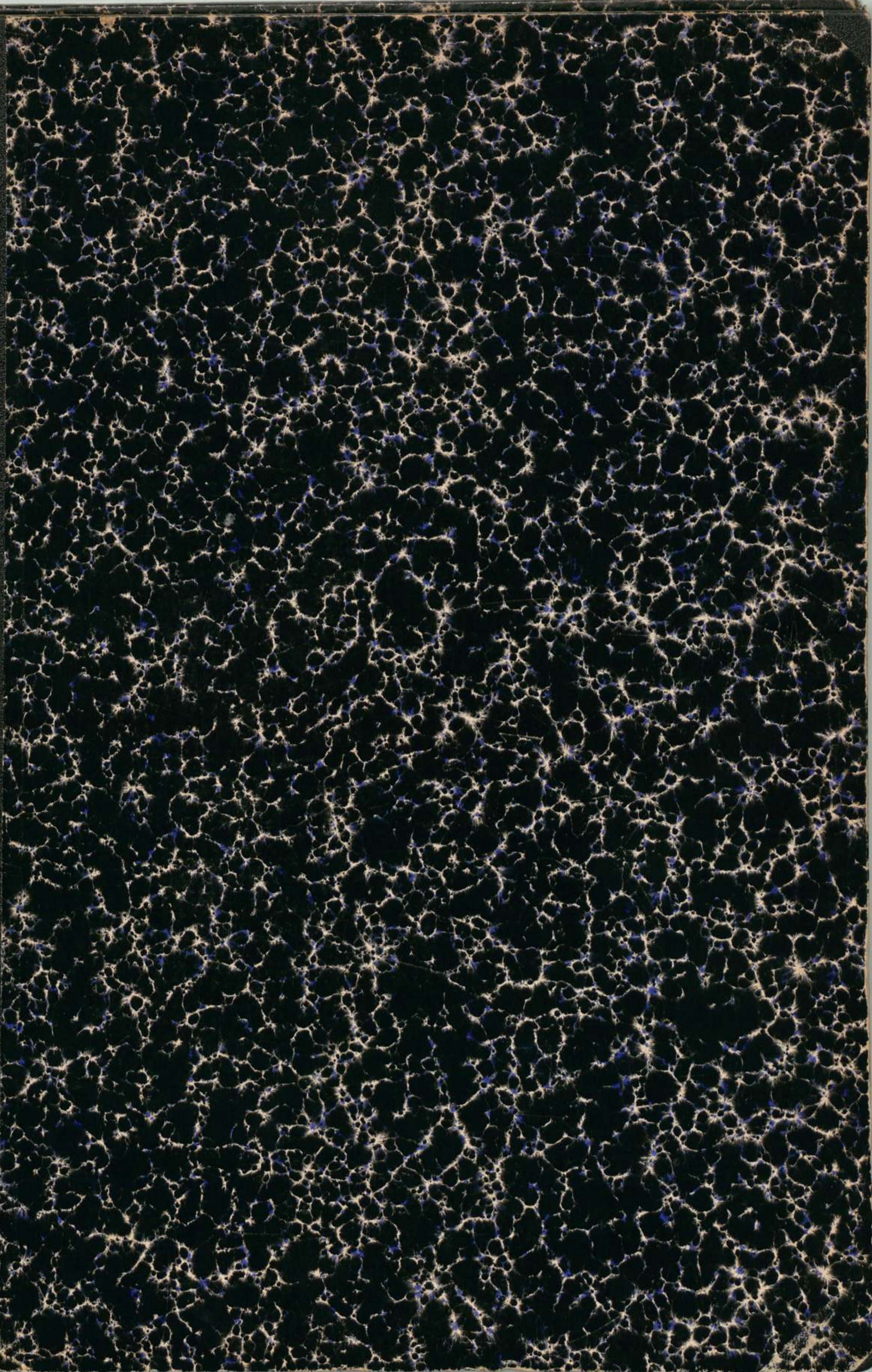


22
(Mus. Pr.)
6950

*Franch.
Quatrième Pio. Op. 2.
Partibus.*



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für

Kammermusik.

