . . . 75—  
No. 8. Beethoven, Andante aus der Sonate op. 57. (Andante de la sonate op. 57. Andante of the sonata op. 57.) . . . . . 75—  
No. 9. Beethoven, Andante aus der Sonate op. 26. (Andante de la sonate op. 26. Andante of the sonata op. 26.) . . . . . 1—

### VI. Für Violoncello, Violine und Viola.

- (Violoncelle, violon et alto. Cello, violin and alto.)
- WOHLFAHRT, Robert.**  
Op. 191. Für junge Musikanten. Leichte Stücke zur Übung im Ensemblespiel für verschiedene Instrumente. (Pour jeunes artistes. Morceaux faciles pour exercer le jeu d'ensemble de divers instruments. For young artists. Easy pieces to improve the ensemble-play of different instruments.)  
Heft 4. 13 Stücke für Violine, Bratsche und Violoncello. [I. Lage.] (Trios faciles pour violon, alto et violoncelle. Easy trios for violin, tenor and cello. [I. position].) . . . . . 1 80

### VII. Soli, Lehrbücher und Studien für Violoncello.

- (Violoncelle seul, méthodes et études. Cello solo, studies and methods.)
- FORBERG, Friedrich.**  
Op. 31. Violoncel-Schule. Text deutsch und französisch. (Méthode pour violoncelle. Texte allemand et français. Method for cello.) . . . . . netto 3—
- Op. 32. Leichte, gefällige Stücke für Violoncellschüler. (Morceaux très-faciles et gracieux dans la 1re position pour le violoncelle. Very easy and elegant pieces in the 1st position for the cello.) . . . . . 1 50
- Op. 33. Studien für den Vortrag ohne Daumenansatz für Violoncello, als Übungsstoff neben jeder Violoncello-schule zu benutzen. (Études pour former à l'expression sans application du pouce pour violoncelle. Exercises for improvement in the mode of executing without use of the thumb.) . . . . . 2—
- NÖLCK, August.**  
Op. 153. Die ersten Etuden für jeden Cellisten, mit Begleitung des Pianoforte. (Les premières études pour tout violoncelliste, avec piano. The first studies for each cellist, with piano.)  
Heft 1 . . . . . 2—  
Heft 2 . . . . . 2—
- SCHRÖDER, C.**  
Op. 57. Etuden für Violoncello. (Études de violoncelle. Studies for cello.)  
Heft 1. Zehn Etuden in der ersten Lage. (I position.)  
Heft 2. Zehn Etuden zur Übung im Lagenwechsel ohne Daumenansatz. (10 études dans les différentes positions sans application du pouce. 10 studies in different positions without use of the thumb.) . . . . . 2—  
Heft 3. Zehn Etuden mit Daumenansatz. (10 études pour le pouce. 10 studies with use of the thumb.) . . . . . 2 25

### Nachtrag.

- (Supplément. Supplement.)
- NÖLCK, August.**  
Op. 131. Schüler-Concertinos (in einem Satze) für Violoncello und Pianoforte. (Concertinos pour d'élèves pour le violoncelle et piano. Students concertinos for cello and piano.)  
No. 1. A-moll. (La min. A min.) . . . . . 1 50  
No. 2. D-dur. (Ré maj. D maj.) . . . . . 1 50

Eigentum des Verlegers **LEIPZIG, ROB. FORBERG.**  
für alle Länder.

# Orgel- Musik

# Musique pour l'Orgue Organ-Music

## I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

**Rheinberger, Josef.**  
Op. 177. Konzert für Orgel (No. II in G moll) mit Streichorchester, 2 Hörnern, Trompeten und Pauken. (2ième concert pour l'orgue avec orchestre. En Sol-mineur. 2nd organ-concert with orchestra. G-minor.) Partitur . . . netto 6.—  
Orchesterstimmen . . . netto 6.—  
Orgelstimme . . . netto 3.—

## II. Für Orgel und Violine.

(Orgue et violon. Organ and violin.)

**Bach, Joh. Seb.**  
Andante. Aus dem italienischen Konzert für Violine und Orgel eingerichtet von Herm. Kretzschmar. D moll. (Du concert italien en Ré min. From the italian concert. D min.) . . . 1.30

**Beethoven, L. van.**  
Zwei Sätze für Violine und Orgel eingerichtet von A. W. Gottschalg. (Deux morceaux pour violon et orgue. Two pieces for violin and organ.)  
No. 1. Adagio (aus Op. 24.) . . . 1.—  
No. 2. Moderato grazioso (aus Op. 30.) . . . 2.—

**Rheinberger, Josef.**  
Op. 150. Sechs Stücke für Violine und Orgel. (Six morceaux pour violon et orgue. Six 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.—

## III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

**Rheinberger, Josef.**  
Drei Stücke aus Op. 150 für Violoncello und Orgel. (Trois morceaux pour violoncelle et l'orgue. Three pieces for violoncello and organ.)  
No. 1. Abendlied. (Chant du soir. Evening song.) . . . 1.20  
No. 2. Pastorale . . . 1.20  
No. 3. Elegie . . . 1.50

## IV. Für Orgel und Blasinstrumente.

(Orgue et instruments à vent. Organ and windinstruments.)

