

Seinem Collegen
HERRN HEINRICH SCHERRER
gewidmet.

Sechs Vortragsstücke

für
Flöte

mit Begleitung des Pianoforte

componirt
von

RUDOLF TILLMETZ.

Op. 28.

Nº 1. Largo	Pr. M 1.	Nº 4. Menuett	Pr. M 1.
Nº 2. Siciliano	Pr. M 1.	Nº 5. Sarabande	Pr. M 1.
Nº 3. Andantino	Pr. M 1.	Nº 6. Gigue	Pr. M 1.

Aufführungsrecht vorbehalten.

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Largo.

Rudolf Tillmetz Op. 28 No 1.

♩ = 54

Flöte.

Pianoforte.

The musical score is written for Flute and Piano. It consists of four systems of music. The first system shows the beginning of the piece with a tempo marking of ♩ = 54. The piano part starts with a *p* dynamic. The flute part has a *mf* dynamic. The second system features dynamics of *mf*, *sfz*, and *sfz cresc.* in the flute, and *p* and *cresc.* in the piano. The third system includes *mf*, *f espr.*, and *p* dynamics, with triplets in both parts. The fourth system has *mf*, *sfz*, and *sfz* dynamics in the flute, and *p* in the piano. The score is in 3/4 time with a key signature of one sharp (F#).

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[Handwritten signature]



First system of musical notation. The upper staff begins with the dynamic marking *f poco animato*. The lower staff begins with *p poco animato*. Both staves feature a melodic line with trills and accents, and a piano accompaniment with chords and moving lines.

Second system of musical notation. The upper staff starts with *mf* and transitions to *f meno mosso*. The lower staff also starts with *mf* and transitions to *f meno mosso*. The tempo and dynamics change significantly in this system.

Third system of musical notation. The upper staff includes markings for *string. e cresc.*, *sf*, *ff riten.*, and *p*. The lower staff includes *mf*, *string. e cresc.*, and *ff riten.*. This system features a complex texture with string-like patterns and dynamic contrasts.

Fourth system of musical notation. The upper staff includes *p*, *cresc.*, *f rall.*, and *a tempo*. The lower staff includes *espr.*, *cresc.*, *f rall.*, *p*, and *a tempo*. The system concludes with a return to the original tempo and dynamic.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. Dynamics include *mf* and *sfz*.

Second system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. Dynamics include *sfz cresc.*, *mf*, and *f poco animato*. There are also *cresc.* and *tr* markings.

Third system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. Dynamics include *sfz*, *mf*, and *f meno mosso*. There is also a *3* marking in the vocal line.

Fourth system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. Dynamics include *a tempo*, *p*, and *morendo*. The piano part has *espress. f a tempo* and *p* markings.

Siciliano.

Rudolf Tillmetz Op.28 N^o 2.

Flöte.

p *mf* *p*

Pianoforte.

p *mf*

1. *p* *mf*

f *p*

cresc. *f*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The first staff begins with a piano (*p*) dynamic marking. The grand staff also begins with a piano (*p*) dynamic marking. The music features a melodic line in the upper treble staff and a more complex accompaniment in the grand staff, including sixteenth-note patterns and chords.

Second system of musical notation, continuing from the first system. It maintains the same three-staff structure and key signature. The piano (*p*) dynamic marking is present at the beginning of the system. The musical texture continues with intricate accompaniment in the grand staff and a melodic line in the upper treble staff.

Third system of musical notation. The dynamics are more varied here. The first staff starts with a *cresc.* (crescendo) marking. The grand staff begins with a *cresc.* marking, followed by a *fp* (fortissimo piano) marking. The music shows a dynamic shift and continues with complex rhythmic patterns.

Fourth system of musical notation. The first staff begins with a piano (*p*) dynamic marking. The grand staff starts with a *fp* marking, followed by two *p* markings. The system concludes with a melodic flourish in the upper treble staff and a final accompaniment pattern in the grand staff.

First system of musical notation. The upper staff (treble clef) begins with a *cresc.* marking, reaching *sfz* (sforzando) in the first measure, then *mf* (mezzo-forte) in the second. The lower staff (piano) also begins with a *cresc.* marking, reaching *sfz* in the first measure, then *mf* in the second. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

Second system of musical notation. The upper staff begins with a *cresc.* marking, reaching *f* (forte) in the second measure, then *decresc.* (decrescendo) in the third. The lower staff also begins with a *cresc.* marking, reaching *f* in the second measure, then *decresc.* in the third. The melodic line continues with grace notes and slurs.

Third system of musical notation. The upper staff begins with a *p riten.* (piano ritardando) marking, then *dim.* (diminuendo) in the second measure. The lower staff also begins with a *p riten.* marking, then *dim.* in the second measure. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

Fourth system of musical notation. The upper staff begins with a *a tempo* marking, then *mf* (mezzo-forte). The lower staff begins with a *tr* (trill) marking, then *mf a tempo* (mezzo-forte a tempo) in the first measure, and *pp* (pianissimo) in the second. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

Andantino.

Rudolf Tillmetz Op.28 No 3.

Flöte. *Con grazia.* ♩=69.

p dolce *sfz* *sfz* *sfz*

Pianoforte. *p* *sfz* *sfz*

mf *p dolce*

mf *p*

sfz *mf* *sfz* *f cresc.* *sfz* *f*

cresc. sfz *f*

p *pp* *sfz* *sfz*

p *pp* *sfz* *sfz*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The first staff contains a melodic line with dynamics *f* and *sfz*. The grand staff contains a piano accompaniment with dynamics *sfz* and *f*.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff contains a melodic line with dynamics *fz* and *cresc.*. The grand staff contains a piano accompaniment with dynamics *sfz* and *cresc.*.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff contains a melodic line with dynamics *mf espr. poco animato e cresc.*. The grand staff contains a piano accompaniment with dynamics *mf sfz* and *poco animato e cresc.*.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff contains a melodic line with dynamics *f*, *mf*, *p riten.*, and *espr.*. The grand staff contains a piano accompaniment with dynamics *f sfz* and *mf*.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). The first staff has dynamics *p* and *sfz*. The grand staff has dynamics *p* and *sfz*.

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature is three sharps. The first staff has dynamics *sfz* and *p*. The grand staff has dynamics *sfz*, *mf*, and *p*.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature is three sharps. The first staff has dynamics *sfz* and *riten.*. The grand staff has dynamics *sfz* and *riten.*.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature is three sharps. The first staff has dynamics *a tempo*, *sfz*, *mf*, *p*, and *dim.*. The grand staff has dynamics *a tempo*, *p*, *dim.*, and *pp*.

Menuett.

Rudolf Tillmetz Op. 28 N^o 4.

Flöte.

Pianoforte.

$\text{♩} = 120.$

p

mf

fp

cresc.

f

1. 2.

1. 2.

Fine.

Trio.

First system of the Trio. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *p* dynamic and ends with an *mf* dynamic. The piano accompaniment is marked *tranquillo* and *p*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Second system of the Trio. The vocal line continues with a *p* dynamic. The piano accompaniment features a *p* dynamic in the right hand and a *p* dynamic in the left hand.

