

154129

Herrn **NICOLAS RUBINSTEIN** gewidmet.

FANTASIE

über

Motive

aus

Beethoven's RUINEN VON ATHEN

für

Piano

mit

Orchesterbegleitung

von

FR. LISZT.

Partitur Pr. M. 7. 50.

Arrangement für zwei Pianos Pr. M. 8. 50.

Arrangement für Piano allein Pr. M. 3. —.

Arrangement für Piano zu 4 Händen Pr. M. 4. 50.

Orchesterstimmen..... n. Pr. M. 10. —.

Eigenthum des Verlegers

Entered at Stationers Hall.

LEIPZIG

C.F.W. Siegel's Musikalienhandlung

R. LINNEMANN

2830 - 2838. 5170.

Lith. Anst. v. G. Roder Leipzig

CLOSED
SHELF

M

1070

LIT. FB

FANTAISIE.

Tempo di Marcia.
Moderato.

F. Liszt.

Kleine Flöte.

2 grosse Flöten.

2 Hoboen.

2 Clarinetten in B.

2 Fagotte.

2 Hörner in B. basso.

2 Trompeten in B.

2 Tenorposaunen.

Bassposaune.

2 Pauken in B. F.

Becken. ^(Es)

Triangel.

Grosse Trommel.

Piano.

Tempo di Marcia.
Moderato.

Erste Violinen.

Zweite Violinen.

Bratschen.

Violoncelle.

Contrabässe.

This musical score page contains measures 2930 through 2939. It is written for a string quartet, with four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as dynamics (*p*, *mf*, *cresc.*), articulation (*marcato*, *pizz.*, *arco*), and phrasing slurs. A first ending bracket is present in measure 2935. The bottom of the page features the number 2930.

Measures 2930-2939. Dynamics include *p*, *mf*, *cresc.*, *marcato*, *pizz.*, and *arco*. A first ending bracket is present in measure 2935.

This musical score is arranged in three systems. The first system consists of five staves: four treble clef staves and one bass clef staff. The second system consists of five staves: two treble clef staves, one bass clef staff, and two empty staves. The third system consists of five staves: two treble clef staves, one bass clef staff, and two empty staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat).

First System:

- Staff 1 (Treble): Contains musical notation with a slur over a group of notes.
- Staff 2 (Treble): Contains musical notation with a slur over a group of notes.
- Staff 3 (Treble): Contains musical notation with a slur over a group of notes.
- Staff 4 (Treble): Contains musical notation with a slur over a group of notes.
- Staff 5 (Bass): Contains musical notation with a slur over a group of notes.

Second System:

- Staff 1 (Treble): Contains musical notation with a slur over a group of notes.
- Staff 2 (Treble): Contains musical notation with a slur over a group of notes.
- Staff 3 (Bass): Contains musical notation with a slur over a group of notes.
- Staff 4 (Empty):
- Staff 5 (Empty):

Third System:

- Staff 1 (Treble): Contains musical notation with a slur over a group of notes.
- Staff 2 (Treble): Contains musical notation with a slur over a group of notes.
- Staff 3 (Bass): Contains musical notation with a slur over a group of notes.
- Staff 4 (Empty):
- Staff 5 (Empty):

Dynamic Markings and Annotations:

- Solo.* (First System, Staff 4)
- mf* (First System, Staff 4)
- p* (Second System, Staff 1)
- 1. Solo.* (Second System, Staff 2)
- p* (Second System, Staff 2)
- p* (Second System, Staff 3)

1^o
dolce

1^o
dolce

marc.

dolce

marc.

cresc.

cresc.

cresc.

arco

cresc.

arco

cresc.

Solo.

espressivo

1^o

Solo.

pizz.

pizz.

divisi

arco

espressivo

arco

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for a full orchestra and includes parts for the first and second violins, violas, cellos, double basses, woodwinds, and brass. The music is in 3/4 time and B-flat major. The score shows the beginning of the piece, with the first violin playing a melodic line and the other instruments providing harmonic support. The tempo is marked "Andante" and the dynamics range from piano to crescendo.

Musical score for "L'Allegretto" by Franz Schubert, Op. 137, No. 3. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. It features a piano introduction with a crescendo, followed by a first ending (a2.) and a second ending (cresc.). The score is written for piano and includes dynamic markings such as "cresc.", "p più cresc.", and "f".

This page of musical notation is divided into three main systems. The first system consists of four staves: a grand staff (treble and bass clef) and two additional staves. The second system also has four staves, with the third staff marked with a '13' time signature. The third system consists of two staves. The notation includes various musical elements such as chords, arpeggios, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and a final chord.

Cadenza del Pianoforte.(Orchester tacet)

Cadenza del Pianoforte. (Orchestra tacet)

ff con strepito

simile

ff

rinforzando

p

marcato

cresc.

ff *ped.* *ped.* *fff* *ped.* *poco riten.*

a tempo *p* *ped.* *ped.* *ped.* *

I. Viol. *marc.* *mf*

II. Viol. *mf*

Br. *mf*

Vcll. *mf*

Cb. *mf*

ritenuto e cresc.

Allegro vivace ma non troppo.

sotto voce, sempre un poco marcato e capricciosamente

una corda

cresc.