**Gumbert, Friedrich.**  
Transkriptionen für Horn mit Orgel. (Duos pour cor et l'orgue. Duets for horn and organ.)

(Heft 19.) Bach, Air. Aus der Orchestersuite. D dur. (Ré maj. D maj.) (Heft 20.) Händel, Andante. Largo. Adagio . . . 1.25  
(Heft 22.) Weber, Adagio . . . 1.—  
(Heft 25.) Leclair, J. M., Largo . . . —.75  
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn.) . . . 1.—  
(Heft 31.) Bach, Sarabande . . . 1.—  
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song.) . . . 1.—  
(Heft 35.) Schumann, Rob., Stille Tränen. (Larmes silencieuses. Silent tears.) . . . 1.25  
(Heft 36.) Schumann, Rob., Stübchen Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy.) . . . 1.25

**Rheinberger, Josef.**  
Andante pastorale. Für Oboe und Orgel (aus Op. 98). (Pour hautbois et l'orgue. For oboe and organ.) . . . 1.50

**Schubert, Louis.**  
Op. 41. Adagio religioso für Cornet à pistons und Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet-à-pistons and organ.) . . . 1.25

## V. Für Orgel solo.

(Orgue seul. Organ solo.)

**Bach, Joh. Seb.**  
Drei Stücke aus dem Magnificat für die Orgel übertragen von Rob. Schaab. (Trois morceaux du magnificat. Arr. pour l'orgue par R. Schaab. Three pieces from the Magnificat. Arranged for the organ by R. Schaab.)

**Bach, Joh. Seb.**

No. 1. Arie. E moll. (Mi mineur. E minor.) . . . —.75  
No. 2. Arie. E dur. (Mi majeur. E major.) . . . —.75  
No. 3. Chor. D dur. (Chœur. Ré majeur. Choir. D major.) . . . 1.—

**Beer-Walbrunn, Anton.**  
Op. 28. Drei Fugen für die Orgel.  
No. 1. Fuga quasi una Fantasia . . . 2.—  
No. 2. Fuga. Alla breve con vigore . . . 1.25  
No. 3. Fuga. Andante quasi Allegro, ma pomposo . . . 1.25

**Beethoven, Ludwig van.**  
Op. 48. Sechs Lieder von Gellert. Für Orgel eingerichtet von Rob. Schaab. (Six chants par Gellert. Arr. pour l'orgue par Rob. Schaab. Six songs by Gellert. Arranged for organ by R. Schaab.) . . . 1.50

**Bibl, Rudolf.**  
Op. 74. Erste Sonate für Orgel in D moll. (I. sonate pour l'orgue en Ré min. 1th sonata for organ in D min.) . . . 3.—

**Birn, Max.**  
Op. 4. Weihnachtspastorale für Orgel. (Fête de Noël. Pastorale pour l'orgue. Christmas-pastoral for organ.) . . . 1.25  
Op. 7. Deutschland, Deutschland über alles. (Nach Haydn österreichischer Nationalhymne.) Konzertsphantasie für Orgel . . . 2.—

**Boslet, L.**  
Op. 14. Arioso und Fugato für Orgel . . . 1.—  
Op. 15. Sonate in B moll für Orgel. (Sonate en Si bém. min. pour l'orgue. Sonata for organ in B minor.) . . . 3.—  
Op. 16. Vor- und Nachspiele für die Orgel. (Préludes pour l'orgue. Preludes for organ.) . . . 3.—

**Buxtehude, Dietrich.**  
Drei große Orgelstücke. Revidiert und zum Konzert- und Schulgebrauch herausgegeben von Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by H. Kretzschmar.)  
No. 1. E moll. (Mi mineur. E minor.) . . . 1.80  
No. 2. E dur. (Mi majeur. E major.) . . . 1.—  
No. 3. D dur. (Ré majeur. D major.) . . . 1.30

**Fährmann, Hans.**  
Op. 46. Sonate No. 8 für Orgel in Es moll. (VIII. sonate pour l'orgue en Mi bémol min. 8th sonata for organ in E flat min.) . . . 4.—