Third system of the Trio. The vocal line has an *mf* dynamic. The piano accompaniment has an *mf* dynamic in the right hand and a *p* dynamic in the left hand.

Fourth system of the Trio. The vocal line starts with a *p* dynamic. The piano accompaniment has a *p* dynamic in both hands.

mf

mf

cresc.

f

cresc.

ff

ff

tr

f

Menuett D.C.al Fine.

Sarabande.

Rudolf Tillmetz Op. 28 N^o 5.

♩ = 76.

Flöte.

Pianoforte.

The musical score is arranged in four systems. Each system consists of a Flute staff (top) and a Piano staff (bottom). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system starts with a forte (f) dynamic and includes a 'cresc.' marking. The second system continues the piano accompaniment. The third system also features a 'cresc.' marking. The fourth system concludes with a fortissimo (ff) dynamic in the flute part and a piano (p) dynamic in the piano part.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in 2/4 time with a key signature of one sharp (F#). The first staff begins with a piano (*p*) dynamic, followed by several measures of music marked with fortissimo (*sfz*). The grand staff features a bass line with some rests and chords, and a treble line with melodic phrases, some marked with *sfz*.

Second system of musical notation. It consists of three staves. The top staff has a *cresc.* marking and ends with a mezzo-forte (*mf*) dynamic. The middle staff has a *tr* (trill) marking. The bottom staff has a *cresc.* marking and ends with a fortissimo (*sfz*) dynamic. The music continues with various dynamics and trills across the staves.

Third system of musical notation. It consists of three staves. The top staff has a *f* (forte) dynamic and a *tr* marking. The middle staff has a *tr* marking. The bottom staff has a *tr* marking. The music features complex rhythmic patterns and trills.

Fourth system of musical notation. It consists of three staves. The top staff has a piano (*p*) dynamic and a fortissimo (*sfz*) dynamic. The middle staff has a piano (*p*) dynamic. The bottom staff has a fortissimo (*sfz*) dynamic. The system concludes with a final melodic phrase in the top staff.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The first staff contains a melodic line with a slur and a *sfz* dynamic marking. The second staff contains a more complex melodic line with slurs and *sfz* markings. The third staff contains a bass line with a slur and *sfz* marking. The system concludes with a *cresc.* marking and a trill (*tr*) in the second staff.

Second system of musical notation, continuing from the first. It features three staves. The first staff has a melodic line with trills (*tr*) and dynamics *mf* and *f*. The second staff has a complex melodic line with trills (*tr*) and dynamics *mf* and *f*. The third staff has a bass line with a slur and *sfz* marking.

Third system of musical notation, continuing from the second. It features three staves. The first staff has a melodic line with trills (*tr*). The second staff has a complex melodic line with slurs. The third staff has a bass line with a slur.

Fourth system of musical notation, concluding the page. It features three staves. The first staff has a melodic line with trills (*tr*) and dynamics *ff* and *rull.*. The second staff has a complex melodic line with trills (*tr*) and dynamics *ff* and *rull.*. The third staff has a bass line with a slur and dynamics *ff* and *rull.*.

GIGUE.

Rudolf Tillmetz Op. 28 N° 6.

(♩ = 126)

Flöte.

Pianoforte.

mf

cresc.

f

più cresc.

f

mf cresc.

f

ff

p

mf

ff

ff

ff

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. The grand staff begins with a bass clef, a key signature of one sharp, and a dynamic marking of *p*. The system concludes with a dynamic marking of *mf* in the bass staff.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *cresc.*. The grand staff begins with a bass clef, a key signature of one sharp, and a dynamic marking of *cresc.*. The system concludes with a dynamic marking of *f* in the bass staff.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *cresc.*. The grand staff begins with a bass clef, a key signature of one sharp, and a dynamic marking of *cresc.*. The system concludes with a dynamic marking of *f* in the bass staff.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *f*. The grand staff begins with a bass clef, a key signature of one sharp, and a dynamic marking of *f*. The system concludes with a dynamic marking of *f* in the bass staff.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one sharp (F#). The first staff begins with a piano (*p*) dynamic and a trill (*tr*) over a dotted quarter note. A crescendo (*cresc.*) is indicated. The grand staff begins with a piano (*p*) dynamic and features a trill (*tr*) over a dotted quarter note in the right hand. A crescendo (*cresc.*) is also indicated. The system concludes with a trill (*tr*) over a dotted quarter note in the first staff and a crescendo (*cresc.*) in the grand staff.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff begins with a fortissimo (*ff*) dynamic and a trill (*tr*) over a dotted quarter note. A mezzo-forte (*mf*) dynamic is indicated. The grand staff begins with a fortissimo (*ff*) dynamic and a trill (*tr*) over a dotted quarter note in the right hand. A piano (*p*) dynamic is indicated. The system concludes with a mezzo-forte (*mf*) dynamic in the first staff and a mezzo-forte (*mf*) dynamic in the grand staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff begins with a crescendo (*cresc.*) dynamic. The grand staff begins with a crescendo (*cresc.*) dynamic. The system concludes with a crescendo (*cresc.*) dynamic in the grand staff.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff begins with a fortissimo (*f*) dynamic and a *più cresc.* dynamic. The grand staff begins with a fortissimo (*f*) dynamic and a *più cresc.* dynamic. The system concludes with a *più cresc.* dynamic in the grand staff.

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *f*. The lower staff (bass clef) includes the instruction *piu cresc.* below the first measure.

Second system of musical notation. The upper staff starts with a dynamic marking of *p*. The lower staff features a *cresc.* marking in the middle section and a *p* marking at the end.

Third system of musical notation. The upper staff has a *cresc.* marking in the first half and a *ff* marking in the second half. The lower staff has a *cresc.* marking in the first half and a *ff* marking in the second half.

Fourth system of musical notation. Both the upper and lower staves feature a *molto cresc.* marking.

Fifth system of musical notation. Both the upper and lower staves feature a *ff* marking.

Largo.

Flöte.

Rudolf Tillmetz Op. 28 No 1.

♩ = 54

mf sfz sfz cresc.

mf f

mf sfz sfz

f poco animato sfz sfz

mf f meno mosso string. e cresc.

p f riten. p cresc. f rall.

a tempo mf sfz sfz cresc. mf

f poco animato sfz

f meno mosso a tempo p morendo

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Musik für Blasinstrumente.

l-leicht, m-mittelschwer, s-schwer, ss-sehr schwer.