sempre una corda

lungo trillo

First system of musical notation. The right hand features a series of eighth-note chords with fingerings 1 2 3 4 5, 2, 2, 2, 2, 2 3 2, 2 3 2, 2 3 2, 2 3 2, 2, 2. The left hand plays a bass line with notes G2, Bb2, D3, F3, Ab3, C4, Eb4, G4, Bb4, D5, F5, Ab5, C6, Eb6, G6, Bb6, D7, F7, Ab7, C8, Eb8, G8, Bb8, D9, F9, Ab9, C10, Eb10, G10, Bb10, D11, F11, Ab11, C12, Eb12, G12, Bb12, D13, F13, Ab13, C14, Eb14, G14, Bb14, D15, F15, Ab15, C16, Eb16, G16, Bb16, D17, F17, Ab17, C18, Eb18, G18, Bb18, D19, F19, Ab19, C20, Eb20, G20, Bb20, D21, F21, Ab21, C22, Eb22, G22, Bb22, D23, F23, Ab23, C24, Eb24, G24, Bb24, D25, F25, Ab25, C26, Eb26, G26, Bb26, D27, F27, Ab27, C28, Eb28, G28, Bb28, D29, F29, Ab29, C30, Eb30, G30, Bb30, D31, F31, Ab31, C32, Eb32, G32, Bb32, D33, F33, Ab33, C34, Eb34, G34, Bb34, D35, F35, Ab35, C36, Eb36, G36, Bb36, D37, F37, Ab37, C38, Eb38, G38, Bb38, D39, F39, Ab39, C40, Eb40, G40, Bb40, D41, F41, Ab41, C42, Eb42, G42, Bb42, D43, F43, Ab43, C44, Eb44, G44, Bb44, D45, F45, Ab45, C46, Eb46, G46, Bb46, D47, F47, Ab47, C48, Eb48, G48, Bb48, D49, F49, Ab49, C50, Eb50, G50, Bb50, D51, F51, Ab51, C52, Eb52, G52, Bb52, D53, F53, Ab53, C54, Eb54, G54, Bb54, D55, F55, Ab55, C56, Eb56, G56, Bb56, D57, F57, Ab57, C58, Eb58, G58, Bb58, D59, F59, Ab59, C60, Eb60, G60, Bb60, D61, F61, Ab61, C62, Eb62, G62, Bb62, D63, F63, Ab63, C64, Eb64, G64, Bb64, D65, F65, Ab65, C66, Eb66, G66, Bb66, D67, F67, Ab67, C68, Eb68, G68, Bb68, D69, F69, Ab69, C70, Eb70, G70, Bb70, D71, F71, Ab71, C72, Eb72, G72, Bb72, D73, F73, Ab73, C74, Eb74, G74, Bb74, D75, F75, Ab75, C76, Eb76, G76, Bb76, D77, F77, Ab77, C78, Eb78, G78, Bb78, D79, F79, Ab79, C80, Eb80, G80, Bb80, D81, F81, Ab81, C82, Eb82, G82, Bb82, D83, F83, Ab83, C84, Eb84, G84, Bb84, D85, F85, Ab85, C86, Eb86, G86, Bb86, D87, F87, Ab87, C88, Eb88, G88, Bb88, D89, F89, Ab89, C90, Eb90, G90, Bb90, D91, F91, Ab91, C92, Eb92, G92, Bb92, D93, F93, Ab93, C94, Eb94, G94, Bb94, D95, F95, Ab95, C96, Eb96, G96, Bb96, D97, F97, Ab97, C98, Eb98, G98, Bb98, D99, F99, Ab99, C100, Eb100, G100, Bb100, D101, F101, Ab101, C102, Eb102, G102, Bb102, D103, F103, Ab103, C104, Eb104, G104, Bb104, D105, F105, 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C150, Eb150, G150, Bb150, D151, F151, Ab151, C152, Eb152, G152, Bb152, D153, F153, Ab153, C154, Eb154, G154, Bb154, D155, F155, Ab155, C156, Eb156, G156, Bb156, D157, F157, Ab157, C158, Eb158, G158, Bb158, D159, F159, Ab159, C160, Eb160, G160, Bb160, D161, F161, Ab161, C162, Eb162, G162, Bb162, D163, F163, Ab163, C164, Eb164, G164, Bb164, D165, F165, Ab165, C166, Eb166, G166, Bb166, D167, F167, Ab167, C168, Eb168, G168, Bb168, D169, F169, Ab169, C170, Eb170, G170, Bb170, D171, F171, Ab171, C172, Eb172, G172, Bb172, D173, F173, Ab173, C174, Eb174, G174, Bb174, D175, F175, Ab175, C176, Eb176, G176, Bb176, D177, F177, Ab177, C178, Eb178, G178, Bb178, D179, F179, Ab179, C180, Eb180, G180, Bb180, D181, F181, Ab181, C182, Eb182, G182, Bb182, D183, F183, Ab183, C184, Eb184, G184, Bb184, D185, F185, Ab185, C186, Eb186, G186, Bb186, D187, F187, Ab187, C188, Eb188, G188, Bb188, D189, F189, Ab189, C190, Eb190, G190, Bb190, D191, F191, Ab191, C192, Eb192, G192, Bb192, D193, F193, Ab193, C194, 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C460, Eb460, G460, Bb460, D461, F461, Ab461, C462, Eb462, G462, Bb462, D463, F463, Ab463, C464, Eb464, G464, Bb464, D465, F465, Ab465, C466, Eb466, G466, Bb466, D467, F467, Ab467, C468, Eb468, G468, Bb468, D469, F469, Ab469, C470, Eb470, G470, Bb470, D471, F471, Ab471, C472, Eb472, G472, Bb472, D473, F473, Ab473, C474, Eb474, G474, Bb474, D475, F475, Ab475, C476, Eb476, G476, Bb476, D477, F477, Ab477, C478, Eb478, G478, Bb478, D479, F479, Ab479, C480, Eb480, G480, Bb480, D481, F481, Ab481, C482, Eb482, G482, Bb482, D483, F483, Ab483, C484, Eb484, G484, Bb484, D485, F485, Ab485, C486, Eb486, G486, Bb486, D487, F487, Ab487, C488, Eb488, G488, Bb488, D489, F489, Ab489, C490, Eb490, G490, Bb490, D491, F491, Ab491, C492, Eb492, G492, Bb492, D493, F493, Ab493, C494, Eb494, G494, Bb494, D495, F495, Ab495, C496, Eb496, G496, Bb496, D497, F497, Ab497, C498, Eb498, G498, Bb498, D499, F499, Ab499, C500, Eb500, G500, Bb500, D501, F501, Ab501, C502, Eb502, G502, Bb502, D503, F503, Ab503, C504, Eb504, G504, Bb504, D505, F505, Ab505, C506, Eb506, G506, Bb506, D507, F507, Ab507, C508, Eb508, G508, Bb508, D509, F509, Ab509, C510, Eb510, G510, Bb510, D511, F511, Ab511, C512, Eb512, G512, Bb512, D513, F513, Ab513, C514, Eb514, G514, Bb514, D515, F515, Ab515, C516, Eb516, G516, Bb516, D517, F517, Ab517, C518, Eb518, G518, Bb518, D519, F519, Ab519, C520, Eb520, G520, Bb520, D521, F521, Ab521, C522, Eb522, G522, Bb522, D523, F523, Ab523, C524, Eb524, G524, Bb524, D525, F525, Ab525, C526, Eb526, G526, Bb526, D527, F527, Ab527, C528, Eb528, G528, Bb528, D529, F529, Ab529, C530, Eb530, G530, Bb530, D531, F531, Ab531, C532, Eb532, G532, Bb532, D533, F533, Ab533, C534, Eb534, G534, Bb534, D535, F535, Ab535, C536, Eb536, G536, Bb536, D537, F537, Ab537, C538, Eb538, G538, Bb538, D539, F539, Ab539, C540, Eb540, G540, Bb540, D541, F541, Ab541, C542, Eb542, G542, Bb542, D543, F543, Ab543, C544, Eb544, G544, Bb544, D545, F545, Ab545, C546, Eb546, G546, Bb546, D547, F547, Ab547, C548, Eb548, G548, Bb548, D549, F549, Ab549, C550, Eb550, G550, Bb550, D551, F551, Ab551, C552, Eb552, G552, Bb552, D553, F553, Ab553, C554, Eb554, G554, Bb554, D555, F555, Ab555, C556, Eb556, G556, Bb556, D557, F557, Ab557, C558, Eb558, G558, Bb558, D559, F559, Ab559, C560, Eb560, G560, Bb560, D561, F561, Ab561, C562, Eb562, G562, Bb562, D563, F563, Ab563, C564, Eb564, G564, Bb564, D565, F565, Ab565, C566, Eb566, G566, Bb566, D567, F567, Ab567, C568, Eb568, G568, Bb568, D569, F569, Ab569, C570, Eb570, G570, Bb570, D571, F571, Ab571, C572, Eb572, G572, Bb572, D573, F573, Ab573, C574, Eb574, G574, Bb574, D575, F575, Ab575, C576, Eb576, G576, Bb576, D577, F577, Ab577, C578, Eb578, G578, Bb578, D579, F579, Ab579, C580, Eb580, G580, Bb580, D581, F581, Ab581, C582, Eb582, G582, Bb582, D583, F583, Ab583, C584, Eb584, G584, Bb584, D585, F585, Ab585, C586, Eb586, G586, Bb586, D587, F587, Ab587, C588, Eb588, G588, Bb588, D589, F589, Ab589, C590, Eb590, G590, Bb590, D591, F591, Ab591, C592, Eb592, G592, Bb592, D593, F593, Ab593, C594, Eb594, G594, Bb594, D595, F595, Ab595, C596, Eb596, G596, Bb596, D597, F597, Ab597, C598, Eb598, G598, Bb598, D599, F599, Ab599, C600, Eb600, G600, Bb600, D601, F601, Ab601, C602, Eb602, G602, Bb602, D603, F603, Ab603, C604, Eb604, G604, Bb604, D605, F605, Ab605, C606, Eb606, G606, Bb606, D607, F607, Ab607, C608, Eb608, G608, Bb608, D609, F609, Ab609, C610, Eb610, G610, Bb610, D611, F611, Ab611, C612, Eb612, G612, Bb612, D613, F613, Ab613, C614, Eb614, G614, Bb614, D615, F615, Ab615, C616, Eb616, G616, Bb616, D617, F617, Ab617, C618, Eb618, G618, Bb618, D619, F619, Ab619, C620, Eb620, G620, Bb620, D621, F621, Ab621, C622, Eb622, G622, Bb622, D623, F623, Ab623, C624, Eb624, G624, Bb624, D625, F625, Ab625, C626, Eb626, G626, Bb626, D627, F627, Ab627, C628, Eb628, G628, Bb628, D629, F629, Ab629, C630, Eb630, G630, Bb630, D631, F631, Ab631, C632, Eb632, G632, Bb632, D633, F633, Ab633, C634, Eb634, G634, Bb634, D635, F635, Ab635, C636, Eb636, G636, Bb636, D637, F637, Ab637, C638, Eb638, G638, Bb638, D639, F639, Ab639, C640, Eb640, G640, Bb640, D641, F641, Ab641, C642, Eb642, G642, Bb642, D643, F643, Ab643, C644, Eb644, G644, Bb644, D645, F645, Ab645, C646, Eb646, G646, Bb646, D647, F647, Ab647, C648, Eb648, G648, Bb648, D649, F649, Ab649, C650, Eb650, G650, Bb650, D651, F651, Ab651, C652, Eb652, G652, Bb652, D653, F653, Ab653, C654, Eb654, G654, Bb654, D655, F655, Ab655, C656, Eb656, G656, Bb656, D657, F657, Ab657, C658, Eb658, G658, Bb658, D659, F659, Ab659, C660, Eb660, G660, Bb660, D661, F661, Ab661, C662, Eb662, G662, Bb662, D663, F663, Ab663, C664, Eb664, G664, Bb664, D665, F665, Ab665, C666, Eb666, G666, Bb666, D667, F667, Ab667, C668, Eb668, G668, Bb668, D669, F669, Ab669, C670, Eb670, G670, Bb670, D671, F671, Ab671, C672, Eb672, G672, Bb672, D673, F673, Ab673, C674, Eb674, G674, Bb674, D675, F675, Ab675, C676, Eb676, G676, Bb676, D677, F677, Ab677, C678, Eb678, G678, Bb678, D679, F679, Ab679, C680, Eb680, G680, Bb680, D681, F681, Ab681, C682, Eb682, G682, Bb682, D683, F683, Ab683, C684, Eb684, G684, Bb684, D685, F685, Ab685, C686, Eb686, G686, Bb686, D687, F687, Ab687, C688, Eb688, G688, Bb688, D689, F689, Ab689, C690, Eb690, G690, Bb690, D691, F691, Ab691, C692, Eb692, G692, Bb692, D693, F693, Ab693, C694, Eb694, G694, Bb694, D695, F695, Ab695, C696, Eb696, G696, Bb696, D697, F697, Ab697, C698, Eb698, G698, Bb698, D699, F699, Ab699, C700, Eb700, G700, Bb700, D701, F701, Ab701, C702, Eb7