**Gulbins, Max.**  
Op. 58. Für die Passionszeit. Zehn Charakterstücke für Orgel zum Gebrauch bei Gottesdiensten (Prä- und Postludien), bei geistlichen Musikaufführungen sowie für Lehranstalten. (Pour le temps de la Passion. Dix morceaux caractéristiques pour l'orgue. For the Passiontide. Ten characteristic pieces for organ.)  
Heft 1 — 2 . . . . . à 2.—

**Haas, J. de.**  
Fuga für Orgel über die Buchstaben DEHAAS. (Fugue pour l'orgue. Fugue for organ.) . . . —.50

**Haas, Josef.**  
Op. 11. Drei Präludien und Fugen für Orgel. (Trois préludes et fugues pour l'orgue. Three preludes and fugues for the organ.)  
No. 1. C moll (Ut maj. C maj.) . . . 1.—  
No. 2. G moll (Sol min. G min.) . . . 1.—  
No. 3. D dur (Ré maj. D maj.) . . . 1.—  
Op. 12. Sonate (C moll) für Orgel. (Sonate pour l'orgue en Ut maj. Sonata for organ in C major.) . . . 3.—  
Op. 20. Suite für Orgel. (Suite pour l'orgue. Suit for organ.)  
No. 1. Phantasie . . . 1.—  
No. 2. Capriccio . . . 1.—  
No. 3. Intermezzo . . . 1.—  
No. 4. Introduction und Fuge . . . 1.50

**Händel, G. F.**  
Konzert für Orgel mit Orchester (G moll). Für Orgel allein (Solo) zum Konzertgebrauch bearb. von Rob. Schaab. (Concert pour l'orgue avec orchestre [Sol min.]. Arr. pour l'orgue seul par R. Schaab. Concert for the org. with orchestra [G min.]. Arr. for organ solo by R. Schaab.) . . . 2.50

**Kretzschmar, Hermann.**  
Op. 4. Drei Postludien für Orgel zum Gebrauch bei Trauungen und Konzerten. (Trois clôtures pour l'orgue pour mariages et concerts. Three after-pieces for organ to be played in weddings and concerts.) . . . 2.—  
Op. 8. Technische Etüden für Orgelspieler. (Études techniques pour l'orgue. Technical studies for organ.)  
Heft 1 — 2 . . . . . à 1.80

**Kretzschmar, Hermann.**  
Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy after-pieces for organ.)

**Lachner, Franz.**  
Op. 62. Introduction und Fuge (D moll) für Orgel. (Introduction et fugue pour l'orgue [Ré min.]. Introduction and fugue for organ [D min.]) . . . 1.25

**Mendelssohn-Bartholdy, F.**  
Op. 54. Variations sérieuses. Für Orgel zum Konzertgebrauch arr. von Rob. Schaab. (Arr. pour l'orgue seul par R. Schaab. Arr. for organ solo by R. Schaab.) . . . 2.—

**Merkel, Gustav.**  
Op. 45. Variationen für die Orgel über ein Thema von Beethoven zum Gebrauch bei Orgelkonzerten. (Variations pour l'orgue sur un thème de Beethoven pour concerts d'orgue. Variations for organ on a theme of Beethoven, to be used at organ-concerts.) . . . 2.25

**Papperitz, Robert.**  
Op. 15. Choralstudien für die Orgel. (Études de l'orgue. Organ-studies.)  
Heft 1 — 2 — 3 — 4 — 5 . . . . . à 2.—

**Piutti, Carl.**  
Op. 15. Zehn Improvisationen über bekannte Choräle als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. (Dix improvisations pour l'orgue. Ten improvisations for organ.)  
Heft 1 — 2 . . . . . à 1.30

**Reger, Max.**  
Op. 27. Phantasie über den Choral „Ein feste Burg ist unser Gott“. Für Orgel.  
Op. 29. Phantasie und Fuge (C moll). Für Orgel. (Fantaisie et fugue pour l'orgue. En Ut majeur. Fantasia and fugue for organ. C major.) . . . 2.—

**Reinecke, Carl.**  
Op. 128. In Memoriam. Introduction und Fuge mit Choral für großes Orchester. Arrangement für Orgel v. Rob. Schaab. (Introduction et fugue avec cantique pour orchestre. Arrangé pour l'orgue par R. Schaab. Introduction and fugue with choral for orchestra. Arranged for organ by R. Schaab.) . . . 1.50

**Rheinberger, Josef.**  
Op. 49. Zehn Trios für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.)  
Heft 1 — 2 . . . . . à 1.—

Op. 88. Pastoral-Sonate in G dur für Orgel. (Sonate pastorale pour l'orgue. En Sol maj. Pastoralsonata for organ. G maj.)  
Op. 98. Sonate No. 4 in A moll für Orgel. (IV. sonate pour l'orgue. En La min. 4th sonata for organ. A min.) . . . 4.—  
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Rob. Schaab. (Cinq hymnes pour chœur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.)  
Heft 1 — 2 . . . . . à 1.25

Op. 132. Sonate No. 8 in E moll für Orgel. (VIII. sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.)  
Op. 142. Sonate No. 9 in B moll für Orgel. (IX. sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) . . . 4.—  
Op. 146. Sonate No. 10 in H moll für Orgel. (X. sonate pour l'orgue. En Si min. 10th sonata for organ. B min.)