1. Für Flöte.		Gade, Niels W.		Kuhlau, Fr.		Hofmann, R.	
a. Mit Orchester.		l-m 4 Stücke a. d. „Aquarellen“, Op. 19 [Barge] 2,-		ms Op. 57. 3 grands Solos . . . 4,-		Op. 100. 8 Charakterstücke.	
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ss Solostimme 1,-		Gelbke, J.		a. Mit offener Gisklappenetto —,60		l No. 3. Menuett 1,-	
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ss Solostimme 1,-		m Schwedischer Tanz aus dem Oktett für Blasinstrumente, Op. 71 [Barge] 2,-		Op. 30. Anleitung zur Erlern- ung der Theobald Böhm'schen Zylinder- und Ringklappen- Flöte mit konischer Bohrung. (Deutsch-englisch) 3,-		l No. 6. Scherzo 1,-	
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s Op. 25. Ungarische Phantasie.		l Op. 85 No. 3. Kavatine [Barge] 1,50		b. Mit Pianoforte.		Winding, A.	
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Orchesterstimmen 6,-		Rheinberger, J.		s Op. 2. Introduction et Varia- tions sur le thème „La ci darem la mano“ 2,50		c. Für Klarinette allein.	
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Partitur netto 5,-		ss Op. 141. Mordio. Grand Air italien 3,-		m Op. 3. Variations. Scènes suisse C. 2,-		Mit Pianoforte 2,-	
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Reinecke, C.		m-s No. 3. Herbst 2,50		s Op. 14. Concertino. C 3,50		Op. 10. Szene und Arie. F.	
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Stimmen netto 12,-		s Op. 25. Ungarische Phantasie 3,-		Rheinberger, J.		Reinecke, C.	
Rheinberger, J.		s Op. 26. Valse brillante 2,50		m Rhapsodie 2,-		Op. 112. Notturmo 1,50	
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Partitur netto 12,-		Op. 28. 6 Vortragsstücke.		a. Mit Orchester.		m Op. 31. Adagio 2,-	
Stimmen netto 15,-		l No. 1. Largo 1,-		Wagner, G.		m Op. 32. Romanze 2,-	
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ms Op. 60. La Romantique. Valse en Guise de Caprice 2,-		Op. 32. 6 Charakterstücke		Draeseke, F.		m Op. 85 No. 3. Kavatine [Gumbert] 1,50	
David, F.		l No. 1. Ave Maria 1,-		s Op. 38. Sonate. B 7,50		Reinecke, C.	
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l Heft I 2,-		l No. 3. Kavatine 1,-		m Op. 43. Phantasiestücke . . 4,-		Rheinberger, J.	
l Heft II 2,-		l No. 4. Bagatelle 1,-		Gelbke, J.		s Op. 178. Sonate. Es 5,-	
l Heft III 2,-		l No. 5. Melodie 1,-		l Horch, die alten Eichen rau- schen. Walzer 1,50		6. Für Posaune.	
In russischer Weise. — Capric- cio. — Serenade.		l No. 6. Scherzo 1,-		Vivaldi, A.		David, F.	
		d. Für Flöte allein.		l Op. 10 No. 3. Konzert. D. [Waldersee] 2,50		Op. 4. Concertino. Es.	
				Gelbke, J.		m-s Solostimme —,50	
				l Horch die alten Eichen rau- schen. Walzer —,50		Orchesterstimmen netto 6,-	

Leipzig, Fr. Kistner.

(K. K. Oesterr. goldene Medaillen.)

95260574

Siciliano.

Flöte.

Rudolf Tillmetz Op.28 No 2.

♩ = 60.

p

mf *p*

mf *f*

p *cresc.*

f

p *p*

f *tr* *4* *p*

sf *mf* *cresc.*

f *decresc.* *p* *riten.*

dim. *mf* *a tempo*



Musik für Blasinstrumente.

1. Für Flöte.

a. Mit Orchester.

Terschak, A.

- Op. 29. Salut à l'Hongrie. *M M*
Fantaisie mélancolique.
Solostimme 1,—
Orchesterstimmen netto 4,50
[V. I, II, Va., je 25 Pf.,
Vc. u. B. 50 Pf. netto.]

Op. 138. Murillo. Allegro de Concert.

- Solostimme 1,—
Orchesterstimmen netto 7,50
[V. I, II, Va., Vc., B. je
60 Pf. netto.]

b. Nonette, Octette, Quintette für Flöte etc.

Gouvy, Th.

- Op. 71. Oтетto pour Flöte,
Hautbois, 2 Clarinettes, 2 Cors
et 2 Bassons. *Es*
Partitur 4,—
Stimmen 8,50

Lachner, Franz.

- Op. 156. Octett für Flöte, Hoboe,
2 Clarinetten, 2 Fagotte, 2
Hörner. *B*
Partitur 5,—
Stimmen 9,50

Onslow, G.

- Op. 81. Quintetto pour Flöte,
Hautbois, Clarinette, Cor et
Basson. *F* 5,—

Reinecke, C.

- Op. 216. Octett für Flöte,
Hoboe, 2 Clarinetten, 2 Hörner
und 2 Fagotte.
Partitur netto 6,—
Stimmen netto 12,—

Rheinberger, J.

- Op. 139. Nonett für Flöte,
Hoboe, Clarinette, Fagott,
Horn, Violine, Viola, Violon-
cell und Bass.
Partitur netto 12,—
Stimmen netto 15,—

c. Mit Pianoforte.

Chopin, Fr.

- 3 Mazurken aus Op. 6 und 7.
[Barge] 1,50
Op. 9 No. 2. Nocturne [Barge] 1,—

David, F.

- Op. 30. Stücke aus der „Bun-
ten Reihe“ [Barge].
Heft I 2,—
Scherzo. — Erinnerung. — Ma-
zurka.
Heft II 2,—
Tanz. — Gondellied. — Taran-
tella.
Heft III 2,—
In russischer Weise. — Capric-
cio. — Serenade.

Gade, Niels W.

- 4 Stücke aus den „Aquarellen“,
Op. 19 [Barge] 2,—
Elegie. — Scherzo. — Canzo-
netta. — Novellette.

Gade, Niels W.

- Andante und Scherzo aus der
4. Symphonie, Op. 20 [Barge] *M M* 2,50

Gouvy, Th.

- Schwedischer Tanz aus dem
Octett für Blasinstrumente,
Op. 71 [Barge] 2,—

Hiller, F.

- Op. 97. Zur Guitarre. Im-
promptu [Barge] 1,—

Kuhlau, Fr.

- Op. 57. 3 grands Solos.
No. 1. *F* 3,—
No. 2. *Am* 3,—
No. 3. *G* 3,—
Op. 110. 3 Duos brillants.
No. 1. *B* 3,50
No. 2. *Em* 3,50
No. 3. *D* 3,50

Moscheles, I.

- Op. 79. Sonate concertante 4,50
Op. 82b. 4 Divertissements 3,—

Raff, J.

- Op. 85 No. 3. Cavatina [Barge] 1,50
Op. 85 No. 6. Tarantella [Barge] 2,—

Terschak, A.

- Op. 23. Le Babillard. Etude-
Caprice 2,50
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tasia mélancolique 2,50
Op. 138. Murillo. Allegro de
Concert 3,—
Op. 139. Le Papillon en Vo-
yage. Etude-Caprice 3,—
Op. 140. Hommage à Venise.
Rhapsodie italienne 3,—
Op. 141. Mordio. Grand Air
italien 3,—
Op. 143. Die Jahreszeiten.
4 Salonstücke.
No. 1. Frühling 2,50
No. 2. Sommer 2,50
No. 3. Herbst 2,50
No. 4. Winter 2,50

Vivaldi, A.