Allegro molto vivace.

First system of musical notation, consisting of five staves. All staves contain whole rests, indicating that the instruments are silent during this section.

Second system of musical notation, consisting of five staves. All staves contain whole rests. A performance instruction is written below the bottom staff.

(das F nach Es hinaufstimmen:)

Allegro molto vivace.

Third system of musical notation, consisting of two staves. The top staff begins with a piano introduction marked *p*, featuring a series of eighth notes. The bottom staff contains a bass line with chords and eighth notes.

Fourth system of musical notation, consisting of five staves. The top staff has a *pizz.* (pizzicato) marking and a *mf* (mezzo-forte) dynamic. The middle staff has a *pizz.* marking and a *mf* dynamic. The bottom staff has a *pizz.* marking and a *mf* dynamic. The staves contain various musical notes and rests.

A system of five musical staves, all of which are empty, indicating a rest or a placeholder for a section of the score.

Solo.
Cor. basso

A system of five musical staves. The top staff contains a melodic line starting with a piano (*p*) dynamic, followed by a series of notes connected by a slur. The other four staves in this system are empty.

A grand staff system (treble and bass clef) featuring complex rhythmic patterns, including triplets and sixteenth notes, across both staves.

A system of five musical staves. The top two staves are marked *pizz. marc.* (pizzicato marcato). The third staff is marked *marc.* (marcato). The bottom two staves are also marked *marc.* (marcato). The music consists of various rhythmic patterns and notes across the staves.