Op. 148. Sonate No. 11 in D moll für Orgel. (XI. sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.)  
Op. 154. Sonate No. 12 in Des dur für Orgel. (XII. sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) . . . 4.—  
Op. 161. Sonate No. 13 in Es dur für Orgel. (XIII. sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.) . . . 4.—

Op. 165. Sonate No. 14 in C dur für Orgel. (XIV. sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.)  
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. Thema variato . . . 1.—  
No. 10. Passacaglia . . . 1.—  
No. 11. Fugato . . . 1.—  
No. 12. Finale . . . 1.—

Op. 168. Sonate No. 15 in D dur für Orgel. (XV. sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.)

Op. 175. Sonate No. 16 in Gis moll für Orgel. (XVI. sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ. G sharp minor.) . . . 4.—  
Op. 181. Fantasie-Sonate No. 17 in H dur für Orgel. (XVII. fantaisie-sonate pour l'orgue. En Si maj. Fantasia-sonata No. 17 for organ. B maj.) . . . 4.—

**Rheinberger, Josef.**  
Op. 188. Sonate No. 18 in A dur für Orgel. (XVIII. sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.)  
Op. 189. Zwölf Trios für Orgel. (12 trios pour l'orgue. 12 trios for organ.)  
Heft 1 — 2 — 3 . . . . . à 1.50  
Op. 193. Sonate No. 19 in G moll für Orgel. (XIX. sonate pour l'orgue. En Sol min. 19th sonata for organ. G min.)  
Op. 196. Zur Friedensfeier. Sonate No. 20 in F dur für Orgel. (A la fête de la paix. XX. sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ. F maj.) . . . 4.—  
Einzelsätze 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.—

**Schaab, Rob.**  
Sechzig leicht ausführbare Choralvorspiele über die bekanntesten Kirchenmelodien zum Gebrauch beim öffentlichen Gottesdienste für Orgel. (Soixante préludes pour l'orgue. Sixty preludes for organ.)  
Op. 118. Heft 1 . . . . . 2.—  
Op. 119. Heft 2 . . . . . 2.50  
Op. 121. Heft 3 . . . . . 2.50

**Schneider, Friedrich.**  
Drei Stücke aus dem Karfreitags-Oratorium; Gethsemane und Golgatha. Für die Orgel übertragen von Rob. Schaab. (Trois morceaux de l'oratoire du Vendredi-Saint. Arrangés pour l'orgue par R. Schaab. Three themes from the Good-Friday-Oratorio; Gethsemane and Golgatha. Arranged for organ by R. Schaab.)  
No. 1. Chor (Chœur. Choir): „Unsere Harfe ist zur Klage geworden“ . . . —.75  
No. 2. Chor (Chœur. Choir): „Ich habe dich einen Augenblick verlassen“ . . . —.50  
No. 3. Schlußchor (Chœur. Choir): „Wirdig ist das Lamm“ . . . —.75

**Tschaikowsky, P.**  
Allegro con grazia aus der Symphonie pathétique (No. VI). Für Orgel arr. von Frederick G. Shinn. (Arrangés pour l'orgue. Arranged for organ.) . . . 1.50

**Wolf, Alexander.**  
Op. 2. Drei Trios für Orgel. (Trois trios pour l'orgue. Three organ-trios.) . . . 1.—

**Woersch, Felix.**  
Op. 43. Fest-Präludium für Orgel über den Choral: „Nun danket alle Gott“. (Prélude pour l'orgue. Prelude for organ.) . . . 1.50

## Nachtrag. (Supplement.)

**Fährmann, Hans.**  
Op. 46. Sechs Fantasiestücke. (6 pièces romantiques. 6 romantic pieces.)  
No. 1. Träumerei. (Reverie. Dreaming.) . . . 1.50  
No. 2. Capriccio . . . 1.50  
No. 3. Abendandacht. (Méditation du soir. Evening-prayers.) . . . 1.50  
No. 4. Waldstrieden. (Silence au bois. Stillness of the forest.) . . . 1.50  
No. 5. Herbstgedanken. (Pensées d'automne. Autumnal thoughts.) . . . 1.50  
No. 6. Elegie . . . 1.50

**Schnorr von Carolsfeld, Ernst.**  
Op. 2. Acht Choralvorspiele. (8 préludes pour l'orgue. 8 preludes for organ.) . . . 2.50