- Op. 10 No. 3. Concert. *D*.
[Waldersee] 2,50

d. Für Flöte allein.

Fürstenau, A. B.

- Op. 71. 6 Thèmes favoris
variés.
Liv. I (No. 1—3) 1,50
Liv. II (No. 4—6) 1,50

Kuhlau, Fr.

- Op. 57. 3 grands Solos 4,—

2. Für Hoboe.

a. Mit Orchester.

Luft, J. H.

- Op. 3. Variations. Scènesuisse. *C*.
Solostimme —,75
Orchesterstimmen netto 4,—
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

Luft, J. H.

- Op. 5. Concertino brillant. *B*. *M M*
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Griegel, H.

- Op. 2. Introduction et Varia-
tions sur le Thème „Là ci
darem la mano“ 2,50

Hofmann, R.

- Op. 81. 4 Stücke.
No. 1. Notturmo 1,50
No. 2. Lied ohne Worte 1,50
No. 3. Romanze 1,50
No. 4. Scherzo 1,50

Luft, H.

- Op. 5. Concertino brillant. *B*. 3,—
Op. 10. Variations brillantes
sur un Thème des „Hugue-
nots“ 2,50
Op. 14. Concertino. *C*. 3,50
Op. 20. Nocturne 2,50

c. Mit Orgel.

Rheinberger, J.

- Rhapsodie 2,—

3. Für Clarinette.

a. Mit Orchester.

Wagner, G.

- Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes.
Solostimme —,75
Orchesterstimmen netto 4,—
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

b. Mit Pianoforte.

Burgmüller, N.

- Op. 15. Duo. *Es* 3,50

Draeseke, F.

- Op. 38. Sonate. *B* 7,50

Gade, Niels W.

- Op. 43. Phantasiestücke 3,75

Kücken, Fr.

- Op. 112. 3 Stücke.
No. 1. Caprice-Etude 1,—
No. 2. Romanze 1,—
No. 3. Andantino und
Scherzo 2,—

Mikuli, C.

- Op. 22. Serenade. *As* 3,—

Rheinberger, J.

- Op. 105. Sonate 6,—

Wagner, G.

- Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes 2,25

Winding, A.

- Op. 19. 3 Phantasiestücke 5,—

4. Für Fagott.

David, F.

- Op. 12. Concertino. *B*.
Solostimme —,50
Orchesterstimmen netto 4,75
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]
Mit Pianoforte 2,—

5. Für Horn.

a. Mit Orchester.

Eisner, C.

- Op. 10. Scene und Arie. *F*.
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[V. I 50 Pf., V. II, Va.,
Vc., B. je 25 Pf. netto.]

Reinecke, C.

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Partitur netto 2,50
Solostimme —,50
Orchesterstimmen netto 2,50
[V. I, II, Va., Vc., B. je
25 Pf. netto.]

b. Für Hornquartett.

Horn, A.

- 2 Lieder (Vom Gebirge—Wald-
lied) 1,50

c. Mit Pianoforte.

Draeseke, F.

- Op. 31. Adagio 2,—
Op. 32. Romanze 2,—

Eisner, C.

- Op. 10. Scene und Arie. *F*. 2,—

Moscheles, I.

- Op. 63. Introduction et Ron-
deau écossais concertants 3,—
Op. 138. Feuillet d'Album de
Rossini 3,—

Raff, J.

- Op. 85 No. 3. Cavatina [Gum-
bert] 1,50

Reinecke, C.

- Op. 112. Notturmo 1,50

Rheinberger, J.

- Op. 178. Sonate. *Es* 5,—

Schumann, R.

- Op. 70. Adagio und Allegro 2,50

6. Für Posaune.

David, F.

- Op. 4. Concertino. *Es*.
Solostimme —,50
Orchesterstimmen netto 6,—
[V. I, II, Va. je 50 Pf., Vc.
u. B. 75 Pf. netto.]

Leipzig, Fr. Kistner.

(K. K. Oesterr. goldene Medaille.)

Andantino.

Flöte.

Rudolf Tillmetz Op. 28 No 3.

Con grazia. ♩ = 69.

p dolce *sfz* *sfz* *sfz*

mf *p dolce* *sfz* *mf*

sfz *sfz* *sfz* *f* *p*

pp *sfz* *sfz*

f *sfz*

cresc. *mf espr.* *poco animato e cresc.*

f *mf* *p riten.* *espr.*

p dolce *sfz* *sfz* *sfz*

p dolce *sfz* *sfz*

sfz *riten.* *a tempo* *p* *dim.*

Musik für Blasinstrumente.

1. Für Flöte.

a. Mit Orchester.

- Terschak, A.**
Op. 29. Salut à l'Hongrie. Fantaisie mélancolique. Solostimme 1,—
Orchesterstimmen netto 4,50
[V. I, II, Va., je 25 Pf., Vc. u. B. 50 Pf. netto.]
Op. 138. Murillo. Allegro de Concert. Solostimme 1,—
Orchesterstimmen netto 7,50
[V. I, II, Va., Vc., B. je 60 Pf. netto.]

b. Nonette, Octette, Quintette für Flöte etc.

- Gouvy, Th.**
Op. 71. Ottetto pour Flöte, Hautbois, 2 Clarinettes, 2 Cors et 2 Bassons. Es Partitur 4,—
Stimmen netto 8,50

- Lachner, Franz.**
Op. 156. Octett für Flöte, Hoboe, 2 Clarinetten, 2 Fagotte, 2 Hörner. B. Partitur 5,—
Stimmen netto 9,50

- Onslow, G.**
Op. 81. Quintetto pour Flöte, Hautbois, Clarinette, Cor et Basson. F. 5,—

- Reinecke, C.**
Op. 216. Octett für Flöte, Hoboe, 2 Clarinetten, 2 Hörner und 2 Fagotte. Partitur netto 6,—
Stimmen netto 12,—

- Rheinberger, J.**
Op. 139. Nonett für Flöte, Hoboe, Clarinette, Fagott, Horn, Violine, Viola, Violoncell und Bass. Partitur netto 12,—
Stimmen netto 15,—

c. Mit Pianoforte.

- Chopin, Fr.**
3 Mazurken aus Op. 6 und 7. [Barge] 1,50
Op. 9 No. 2. Nocturne [Barge] 1,—

- David, F.**
Op. 30. Stücke aus der „Bunten Reihe“ [Barge]. Heft I. Scherzo. — Erinnerung. — Mazurka. 2,—
Heft II. Tanz. — Gondellied. — Tarantella. 2,—
Heft III. In russischer Weise. — Capriccio. — Serenade. 2,—

- Gade, Niels W.**
4 Stücke aus den „Aquarellen“. Op. 19 [Barge] 2,—
Elsägie. — Scherzo. — Canzonetta. — Novellette.