Solo.

f

Solo.

f

13 13 13

cresc. molto

arco

rinforzando

arco

arco

rinforzando

divisi

This image shows a page of musical notation, likely a piano score, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "Solo.", "f", "cresc. molto", and "ff". The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation is complex, with many beamed notes and rests, suggesting a fast or intricate piece. The page is divided into two systems of staves. The first system has five staves, and the second system has six staves. The notation is written in a clear, professional style, typical of a printed musical score.

espressivo

Solo.

f marc.

f marc.

(nach F stimmen.)

mf leggiero

Ped.

8va

ff

This musical score is arranged in three systems. The first system consists of five staves, with the bottom four staves containing dense harmonic textures and the top staff having rests. The second system also has five staves, with the top two staves containing rests and the bottom three staves featuring sustained chords and a melodic line in the bass. The third system is the most complex, featuring a grand staff (treble and bass clef) on the left with a piano part marked *cresc.* and *ff*, and four staves on the right for the orchestra. The piano part includes markings for *Red.* and ** Red.*. The orchestra part includes markings for *Solo.*, *f marc.*, and *ff*. The score is written in a key with one flat and a common time signature.

ff

Solo.
f marc.
f marc.

cresc.
ff

Red. * *Red.* * *Red.* *

ff

espressivo

espressivo

mf leggiero

cresc.

Ped.

Ped.

First system of a musical score. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two flats. The first two staves have rests. The third staff has a melodic line with eighth notes. The fourth and fifth staves have long, sustained notes with wavy lines above them, indicating vibrato or tremolo.

Second system of a musical score. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two flats. All staves contain rests.

Third system of a musical score. It consists of two staves. The top staff is treble clef and the bottom is bass clef. The key signature has two flats. The top staff has a complex melodic line with many accidentals and slurs. The bottom staff has a bass line with chords and slurs. Dynamics include *ff* (fortissimo) and *marcatissimo*.

Fourth system of a musical score. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two flats. The top two staves have a rhythmic pattern of eighth notes. The third staff has a melodic line with eighth notes. The fourth and fifth staves have a bass line with eighth notes and slurs.

This musical score page, numbered 23, features a piano and string ensemble. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The string section consists of five staves: two violins (treble clef), two violas (alto clef), and one cello/bass (bass clef). The score is divided into four measures. In the first measure, the piano plays a series of chords, while the strings are silent. The second measure introduces a melodic line in the first violin, which is sustained with a fermata. The third measure continues the melodic development in the first violin, with the piano providing harmonic support. The fourth measure features a more complex piano texture with moving lines in both hands, while the strings remain silent. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f* (forte).

Cl. *2^{do} Solo.*

sempre rinforz. il Basso

rinforzando

cresc.

marc.

f

Cl. *mf* *mf*

Fag. *mf*

I. Viol. *mf* *pizz.* *cresc.*

II. Viol. *mf* *pizz.* *cresc.*

Br. *mf* *pizz.* *cresc.*

Vcl. *mf* *cresc.*

cresc.

cresc.

cresc.

The musical score is divided into two systems, each containing five staves. The first system consists of two treble staves, two bass staves, and a cello/bass line. The second system also consists of two treble staves, two bass staves, and a cello/bass line. The notation includes various musical symbols such as notes, rests, dynamics (f, ff), articulation (accents), and performance instructions (arco, Ped.).

System 1:

- Staff 1 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 2 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 3 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 4 (Bass): Starts with a rest, followed by a half note G3, then a half note A3. Dynamics: *f*.
- Staff 5 (Cello/Bass): Starts with a rest, followed by a half note G3, then a half note A3. Dynamics: *f*.

System 2:

- Staff 1 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 2 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 3 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 4 (Bass): Starts with a rest, followed by a half note G3, then a half note A3. Dynamics: *f*.
- Staff 5 (Cello/Bass): Starts with a rest, followed by a half note G3, then a half note A3. Dynamics: *f*.

System 3:

- Staff 1 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 2 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 3 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 4 (Bass): Starts with a rest, followed by a half note G3, then a half note A3. Dynamics: *f*.
- Staff 5 (Cello/Bass): Starts with a rest, followed by a half note G3, then a half note A3. Dynamics: *f*.

System 4:

- Staff 1 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 2 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 3 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 4 (Bass): Starts with a rest, followed by a half note G3, then a half note A3. Dynamics: *f*.
- Staff 5 (Cello/Bass): Starts with a rest, followed by a half note G3, then a half note A3. Dynamics: *f*.

System 5:

- Staff 1 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 2 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 3 (Treble): Starts with a rest, followed by a half note G4, then a half note A4. Dynamics: *f*.
- Staff 4 (Bass): Starts with a rest, followed by a half note G3, then a half note A3. Dynamics: *f*.
- Staff 5 (Cello/Bass): Starts with a rest, followed by a half note G3, then a half note A3. Dynamics: *f*.

[illegible]

First system of musical notation, featuring five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The key signature is one sharp (F#). The first four staves contain whole rests. The fifth staff (bass clef) contains a melodic line starting in the fourth measure, marked with a forte (*ff*) dynamic and a tempo marking of *♩ 2.* (half note = 2 beats). The line includes a slur and a fermata.

Second system of musical notation, featuring five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The key signature is one sharp (F#). All staves contain whole rests.

Third system of musical notation, featuring a grand staff (treble and bass clefs) and two additional staves. The key signature is one sharp (F#). The grand staff contains a complex melodic and harmonic passage with many slurs and ties. The two additional staves contain a melodic line starting in the fourth measure, marked with a forte (*ff*) dynamic and a tempo marking of *♩ 2.* (half note = 2 beats). The line includes a slur and a fermata.

Fourth system of musical notation, featuring five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The key signature is one sharp (F#). The first four staves contain a melodic line starting in the fourth measure, marked with a forte (*ff*) dynamic and a tempo marking of *♩ 2.* (half note = 2 beats). The line includes a slur and a fermata. The fifth staff (bass clef) contains a melodic line starting in the fourth measure, marked with a forte (*ff*) dynamic and a tempo marking of *♩ 2.* (half note = 2 beats). The line includes a slur and a fermata.

This musical score is arranged in three systems. The first system consists of two vocal staves (soprano and alto) and two piano staves (treble and bass). The vocal parts feature a melodic line with a slur across three measures, while the piano accompaniment provides a harmonic foundation with a similar slur. The second system continues the vocal melody and includes a piano section with a complex, rapid sixteenth-note pattern in the bass staff, marked with a 'Ped.' (pedal) and an asterisk. The third system features a more active piano accompaniment with sixteenth-note runs in the treble and bass staves, while the vocal parts continue their melodic line. The score is written in a key with one sharp (F#) and a 4/4 time signature.