- Gade, Niels W.**
Andante und Scherzo aus der 4. Symphonie, Op. 20 [Barge] 2,50

- Gouvy, Th.**
Schwedischer Tanz aus dem Octett für Blasinstrumente, Op. 71 [Barge] 2,—

- Hiller, F.**
Op. 97. Zur Guitarre. Impromptu [Barge] 1,—

- Kuhlau, Fr.**
Op. 57. 3 grands Solos. No. 1. F 3,—
No. 2. Am 3,—
No. 3. G 3,—
Op. 110. 3 Duos brillants. No. 1. B. 3,50
No. 2. Em 3,50
No. 3. D 3,50

- Moscheles, I.**
Op. 79. Sonate concertante 4,50
Op. 82b. 4 Divertissements 3,—

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Op. 29. Salut à l'Hongrie. Fantaisie mélancolique 2,50
Op. 138. Murillo. Allegro de Concert 3,—
Op. 139. Le Papillon en Voyage. Etude-Caprice 3,—
Op. 140. Hommage à Venise. Rhapsodie italienne 3,—
Op. 141. Mordio. Grand Air italien 3,—
Op. 143. Die Jahreszeiten. 4 Salonstücke. No. 1. Frühling 2,50
No. 2. Sommer 2,50
No. 3. Herbst 2,50
No. 4. Winter 2,50

- Vivaldi, A.**
Op. 10 No. 3. Concert. D. [Waldersee] 2,50

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- Fürstenau, A. B.**
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Liv. II (No. 4—6) 1,50

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Op. 2. Introduction et Variations sur le Thème „Là ci darem la mano“ 2,50

- Hofmann, R.**
Op. 81. 4 Stücke. No. 1. Notturmo 1,50
No. 2. Lied ohne Worte 1,50
No. 3. Romanze 1,50
No. 4. Scherzo 1,50

- Luft, H.**
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Op. 10. Variations brillantes sur un Thème des „Huguenots“ 2,50
Op. 14. Concertino. C. 3,50
Op. 20. Nocturne 2,50

c. Mit Orgel.

- Rheinberger, J.**
Rhapsodie 2,—

3. Für Clarinette.

a. Mit Orchester.

- Wagner, G.**
Op. 5. Divertissement brillant sur des Motifs d'Opéras modernes. Solostimme —,75
Orchesterstimmen netto 4,—
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Op. 38. Sonate. B 7,50
- Gade, Niels W.**
Op. 43. Phantasiestücke 3,75
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Op. 112. 3 Stücke. No. 1. Caprice-Etude 1,—
No. 2. Romanze 1,—
No. 3. Andantino und Scherzo 2,—

- Mikuli, C.**
Op. 22. Serenade. As 3,—

- Rheinberger, J.**
Op. 105. Sonate 6,—

- Wagner, G.**
Op. 5. Divertissement brillant sur des Motifs d'Opéras modernes 2,25

- Winding, A.**
Op. 19. 3 Phantasiestücke 5,—

4. Für Fagott.

- David, F.**
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a. Mit Orchester.

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b. Für Hornquartett.

- Horn, A.**
2 Lieder (Vom Gebirge—Waldlied) 1,50

c. Mit Pianoforte.

- Draeseke, F.**
Op. 31. Adagio 2,—
Op. 32. Romanze 2,—

- Eisner, C.**
Op. 10. Scene und Arie. F. 2,—

- Moscheles, I.**
Op. 63. Introduction et Rondeau écossais concertants 3,—
Op. 138. Feuillet d'Album de Rossini 3,—

- Raff, J.**
Op. 85 No. 3. Cavatina [Gumbert] 1,50

- Reinecke, C.**
Op. 112. Notturmo 1,50

- Rheinberger, J.**
Op. 178. Sonate. Es 5,—

- Schumann, R.**
Op. 70. Adagio und Allegro 2,50

6. Für Posaune.

- David, F.**
Op. 4. Concertino. Es. Solostimme —,50
Orchesterstimmen netto 6,—
[V. I, II, Va., je 50 Pf., Vc. u. B. 75 Pf. netto.]

Leipzig, Fr. Kistner.

(K. K. Oesterr. goldene Medaille.)

Menuett.

Flöte.

Rudolf Tillmetz Op. 28 N^o 4.

$\text{♩} = 120.$

p *mf* *fp* *mf* *mf* *cresc.* *f* *Fine.*

Trio.

p tranquillo *mf*

p *mf* *p* *mf* *f* *cresc.* *f* *cresc.* *tr* *tr* *3* *Menuett D. C. al Fine.*

Musik für Blasinstrumente.

I. Für Flöte.

a. Mit Orchester.

- Terschak, A.**
Op. 29. Salut à l'Hongrie. Fantaisie mélancolique. Solostimme 1,—
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[V. I, II, Va., je 25 Pf., Vc. u. B. 50 Pf. netto.]
Op. 138. Murillo. Allegro de Concert. Solostimme 1,—
Orchesterstimmen netto 7,50
[V. I, II, Va., Vc., B. je 60 Pf. netto.]

b. Nonette, Octette, Quintette für Flöte etc.

- Gouvy, Th.**
Op. 71. Otetto pour Flöte, Hautbois, 2 Clarinettes, 2 Cors et 2 Bassons. Es Partitur 4,—
Stimmen 8,50

- Lachner, Franz.**
Op. 156. Octett für Flöte, Hobe, 2 Clarinetten, 2 Fagotte, 2 Hörner. B. Partitur 5,—
Stimmen 9,50

- Onslow, G.**
Op. 81. Quintetto pour Flöte, Hautbois, Clarinette, Cor et Basson. F. 5,—

- Reinecke, C.**
Op. 216. Octett für Flöte, Hobe, 2 Clarinetten, 2 Hörner und 2 Fagotte. Partitur netto 6,—
Stimmen netto 12,—

- Rheinberger, J.**
Op. 139. Nonett für Flöte, Hobe, Clarinette, Fagott, Horn, Violine, Viola, Violoncell und Bass. Partitur netto 12,—
Stimmen netto 15,—

c. Mit Pianoforte.

- Chopin, Fr.**
3 Mazurken aus Op. 6 und 7. [Barge] 1,50
Op. 9 No. 2. Nocturne [Barge] 1,—

- David, F.**
Op. 30. Stücke aus der „Bunten Reihe“ [Barge]. Heft I. Scherzo. — Erinnerung. — Mazurka. 2,—
Heft II. Tanz. — Gondellied. — Tarantella. 2,—
Heft III. in russischer Weise. — Capriccio. — Serenade. 2,—

- Gade, Niels W.**
4 Stücke aus den „Aquarellen“, Op. 19 [Barge]. Elegie. — Scherzo. — Canzonette. — Novellette. 2,—

- Gade, Niels W.**
Andante und Scherzo aus der 4. Symphonie, Op. 20 [Barge] 2,50

- Gouvy, Th.**
Schwedischer Tanz aus dem Octett für Blasinstrumente, Op. 71 [Barge] 2,—

- Hiller, F.**
Op. 97. Zur Guitarre. Impromptu [Barge] 1,—

- Kuhlau, Fr.**
Op. 57. 3 grands Solos. No. 1. F 3,—
No. 2. Am 3,—
No. 3. G 3,—
Op. 110. 3 Duos brillants. No. 1. B 3,50
No. 2. Em 3,50
No. 3. D 3,50

- Moscheles, I.**
Op. 79. Sonate concertante 4,50
Op. 82b. 4 Divertissements 3,—

- Raff, J.**
Op. 85 No. 3. Cavatina [Barge] 1,50
Op. 85 No. 6. Tarantella [Barge] 2,—

- Terschak, A.**
Op. 23. Le Babillard. Etude-Caprice 2,50
Op. 29. Salut à l'Hongrie. Fantaisie mélancolique 2,50
Op. 138. Murillo. Allegro de Concert 3,—
Op. 139. Le Papillon en Voyage. Etude-Caprice 3,—
Op. 140. Hommage à Venise. Rhapsodie italienne 3,—
Op. 141. Mordio. Grand Air italien 3,—
Op. 143. Die Jahreszeiten. 4 Salonstücke. No. 1. Frühling 2,50
No. 2. Sommer 2,50
No. 3. Herbst 2,50
No. 4. Winter 2,50

- Vivaldi, A.**
Op. 10 No. 3. Concert. D. [Waldersee] 2,50

d. Für Flöte allein.

- Fürstenau, A. B.**
Op. 71. 6 Thèmes favoris variés. Liv. I (No. 1—3) 1,50
Liv. II (No. 4—6) 1,50

- Kuhlau, Fr.**
Op. 57. 3 grands Solos 4,—

2. Für Hobe.

a. Mit Orchester.

- Luft, J. H.**
Op. 3. Variations. Scènesuisse. C. Solostimme —,75
Orchesterstimmen netto 4,—
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]

Luft, J. H.

- Op. 5. Concertino brillant. B. Solostimme 1,—
Orchesterstimmen 5,25
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]
Op. 10. Variations brillantes sur un Thème des „Huguenots“. Solostimme 1,—
Orchesterstimmen netto 4,50
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]

b. Mit Pianoforte.

- Griebel, H.**
Op. 2. Introduction et Variations sur le Thème „Là ci darem la mano“ 2,50

Hofmann, R.

- Op. 81. 4 Stücke. No. 1. Notturmo 1,50
No. 2. Lied ohne Worte 1,50
No. 3. Romanze 1,50
No. 4. Scherzo 1,50

Luft, H.

- Op. 5. Concertino brillant. B. 3,—
Op. 10. Variations brillantes sur un Thème des „Huguenots“ 2,50
Op. 14. Concertino. C. 3,50
Op. 20. Nocturne 2,50

c. Mit Orgel.

- Rheinberger, J.**
Rhapsodie 2,—

3. Für Clarinette.

a. Mit Orchester.

- Wagner, G.**
Op. 5. Divertissement brillant sur des Motifs d'Opéras modernes. Solostimme —,75
Orchesterstimmen netto 4,—
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]

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- Burgmüller, N.**
Op. 15. Duo. Es. 3,50
- Draeseke, F.**
Op. 38. Sonate. B 7,50
- Gade, Niels W.**
Op. 43. Phantasiestücke 3,75
- Kücken, Fr.**
Op. 112. 3 Stücke. No. 1. Caprice-Etude 1,—
No. 2. Romanze 1,—
No. 3. Andantino und Scherzo 2,—

- Mikuli, C.**
Op. 22. Serenade. As 3,—

- Rheinberger, J.**
Op. 103. Sonate 6,—

Wagner, G.

- Op. 5. Divertissement brillant sur des Motifs d'Opéras modernes 2,25

- Winding, A.**
Op. 19. 3 Phantasiestücke 5,—

4. Für Fagott.

- David, F.**
Op. 12. Concertino. B. Solostimme —,50
Orchesterstimmen netto 4,75
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]
Mit Pianoforte 2,—

5. Für Horn.

a. Mit Orchester.

- Eisner, C.**
Op. 10. Scene und Arie. F. Solostimme —,75
Orchesterstimmen netto 3,75
[V. I 50 Pf., V. II, Va., Vc., B. je 25 Pf. netto.]

- Reinecke, C.**
Op. 112. Notturmo. Partitur netto 2,50
Solostimme —,50
Orchesterstimmen netto 2,50
[V. I, II, Va., Vc., B. je 25 Pf. netto.]

b. Für Hornquartett.

- Horn, A.**
2 Lieder (Vom Gebirge—Waldlied) 1,50

c. Mit Pianoforte.

- Draeseke, F.**
Op. 31. Adagio 2,—
Op. 32. Romanze 2,—

- Eisner, C.**
Op. 10. Scene und Arie. F. 2,—

- Moscheles, I.**
Op. 63. Introduction et Rondeau écossais concertants 3,—
Op. 138. Feuillet d'Album de Rossini 3,—

- Raff, J.**
Op. 85 No. 3. Cavatina [Gumbert] 1,50

- Reinecke, C.**
Op. 112. Notturmo 1,50

- Rheinberger, J.**
Op. 178. Sonate. Es 5,—

- Schumann, R.**
Op. 70. Adagio und Allegro 2,50

6. Für Posaune.

- David, F.**
Op. 4. Concertino. Es. Solostimme —,50
Orchesterstimmen netto 6,—
[V. I, II, Va. je 50 Pf., Vc. u. B. 75 Pf. netto.]

Leipzig, Fr. Kistner.

(K. K. Oesterr. goldene Medaille.)

Sarabande.

Flöte.

Rudolf Tillmetz Op.28 N^o 5.

♩ = 76.

The musical score is written for flute in G major and 3/4 time. It begins with a tempo marking of quarter note = 76. The piece is characterized by its slow, graceful movement. The notation includes various dynamics such as *f* (forte), *cresc.* (crescendo), *p* (piano), *sfz* (sforzando), *mf* (mezzo-forte), and *ff* (fortissimo). Articulation is provided by accents (>) and trills (*tr*). The score also features triplets (3) and slurs. The piece concludes with a *rall.* (rallentando) marking.

Musik für Blasinstrumente.

1. Für Flöte.

a. Mit Orchester.

- Terschak, A.**
Op. 29. Salut à l'Hongrie. Fantaisie mélancolique. Solostimme 1,—
Orchesterstimmen netto 4,50
[V. I, II, Va., je 25 Pf., Vc. u. B. 50 Pf. netto.]
Op. 138. Murillo. Allegro de Concert. Solostimme 1,—
Orchesterstimmen netto 7,50
[V. I, II, Va., Vc., B. je 60 Pf. netto.]

b. Nonette, Octette, Quintette für Flöte etc.

- Gouvy, Th.**
Op. 71. Ouetto pour Flöte, Hautbois, 2 Clarinettes, 2 Cors et 2 Bassons. Es Partitur 4,—
Stimmen 8,50

- Lachner, Franz.**
Op. 156. Octett für Flöte, Hobe, 2 Clarinetten, 2 Fagotte, 2 Hörner. B. Partitur 5,—
Stimmen 9,50

- Onslow, G.**
Op. 81. Quintetto pour Flöte, Hautbois, Clarinette, Cor et Basson. F. 5,—

- Reinecke, C.**
Op. 216. Octett für Flöte, Hobe, 2 Clarinetten, 2 Hörner und 2 Fagotte. Partitur netto 6,—
Stimmen netto 12,—

- Rheinberger, J.**
Op. 139. Nonett für Flöte, Hobe, Clarinette, Fagott, Horn, Violine, Viola, Violoncell und Bass. Partitur netto 12,—
Stimmen netto 15,—

c. Mit Pianoforte.