This musical score page, numbered 30, features a piano and orchestra arrangement. The score is organized into three systems. The first system consists of five staves: four for the string quartet (violin I, violin II, viola, and cello/double bass) and one for the piano. The piano part is written in a grand staff (treble and bass clefs) and begins with a *fff* (fortississimo) dynamic marking. The second system continues the piano part with a melodic line in the right hand and a supporting bass line in the left hand, marked with an *f* (forte) dynamic. The third system shows the piano part playing a rapid, continuous sixteenth-note pattern in both hands, while the string quartet provides a steady accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a double bar line and repeat dots at the end of the final measure.

32 Allegretto.

Flöten. *p marc.*

Hobo. *p.*

Clar. *p*

Allegretto.

sempre piano

Clar. *p*

Fl. *p*

Hob. *p.*

This is a page from a musical score, likely for a piano and woodwind ensemble. The score is written in B-flat major and 3/4 time. It features a piano introduction with a waltz-like melody in the right hand and a bass line in the left hand. The woodwinds (Flute, Clarinet, and Bassoon) enter with a melody. The piano part has a waltz-like melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The text 'p ma ben marcato il tema' is visible in the middle of the page.



Piano introduction in B-flat major, 3/4 time. The right hand plays a rapid sixteenth-note scale, while the left hand provides a simple harmonic accompaniment.



Tranquillo
p scherzando

Tranquillo
p leggero

1 Viol.
p

2 Viol.
pizz.
p

Viola.
divisi pizz.
p

This section features the Hoboe and Violins/Viola. The Hoboe part is marked *Tranquillo* and *p scherzando*. The Violins and Viola parts are marked *Tranquillo* and *p leggero*. The Viola part is marked *divisi pizz.* and *p*. The Violins and Viola parts are marked *p* and *pizz.*.



Piano accompaniment for the section. The right hand plays a complex, rapid sixteenth-note scale, while the left hand provides a simple harmonic accompaniment.

Fl.
Cl.
p
p
volante
marc.
pizz.
pizz.
Cadenza.
Cresc.
Cadenza.

trillo 6 6

Allegretto 8

p ma ben marcato

Fl.

Hob.

Triangel.

p

pp

ten.

sempre piano

poco a poco cresc.

pizz.

p

29307

The musical score is arranged in systems. The first system shows a piano introduction with a trillo in the right hand and a sustained chord in the left hand. The second system begins the 'Allegretto' section in 2/4 time, marked 'p ma ben marcato'. It features a piano melody in the right hand and a rhythmic accompaniment in the left hand. The third system continues the piano part with various fingerings and articulations. The fourth system introduces woodwinds: Flute (Fl.), Horn (Hob.), and Triangle (Triangel.), all playing a rhythmic pattern. The fifth system returns to the piano, with the right hand playing a series of chords and the left hand a rhythmic pattern. The sixth system shows the piano part with a 'ten.' marking. The seventh system features a 'sempre piano' marking and a 'poco a poco cresc.' instruction. The eighth system includes a 'pizz.' marking and a 'p' marking. The score concludes with a final chord in the piano.

This musical score page features three staves for Horn, Hob., and Fag. (Bassoon) with a piano accompaniment. The Horn part begins with a melodic line, followed by a section marked *divisi arco* and *p*. The Hob. part includes a *Solo.* section marked *p marc.* The Fag. part features a *Solo.* section marked *p*. The piano accompaniment consists of two staves, with the right hand playing a complex, rhythmic pattern and the left hand providing harmonic support. The score includes various musical notations such as notes, rests, and dynamic markings.

Horn.

p

divisi arco

p

Hob.

Horn.

Solo.

p marc.

pizz.

pizz.

p

Fag.

Solo.

p

pizz.

p

Solo.

Fl.

Solo.

8

Poco a poco più mosso.

Horn Solo.

Poco a poco più mosso.

sempre piano

sempre stacc.

arco

arco

pizz.

pizz.

Vel.

p

This musical score page, numbered 39, contains two systems of music. The first system includes a piano accompaniment and a flute part. The piano part consists of a grand staff (treble and bass clefs) with a 13/8 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes. The flute part, marked 'Fl.', is in a single staff with a treble clef, showing a melodic line with rests and a final note marked with a 'p' (piano) dynamic. The second system continues the piano accompaniment with similar rhythmic patterns and harmonic structures. The notation includes various musical symbols such as notes, rests, stems, and dynamic markings.

Fl.

Hob.

*p**Solo.**f*
*con bravura**ten.**Solo**f arco**arco**Tutti.*

Musical score for page 41, featuring woodwinds, strings, and piano. The score is written in G major and 3/4 time.

Woodwinds:

- Flutes:** Solo. (First Flute), Solo. (Second Flute), Solo. (Third Flute). All flutes play a melodic line with accents and slurs.
- Hörner (Horns):** Horn 1 and 2. Horn 1 plays a melodic line with accents and slurs. Horn 2 plays a similar line.

Strings:

- Violins:** Violin 1 and 2. Violin 1 plays a melodic line with accents and slurs. Violin 2 plays a similar line.
- Viola:** II. Viol. (Second Viola). Plays a melodic line with accents and slurs.
- Cello and Double Bass:** Cello and Double Bass. Both play a melodic line with accents and slurs.

Piano:

- Left Hand:** Plays a rhythmic pattern of eighth and sixteenth notes, often with slurs and accents.
- Right Hand:** Plays a melodic line with slurs and accents, often featuring chords and single notes.

Dynamic Markings:

- Solo.* (Solo)
- f marc.* (Forcemente marcato)
- rinforz.* (Rinforzando)

Rehearsal Markers:

- 8
- 9
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- 100

Vivo.

First system of the musical score, measures 1-5. The score is written for five staves. The top staff has a treble clef and a key signature of one flat. The second, third, and fourth staves have a treble clef and a key signature of one flat. The fifth staff has a 13/8 time signature and a key signature of one flat. The music is marked *f sempre* and *sempre forte*. The first four staves contain dense, fast-moving melodic lines with many beamed notes. The fifth staff contains a more rhythmic, percussive line. The bottom staff is empty.

f sempre

sempre forte

sempre forte

sempre forte

sempre forte

Solo

*f**f*

Triangel.

(Becken und grosse Trommel tacet.)

Vivo.

Second system of the musical score, measures 6-10. The score is written for five staves. The top staff has a treble clef and a key signature of one flat. The second, third, and fourth staves have a treble clef and a key signature of one flat. The fifth staff has a 13/8 time signature and a key signature of one flat. The music is marked *ff* and *Vivo.*. The first four staves contain dense, fast-moving melodic lines with many beamed notes. The fifth staff contains a more rhythmic, percussive line. The bottom staff is empty.

ff

Vivo.

ff

ff

ff

This page of musical notation is divided into three systems. The first system consists of four staves, with the bottom staff in 13/8 time. The second system has five staves, including a vocal line with a '2.' marking. The third system features a grand staff with piano accompaniment and a vocal line with a 'divisi:' instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings.

divisi:

This page of a musical score is divided into two systems. The first system contains ten staves: five for the orchestra (flutes, oboes, violins, violas, cellos/double basses) and five for the choir (Soprano, Alto, Tenor 1, Tenor 2, Bass). The second system contains five staves for the orchestra (flutes, oboes, violins, violas, cellos/double basses) and a single staff for the Becken (cymbal). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte) are used throughout. The instruction *sempre stacc.* (always staccato) is repeated for several instrumental and vocal parts. The Becken part is marked with *mf* and features a rhythmic pattern of eighth and sixteenth notes.

This musical score page, numbered 45, features a piano accompaniment and string ensemble. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The string section consists of five staves: two violins (treble clefs), two violas (alto clefs), and one cello/bass (bass clef). The score is divided into three systems. The first system (measures 1-8) includes a wavy line above the first measure, possibly indicating a tremolo or a specific performance technique. The second system (measures 9-16) continues the melodic and harmonic development. The third system (measures 17-24) concludes the page with sustained chords and moving lines. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

46 **Tempo di Marcia, animato.**

fff *quasi Trombe*
ten.

1. Viol.
2. Viol.
Viola.

Zur Kürzung Vide Pag. 51.

ff
divisi

ff
divisi

Fl.
Hob.
Cl.
Fag.
Hör.

f
ff

[illegible]

This page of musical notation is divided into three systems, each containing five staves. The notation is complex, featuring a variety of rhythmic values, including sixteenth and thirty-second notes, and rests. The key signature is one flat (B-flat), and the time signature is 13/8. The first system shows a dense texture with many beamed notes and rests. The second system continues this texture with some changes in the lower staves. The third system features a more melodic line in the upper staves, with a triplet of eighth notes marked with a '3' and a fermata. The notation is written in a standard musical style with a clear staff layout.

Più Allegro.

Musical score for the first system, marked "Più Allegro." It consists of two systems of staves. The first system has five staves: four treble clefs and one bass clef. The second system has five staves: three treble clefs, one bass clef, and one grand staff (treble and bass clefs). The music is in 3/4 time and features complex rhythmic patterns and chords.

Più Allegro.

Musical score for the second system, marked "Più Allegro." It consists of two systems of staves. The first system has two staves: a grand staff (treble and bass clefs) and a bass clef. The second system has five staves: three treble clefs, one bass clef, and one grand staff. The music is in 3/4 time and features complex rhythmic patterns and chords.

This page of musical notation is divided into three systems, each containing five staves. The first system (top) features a grand staff (treble and bass clef) for piano accompaniment, with three additional staves (treble, alto, and bass clef) for voice parts. The second system (middle) continues the vocal and piano parts. The third system (bottom) includes a grand staff for piano accompaniment and three staves for voice parts. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Red.* (Reduction). The key signature is one flat (B-flat), and the time signature is 4/4.

Più stringendo
(Kürzung – eine Viertelpause am ersten Viertel.)

51

First system of musical notation, measures 1-3. The score is in 3/4 time and B-flat major. The first two staves are empty. The third staff has a whole rest in measure 1, followed by a half rest in measure 2, and a half note G4 in measure 3 marked *Solo.* and *p*. The fourth staff has a half note G4 in measure 1, marked *piano* and *p*, followed by a half note A4 in measure 2, and a half note Bb4 in measure 3. The fifth staff has a half note G4 in measure 1, marked *piano* and *p*, followed by a half note A4 in measure 2, and a half note Bb4 in measure 3. The sixth staff has a half note G4 in measure 1, marked *piano* and *p*, followed by a half note A4 in measure 2, and a half note Bb4 in measure 3.

Second system of musical notation, measures 4-6. All staves are empty.

(Kürzung – eine Viertelpause am ersten Viertel.)
più stringendo

Third system of musical notation, measures 4-6. The first two staves are empty. The third staff has a half rest in measure 4, followed by a half note G4 in measure 5, and a half note A4 in measure 6. The fourth staff has a half note G4 in measure 4, marked *piano* and *p*, followed by a half note A4 in measure 5, and a half note Bb4 in measure 6. The fifth staff has a half note G4 in measure 4, marked *piano* and *p*, followed by a half note A4 in measure 5, and a half note Bb4 in measure 6. The sixth staff has a half note G4 in measure 4, marked *piano* and *p*, followed by a half note A4 in measure 5, and a half note Bb4 in measure 6.

Fourth system of musical notation, measures 7-9. The first two staves are empty. The third staff has a half rest in measure 7, followed by a half note G4 in measure 8, and a half note A4 in measure 9. The fourth staff has a half note G4 in measure 7, marked *piano* and *p*, followed by a half note A4 in measure 8, and a half note Bb4 in measure 9. The fifth staff has a half note G4 in measure 7, marked *piano* and *p*, followed by a half note A4 in measure 8, and a half note Bb4 in measure 9. The sixth staff has a half note G4 in measure 7, marked *piano* and *p*, followed by a half note A4 in measure 8, and a half note Bb4 in measure 9.

This musical score is arranged in three systems. The first system consists of five staves: four vocal staves (soprano, alto, tenor, and bass) and one piano accompaniment staff. The vocal staves contain melodic lines with various intervals and a crescendo marking. The piano staff provides harmonic support with chords and moving lines. The second system consists of five empty staves, likely for a second set of voices or instruments. The third system consists of five staves: a grand staff (treble and bass clef) for piano accompaniment, and four vocal staves. The piano part features a complex, fast-moving melodic line in the right hand and a more rhythmic bass line. The vocal staves contain chords and single notes, with crescendo markings. The score is written in a key signature of one flat (B-flat) and a common time signature.

First system of musical notation, measures 1-3. The score consists of six staves. The first five staves are in treble clef, and the sixth is in bass clef. The key signature has two flats. The notation includes various musical symbols such as notes, rests, and slurs. The instruction *cresc.* appears below the first staff in measure 1. The instruction *rinforzando molto* appears above the fifth staff in measure 3.

cresc.

rinforzando molto

Second system of musical notation, measures 4-6. The score consists of two staves. The first staff is in treble clef, and the second is in bass clef. The key signature has two flats. The notation includes various musical symbols such as notes, rests, and slurs. The instruction *8* appears above the first staff in measure 4.