- Chopin, Fr.**
3 Mazurken aus Op. 6 und 7. [Barge] 1,50
Op. 9 No. 2. Nocturne [Barge] 1,—

- David, F.**
Op. 30. Stücke aus der „Bunten Reihe“ [Barge]. Heft I. Scherzo. — Erinnerung. — Mazurka. 2,—
Heft II. Tanz. — Gondellied. — Tarantella. 2,—
Heft III. In russischer Weise. — Capriccio. — Serenade. 2,—

- Gade, Niels W.**
4 Stücke aus den „Aquarellen“. Op. 19 [Barge]. Elegie. — Scherzo. — Canzonetta. — Novallette. 2,—

- Gade, Niels W.**
Andante und Scherzo aus der 4. Symphonie, Op. 20 [Barge] 2,50

- Gouvy, Th.**
Schwedischer Tanz aus dem Octett für Blasinstrumente, Op. 71 [Barge] 2,—

- Hiller, F.**
Op. 97. Zur Guitarre. Impromptu [Barge] 1,—

- Kuhlau, Fr.**
Op. 57. 3 grands Solos. No. 1. F. 3,—
No. 2. Am. 3,—
No. 3. G. 3,—
Op. 110. 3 Duos brillants. No. 1. B. 3,50
No. 2. Em. 3,50
No. 3. D. 3,50

- Moscheles, I.**
Op. 79. Sonate concertante 4,50
Op. 82b. 4 Divertissements 3,—

- Raff, J.**
Op. 85 No. 3. Cavatina [Barge] 1,50
Op. 85 No. 6. Tarantella [Barge] 2,—

- Terschak, A.**
Op. 23. Le Babillard. Etude-Caprice 2,50
Op. 29. Salut à l'Hongrie. Fantaisie mélancolique 2,50
Op. 138. Murillo. Allegro de Concert 3,—
Op. 139. Le Papillon en Voyage. Etude-Caprice 3,—
Op. 140. Hommage à Venise. Rhapsodie italienne 3,—
Op. 141. Mordio. Grand Air italien 3,—
Op. 143. Die Jahreszeiten. 4 Salonstücke. No. 1. Frühling 2,50
No. 2. Sommer 2,50
No. 3. Herbst 2,50
No. 4. Winter 2,50

- Vivaldi, A.**
Op. 10 No. 3. Concert. D. [Waidersee] 2,50

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a. Mit Orchester.

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Op. 3. Variations. Scène suisse. C. Solostimme —,75
Orchesterstimmen netto 4,—
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]

Luft, J. H.

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c. Mit Orgel.

- Rheinberger, J.**
Rhapsodie 2,—

3. Für Clarinette.

a. Mit Orchester.

- Wagner, G.**
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Op. 33. Sonate. B. 7,50
Gade, Niels W.
Op. 43. Phantasiestücke 3,75
Kücken, Fr.
Op. 112. 3 Stücke. No. 1. Caprice-Etude 1,—
No. 2. Romanze 1,—
No. 3. Andantino und Scherzo 2,—

- Mikuli, C.**
Op. 22. Serenade. As 3,—

- Rheinberger, J.**
Op. 105. Sonate 6,—

- Wagner, G.**
Op. 5. Divertissement brillant sur des Motifs d'Opéras modernes 2,25

- Winding, A.**
Op. 19. 3 Phantasiestücke 5,—

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Mit Pianoforte 2,—

5. Für Horn.

a. Mit Orchester.

- Eisner, C.**
Op. 10. Scene und Arie. F. Solostimme —,75
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[V. I 50 Pf., V. II, Va., Vc., B. je 25 Pf. netto.]

- Reinecke, C.**
Op. 112. Notturmo. Partitur netto 2,50
Solostimme —,50
Orchesterstimmen netto 2,50
[V. I, II, Va., Vc., B. je 25 Pf. netto.]

b. Für Hornquartett.

- Horn, A.**
2 Lieder (Vom Gebirge—Waldlied) 1,50

c. Mit Pianoforte.

- Draeseke, F.**
Op. 31. Adagio 2,—
Op. 32. Romanze 2,—
Eisner, C.
Op. 10. Scene und Arie. F. 2,—
Moscheles, I.
Op. 63. Introduction et Rondeau écossais concertants 3,—
Op. 138. Feuillet d'Album de Rossini 3,—

- Raff, J.**
Op. 85 No. 3. Cavatina [Gumbert] 1,50

- Reinecke, C.**
Op. 112. Notturmo 1,50

- Rheinberger, J.**
Op. 178. Sonate. Es 5,—

- Schumann, R.**
Op. 70. Adagio und Allegro 2,50

6. Für Posaune.

- David, F.**
Op. 4. Concertino. Es. Solostimme —,50
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[V. I, II, Va. je 50 Pf., Vc. u. B. 75 Pf. netto.]

Leipzig, Fr. Kistner.

(K. K. Oesterr. goldene Medaille.)

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HERRN HEINRICH SCHERRER
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Sechs Vortragsstücke

für
Flöte

mit Begleitung des Pianoforte

componirt
 von

RUDOLF TILLMETZ.

Op. 28.

Nº 1. Largo	Pr.M 1.---	Nº 4. Menuett	Pr.M 1.---
Nº 2. Siciliano	Pr.M 1.---	Nº 5. Sarabande	Pr.M 1.---
Nº 3. Andantino	Pr.M 1.---	Nº 6. Gigue	Pr.M 1.---

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LEIPZIG, FR. KISTNER.

(K.K.Oesterr.goldene Medaille)

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GIGUE.

Flöte.

Rudolf Tillmetz Op.28 N° 6.

(♩ = 126)

The musical score is written for a single flute part. It begins with a tempo marking of quarter note = 126. The key signature is one sharp (F#), and the time signature is 3/8. The score is divided into ten staves. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff includes a *cresc.* marking. The third staff begins with a forte (*f*) dynamic and includes a *più cresc.* marking. The fourth staff starts with *f* and ends with *mf* and *cresc.*. The fifth staff begins with *f* and ends with *ff*. The sixth staff starts with a piano (*p*) dynamic and includes a first ending bracket. The seventh staff begins with *mf* and ends with *cresc.*. The eighth staff features a trill (*tr*) and a crescendo. The ninth staff starts with a *cresc.* and ends with a forte (*f*) dynamic. The piece concludes with a first ending bracket.

Flöte.

The musical score for Flute on page 3 consists of ten staves of music in G major. The notation includes various dynamics and performance instructions:

- Staff 1: Trills (tr) and slurs.
- Staff 2: Dynamics *p* and *cresc.*
- Staff 3: Dynamics *ff* and *mf*.
- Staff 4: Dynamics *cresc.*
- Staff 5: Dynamics *f* and *più cresc.*
- Staff 6: Dynamics *f*.
- Staff 7: Dynamics *p* and *cresc.*
- Staff 8: Dynamics *cresc.* and *ff*.
- Staff 9: Dynamics *molto cresc.*
- Staff 10: Dynamics *f* and *ff*.

Musik für Blasinstrumente.

1. Für Flöte.

a. Mit Orchester.

- Terschak, A.**
Op. 29. Salut à l'Hongrie. Fantaisie mélancolique. Solostimme 1,—
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[V. I, II, Va., je 25 Pf., Vc. u. B. 50 Pf. netto.]
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[V. I, II, Va., Vc., B. je 60 Pf. netto.]

b. Nonette, Octette, Quintette für Flöte etc.

- Gouvy, Th.**
Op. 71. Ottetto pour Flûte, Hautbois, 2 Clarinettes, 2 Cors et 2 Bassons. Es Partitur 4,—
Stimmen netto 8,50

- Lachner, Franz.**
Op. 156. Octett für Flöte, Hoboe, 2 Clarinetten, 2 Fagotte, 2 Hörner. B. Partitur 5,—
Stimmen netto 9,50

- Onslow, G.**
Op. 81. Quintetto pour Flûte, Hautbois, Clarinette, Cor et Basson. F. 5,—

- Reinecke, C.**
Op. 216. Octett für Flöte, Hoboe, 2 Clarinetten, 2 Hörner und 2 Fagotte. Partitur netto 6,—
Stimmen netto 12,—

- Rheinberger, J.**
Op. 139. Nonett für Flöte, Hoboe, Clarinette, Fagott, Horn, Violine, Viola, Violoncell und Bass. Partitur netto 12,—
Stimmen netto 15,—

c. Mit Pianoforte.

- Chopin, Fr.**
3 Mazurken aus Op. 6 und 7. [Barge] 1,50
Op. 9 No. 2. Nocturne [Barge] 1,—

- David, F.**
Op. 30. Stücke aus der „Bunten Reihe“ [Barge]. Heft I 2,—
Scherzo. — Erinnerung. — Mazurka.
Heft II 2,—
Tanz. — Gondellied. — Tarantella.
Heft III 2,—
In russischer Weise. — Capriccio. — Serenade.

- Gade, Niels W.**
4 Stücke aus den „Aquarellen“. Op. 19 [Barge] 2,—
Elegie. — Scherzo. — Canzonette. — Novellette.

- Gade, Niels W.**
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- Gouvy, Th.**
Schwedischer Tanz aus dem Octett für Blasinstrumente, Op. 71 [Barge] 2,—

- Hiller, F.**
Op. 97. Zur Guitarre. Impromptu [Barge] 1,—

- Kuhlau, Fr.**
Op. 57. 3 grands Solos. No. 1. F 3,—
No. 2. Am 3,—
No. 3. G 3,—
Op. 110. 3 Duos brillants. No. 1. B 3,50
No. 2. Em 3,50
No. 3. D 3,50

- Moscheles, I.**
Op. 79. Sonate concertante 4,50
Op. 82b. 4 Divertissements 3,—

- Raff, J.**
Op. 85 No. 3. Cavatina [Barge] 1,50
Op. 85 No. 6. Tarantella [Barge] 2,—

- Terschak, A.**
Op. 23. Le Babillard. Etude-Caprice 2,50
Op. 29. Salut à l'Hongrie. Fantaisie mélancolique 2,50
Op. 138. Murillo. Allegro de Concert 3,—
Op. 139. Le Papillon en Voyage. Etude-Caprice 3,—
Op. 140. Hommage à Venise. Rhapsodie italienne 3,—
Op. 141. Mordio. Grand Air italien 3,—
Op. 143. Die Jahreszeiten. 4 Salonstücke. No. 1. Frühling 2,50
No. 2. Sommer 2,50
No. 3. Herbst 2,50
No. 4. Winter 2,50

- Vivaldi, A.**
Op. 10 No. 3. Concert. D. [Waldersee] 2,50

d. Für Flöte allein.

- Fürstenuau, A. B.**
Op. 71. 6 Thèmes favoris variés. Liv. I (No. 1—3) 1,50
Liv. II (No. 4—6) 1,50

- Kuhlau, Fr.**
Op. 57. 3 grands Solos 4,—

2. Für Hoboe.

a. Mit Orchester.

- Luft, J. H.**
Op. 3. Variations. Scène suisse. C. Solostimme —,75
Orchesterstimmen netto 4,—
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]

Luft, J. H.

- Op. 5. Concertino brillant. B. Solostimme 1,—
Orchesterstimmen netto 5,25
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]

- Op. 10. Variations brillantes sur un Thème des „Huguenots“. Solostimme 1,—
Orchesterstimmen netto 4,50
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]

b. Mit Pianoforte.

- Griebel, H.**
Op. 2. Introduction et Variations sur le Thème „La ci darem la mano“ 2,50

- Hofmann, R.**
Op. 81. 4 Stücke. No. 1. Notturmo 1,50
No. 2. Lied ohne Worte 1,50
No. 3. Romanze 1,50
No. 4. Scherzo 1,50

- Luft, J. H.**
Op. 5. Concertino brillant. B. 3,—
Op. 10. Variations brillantes sur un Thème des „Huguenots“ 2,50
Op. 14. Concertino. C. 3,50
Op. 20. Nocturne 2,50

c. Mit Orgel.

- Rheinberger, J.**
Rhapsodie 2,—

3. Für Clarinette.

a. Mit Orchester.

- Wagner, G.**
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Orchesterstimmen netto 4,—
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]

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- Draeseke, F.**
Op. 38. Sonate. B 7,50

- Gade, Niels W.**
Op. 43. Phantasiestücke 3,75

- Kücken, Fr.**
Op. 112. 3 Stücke. No. 1. Caprice-Etude 1,—
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- Mikuli, C.**
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- Rheinberger, J.**
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Wagner, G.

- Op. 5. Divertissement brillant sur des Motifs d'Opéras modernes 2,25

- Winding, A.**
Op. 19. 3 Phantasiestücke 5,—

4. Für Fagott.

- David, F.**
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Orchesterstimmen netto 4,75
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]
Mit Pianoforte 2,—

5. Für Horn.

a. Mit Orchester.

- Eisner, C.**
Op. 10. Scene und Arie. F. Solostimme —,75
Orchesterstimmen netto 3,75
[V. I 50 Pf., V. II, Va., Vc., B. je 25 Pf. netto.]

- Reinecke, C.**
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- Horn, A.**
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- Draeseke, F.**
Op. 31. Adagio 2,—
Op. 32. Romanze 2,—

- Eisner, C.**
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- Moscheles, I.**
Op. 63. Introduction et Rondeau écossais concertants 3,—
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- Reinecke, C.**
Op. 112. Notturmo 1,50

- Rheinberger, J.**
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- Schumann, R.**
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6. Für Posaune.

- David, F.**
Op. 4. Concertino. Es. Solostimme —,50
Orchesterstimmen netto 6,—
[V. I, II, Va. je 50 Pf., Vc. u. B. 75 Pf. netto.]

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