8

Third system of musical notation, measures 7-9. The score consists of six staves. The first five staves are in treble clef, and the sixth is in bass clef. The key signature has two flats. The notation includes various musical symbols such as notes, rests, and slurs. The instruction *cresc.* appears below the first staff in measure 7. The instruction *rinforzando molto* appears above the fifth staff in measure 9.

cresc.

rinforzando molto

Presto.

The first system of the musical score consists of eight staves. The first four staves are in treble clef, and the last four are in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The first measure contains a whole note chord in each staff. The second measure contains a half note chord in each staff. The third and fourth measures contain whole rests in all staves.

Presto.

The second system of the musical score consists of two staves. The first staff is in treble clef, and the second is in bass clef. The key signature has two flats. The time signature is 2/4. The first measure contains a whole note chord in each staff. The second measure contains a half note chord in each staff. The third and fourth measures contain whole rests in all staves.

The third system of the musical score consists of eight staves. The first four staves are in treble clef, and the last four are in bass clef. The key signature has two flats. The time signature is 2/4. The first measure contains a whole note chord in each staff. The second measure contains a half note chord in each staff. The third and fourth measures contain whole rests in all staves.

The fourth system of the musical score consists of two staves. The first staff is in treble clef, and the second is in bass clef. The key signature has two flats. The time signature is 2/4. The first measure contains a whole note chord in each staff. The second measure contains a half note chord in each staff. The third and fourth measures contain whole rests in all staves.

This musical score is for a 12-piece ensemble, arranged in four systems of three staves each. The key signature is B-flat major (two flats), and the time signature is 3/4. The instruments are: Flute (top staff), Clarinet (second staff), Bassoon (third staff), Horns (fourth staff), Trumpets (fifth staff), Trombones (sixth staff), Percussion (seventh staff), Violins (eighth staff), Violas (ninth staff), Cellos (tenth staff), and Double Basses (eleventh staff). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *f* (forte), *ff* (fortissimo), and *h2.* (second harmonic). The percussion part includes a cymbal and a snare drum, with the word "Becken." (cymbal) written below the staff. The score is numbered 2930 at the bottom.

h2.
f

h2.
f

Becken.
f

ff

ff

ff

ff

ff

2930

The musical score is arranged in three systems. The first system consists of six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two percussion staves labeled 'Triangel.' and 'Gr. Trommel.'. The second system continues the vocal and percussion parts. The third system features a grand staff for piano accompaniment (treble and bass clefs) and continues the vocal parts. The score is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark '8' is placed above the piano accompaniment staff in the third system.

This page of musical notation is divided into four systems, each containing multiple staves. The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat), time signatures (4/4 and 3/4), and a variety of notes, rests, and chords. The first system consists of four staves, with the top two staves featuring dense chordal textures and the bottom two staves showing more melodic movement. The second system also has four staves, with the top two staves continuing the chordal patterns and the bottom two staves introducing more complex rhythmic figures. The third system features a grand staff (treble and bass clef) with a piano (p) dynamic marking, followed by two staves with further melodic and harmonic development. The fourth system consists of four staves, with the top two staves showing dense chordal textures and the bottom two staves featuring more melodic movement. The notation is dense and detailed, with many notes and rests, indicating a complex and expressive piece of music.

Verzeichnis empfehlenswerter Kammermusik-Kompositionen

nebst einem Anhang von einigen Ensemblewerken im freieren (Salon-) Stil

aus dem Verlage von

C. F. W. Siegel's Musikalienhandlung (R. Linnemann) in Leipzig.

Quartette für 2 Violinen, Viola und Violoncell.

- Bach, Johann Sebastian.** Vierzehn vierstimmige Fugen aus dem wohltemperierten Klavier, zum Gebrauche beim Unterricht f. d. Zusammenspiel an Konservatorien u. Seminarien bearb. u. m. Fingersatz und Stricharten versehen v. Richard Hofmann. Stimmen Heft 1 u. 2 . . . je 3 —
- Dietz, F. W.** Op. 54. Sechs leichte Tonstücke zur Übung im Ensemble-Spielen. (Heft 1. Andantino. Deutscher Tanz. Orientalischer Marsch. Heft 2. Thema mit Variationen. Hymne. Scherzoso.) Stimmen. Heft 1 u. 2 . . . je 2 25
- Meinardus, Ludwig.** Op. 43. Quartett (C). Partitur u. Stimmen . . . 10 —
- Rubenson, Albert.** Op. 2. Quartett (F). Stimmen . . . 3 25
- Spohr, Louis.** Op. 152. Dreiunddreissigstes Quartett (Es). Stimmen . . . 6 50
- Taubert, Ernst Eduard.** Op. 34. Drittes Quartett (Em). Stimmen . . . 6 —
- Weyermann, Moritz.** Op. 17. Quartett (Dm). Stimmen . . . 5 50

Trios für 2 Violinen und Viola.

- Manns, Ferdinand.** Op. 15. Trio (Am) 4 50
- Op. 16. Drei Trios in der ersten Lage. No. 1 (G) M. 2,—. No. 2 (C) M. 2,50. No. 3 (A) . . . 3 —
- Serenade (G) . . . 2 —

Für 2 Violinen und Violoncell (oder für Violine, Viola und Violoncell).

- Bach, Johann Sebastian.** 15 dreistimmige Inventionen, mit Stricharten und Fingersatz versehen und als Unterrichtsmaterial f. d. Zusammenspiel übertragen v. Richard Hofmann. Stimmen. Heft 1 u. 2 . . . je 3 50

Quintette für Klavier, 2 Violinen, Viola und Violoncell.

- Hiller, Ferdinand.** Op. 156. Quintett (G) 18 —
- Hummel, Ferd.** Op. 47. Quintett (Am) n. 10 —
- Meinardus, Ludwig.** Op. 42. Quintett (E)n. 12 —
- Raff, Joachim.** Op. 207 B. Fantasie . 10 —

Quartette für Klavier, Violine, Viola und Violoncell.

- Raff, Joachim.** Op. 202. Zwei Quartette. No. 1 (G) . . . n. 13 50
- No. 2 (Cm) . . . n. 12 —
- Spindler, Fritz.** Op. 108. Quartett (C) 8 —
- Taubert, E. E.** Op. 38. Quartett (Es) 10 —

Trios für Klavier, Violine und Violoncell.

- Förster, Alban.** Op. 47. Für Schüler. Trio im leichten Stil . . . 4 —
- Hofmann, R.** Leichte instruktive Trios. Op. 53. Trio (F) . . . 3 —
- Op. 54. Trio (Dm) . . . 5 —
- Op. 55. Trio (C) . . . 4 50
- Op. 56. Trio (Am) . . . 4 50

- Huber, Hans.** Op. 83. Trio-Fantasien. Heft 1 u. 2 . . . je 5 —
- Jadassohn, S.** Op. 16. Premier Trio (F) 5 25
- Rheinberger, Josef.** Op. 34. Trio (Dm) 11 50
- Riedel, August.** Op. 9. Suite in kanonischer Form . . . 4 50
- Spindler, Fritz.** Op. 154. Trio (G) . 7 25
- Op. 305. Drei leichte Trios. No. 1 (C) M. 3,50. No. 2 (Dm) u. No. 3 (D) . . . je 4 50
- Veit, W. H.** Op. 53. Trio (Dm) . . 8 50
- Weber, Gustav.** Op. 5. Trio (B) . . 9 —
- Zenger, Max.** Op. 17. Trio (Dm) . . 9 —

Duos für Klavier und Violine.

- Hauptmann, Moritz.** Op. 10. Drei leichte Sonatinen . . . 2 40
- Hess, Carl.** Op. 6. Sonate (Hm), arr. nach der Sonate f. Klavier u. Violoncell 5 —
- Hille, Gustav.** Op. 15. Sonate . . . 7 50
- Op. 24. Erste Suite (E) . . . 4 50
- Op. 29. Zweite Suite in kanonischer Form . . . 2 50
- Hofmann, Richard.** Op. 47. Zwei leicht ausführbare Sonatinen. No. 1 (Am) M. 2,30. No. 2 (C) . . . 1 80
- Op. 48. Zwei Sonatinen. No. 1 (G) M. 2,30. No. 2 (F) . . . 2 50
- Op. 49. Drei Sonatinen f. d. Unterricht. No. 1 (Dm) M. 1,80. No. 2 (G) M. 1,30. No. 3 (C) . . . 1 50
- Op. 57. Zwei Sonatinen f. d. Unterricht. No. 1 (C) M. 1,50. No. 2 (Am) 1 80
- Op. 61. Leichte Sonate . . . 2 80
- Huber, Hans.** Op. 67. III. Sonate (D) 6 —
- Mozart, W. A.** Sonaten. No. 1—21 je M. —,75 bis 3 75
- Pauer, Ernst.** Op. 46. Sonate . . . 5 75
- Raff, Joachim.** Op. 180. Suite (Gm). — Op. 210. Suite (Prélude. — Pavane. — Chanson de Louis XIII varié. — Gavotte et Musette. — Tambourin). (A) 8 —
- Reissmann, August.** Op. 47. Suite . 5 50
- Schmitt, Aloys.** Op. 123. Sonata cantante 2 50

Duos für Klavier und Viola.

- Hess, Carl.** Op. 6. Sonate (Hm), arr. 5 —
- Hofmann, Richard.** Op. 46. Sonatine (F) . 1 50
- Hummel, Ferd.** Op. 38 A. Sonate (Em) 4 50

Duos für Klavier und Violoncell.

- Hess, Carl.** Op. 6. Sonate (Hm) . . 5 —
- Hofmann, Richard.** Op. 42. Drei Sonatinen. No. 1 (C) M. 1,—. No. 2 (G) u. No. 3 (D) . . . je 1 30
- Hummel, Ferdinand.** Op. 38. Vierte Sonate (Em) . . . 4 50
- Raff, Joachim.** Op. 183. Sonate (D) . 7 50
- Spindler, Fritz.** Op. 347. Sonate (F) 3 —

Duos für Klavier und Flöte.

- Hofmann, Richard.** Op. 46. Sonatine (F) 1 50

Duos für Klavier und Oboe.

- Hofmann, Richard.** Op. 47. Zwei leicht ausführbare Sonatinen. No. 1 (Am) M. 2,30. No. 2 (C) . . . 1 80
- Spindler, Fritz.** Op. 347. Sonate (F) 3 —

Duos für Klavier und Klarinette.

- Hofmann, Richard.** Op. 48. Zwei Sonatinen (für den Unterricht). No. 1 (G) M. 2,30. No. 2 (F) . . . 2 50
- Spindler, Fritz.** Op. 347. Sonate (F) 3 —

Duos für Klavier und Fagott.

- Spindler, Fritz.** Op. 347. Sonate (F) . 3 —

Duos für Klavier und Horn.

- Spindler, Fritz.** Op. 347. Sonate (F) . 3 —

Anhang.

Auswahl von Ensemblewerken im freieren (Salon-) Stil.

Musik für Klavier zu vier Händen, Violine und Violoncell.

- Bach, E.** Frühlings Erwachen. Romanze, arr. 1 50
- Bruch, Max.** Op. 16. Einleitung (Ouvverture) z. d. Oper „Die Loreley“, arr. 1 50
- Hummel, Ferdinand.** Op. 37. Im Frühling. Serenade in 4 Sätzen . . . 6 —
- Op. 39. Lenz-Reigen. 6 Stücke in Walzerform . . . 4 —
- Kéler, Béla.** Op. 73. Lustspiel-Ouvverture, arr. 3 —
- Op. 108. Ungarische Lustspiel-Ouvverture, arr. 3 50
- Op. 111. Französische Lustspiel-Ouvverture, arr. 4 —
- Leutner, Albert.** Op. 42. Festouverture, arr. 3 50
- Spindler, Fritz.** Op. 140 No. 3. Husarenritt, arr. 2 50
- Suppé, Franz von.** Ouverture zu der Oper: Pique Dame, arr. 3 50
- Ouverture zu der komischen Oper: Leichte Kavallerie 3 —

Musik für Klavier (zu zwei Händen), Violine und Violoncell.

- Hofmann, Richard.** Op. 43. Miscellen. Drei leicht ausführbare Stücke (Menuetto — Andante cantabile — Scherzo) . . 2 50
- Hummel, Ferdinand.** Op. 37 A. Im Frühling. Serenade in 4 Sätzen, arr. . . 5 50
- Kratz, Robert.** Op. 18. Tanzdichtung 1 80
- Spindler, Fritz.** Op. 140 No. 3. Husarenritt, arr. 2 50

Musik für Klavier zu vier Händen und Violine.

- Hummel, Ferdinand.** Op. 37 C. Im Frühling. Serenade in 4 Sätzen . . . 5 50
- Op. 39 B. Lenzreigen. 6 Stücke in Walzerform 3 50
- Kéler, Béla.** Op. 108. Ungarische Lustspiel-Ouvverture, arr. 3 50
- Op. 111. Französische Lustspiel-Ouvverture, arr. 4 —