No.	Trios.	Mk.
1535	Bach, O., Op. 7. Cis-moll. Klavier, Violine, Cello. Partitur und Stimmen	10.—
1536	Berens, H., Op. 6. E-moll. Klavier, Violine, Cello. Partitur und Stimmen	7.—
1537	Berwald, F., Op. 1 in Es. Klavier, Violine, Cello. Partitur und Stimmen	6.50
1538	— Op. 2 in As. Klavier, Violine, Cello. Partitur und Stimmen	7.50
1539	— Op. 3 in D. Klavier, Violine, Cello. Partitur und Stimmen	9.—
1540	Bonewitz, J. H., Op. 37. E-dur. Klavier, Violine, Cello. Partitur und Stimmen	5.—
1542/4	Frank, O., Op. 1. Trois Trios conc. p. Piano, Viol. et Violoncelle. No. 1. Fis-moll. 2. B. 3. H-moll.	9.—
1545	— Op. 2. Trio H-dur	6.50
1546	Goldbeck, R., Op. 39. D-moll. Klavier, Violine, Cello. Partitur und Stimmen	9.—
2340	Grammann, C., Op. 37. C-moll. Klavier, Violine, Cello. Partitur und Stimmen	7.50
1549	Henseit, A., Op. 24. A-moll. Klavier, Violine, Cello. Partitur und Stimmen	10.—
1554	Hummel, J. N., Op. 93. Es. Klavier, Violine, Cello. Partitur und Stimmen	3.—
1555a	Klughardt, A., Op. 28. Schilflieder. Klavier, Oboe (oder Violine), Viola. Partitur und Stimmen	5.—
1555b	— dieselben für Klavier, Violine und Cello. Partitur und Stimmen	5.—
1557	Leonhard, J. E., Op. 12. F-dur. Klavier, Violine, Cello. Partitur und Stimmen	6.75
2718	Mendelssohn-Barth., F., Op. 49. D-moll. Klavier, Violine, Cello. Partitur und Stimmen	1.—
2720	— Op. 66. C-moll. Klavier, Violine, Cello. Partitur und Stimmen	1.—
1558	Mollenhauer, E., Op. 6. 2 Violinen und Cello	1.50
1559	Raff, J., Op. 102. C-moll. Klavier, Violine, Cello. Partitur und Stimmen	10.50
1560	Schumann, R., Op. 80. F-dur. Klavier, Violine, Cello. Partitur und Stimmen	2.—
1640	Spohr, L., Op. 119. E-moll. Klavier, Violine, Cello. Partitur und Stimmen	3.—
1641	— Op. 123 in F. Klavier, Violine, Cello. Partitur und Stimmen	3.—
1642	— Op. 124. A-moll. Klavier, Violine, Cello. Partitur und Stimmen	2.—
1643	— Op. 133 in B. Klavier, Violine, Cello. Partitur und Stimmen	3.—
1644	— Op. 142. G-moll. Klavier, Violine, Cello. Partitur und Stimmen	3.—
1562	Sternberg, C., Sentiment poétique über R. Schumann's kleine Studie. Violine, Klavier, Harmonium. Partitur und Stimmen	2.—
1563	Täglichsbeck, Th., Op. 26. D-moll. Klavier, Violine und Cello. Partitur und Stimmen	7.—
1564	Terschak, A., Op. 22. C-dur. Klavier, Flöte, Cello	5.—

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

Quartette.

173a	Ernst, H. W., Elegie. (Streichquartett arr. on Carl Schröder.) Mit Vorwort über Ursprung der Composition	3.—
1569	Groenevelt, E., Streichquartett in D-dur	4.50
524a	Nessler, V. E., Rattenfänger. Sextett als Streichquartett. (Carl Schröder)	1.50
535a	— Liebeslied. Streichquartett. (Carl Schröder)	1.50
3010	— Behüt dich Gott. Streichquartett	1.50
1650	Raff, J., Op. 77. Erstes Streichquartett in D-moll. Stimmen	6.50
1650a	— Partitur	5.50
1651	— Op. 90. Zweites Streichquartett in A-dur. Stimmen	9.—
1651a	— Partitur	4.50
1652	— Op. 136. Drittes Streichquartett in C-moll. Stimmen	8.—
1652a	— Partitur	4.50
1653	— Op. 137. Viertes Streichquartett in A-moll. Stimmen	8.—
1653a	— Partitur	4.50
1654	— Op. 138. Fünftes Streichquartett in G-dur. (Rubinstein gewidmet.) Stimmen	8.—
1654a	— Partitur	4.50
2240	Rode, P., Op. 10. Air varié. Streichquartett	1.50
1638	Rubinstein, A., Op. 55. Quintett in F-dur als Klavierquartett arrangirt	15.—
114a	Schubert, Fr., „Ungarisch“ a. Moments music. (Schröder) Streichquartett	1.50
1635	Schuberth, C., Op. 34. Erstes Streichquartett in C-dur	4.50
1636	— Op. 35. Zweites Streichquartett in F-dur	4.50
1637	— Op. 37. Drittes Streichquartett in D-dur. (Meine Reise in die Kirgisen-Steppen)	4.50
1638	— Op. 40. Viertes Streichquartett (elegisches) in A-moll. (Herzog von Sachsen-Meinungen gewidmet)	4.50
1648	Schuberth, L., Op. 22. Erstes Streichquartett in A-dur	7.50
1649	— Op. 34. Zweites Streichquartett in C-moll	9.—
680a	Schumann, R., Fröhlicher Landmann. Streichquartett (Carl Schröder)	1.50
115a	— An den Sonnenschein. Streichquartett. (Carl Schröder)	1.50
1655	— Abendlied. Streichquartett. (Carl Schröder)	1.50
1656	Stähle, H., Op. 1. Klavierquartett in A-dur. Partitur und Stimmen	8.—

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

Quintette, Septette, Octette.

1665	Berwald, Fr., Op. 5. Erstes grosses Klavierquintett in C-moll. Partitur und Stimmen	10.—
1666	— Op. 6. Zweites grosses Klavierquintett in A-dur. (Franz Liszt gewidmet.) Partitur und Stimmen	15.—
1667	Gebel, Fr., Op. 27. Streichquintett in B-dur	5.—
1668	— Op. 28. Doppel-Streichquintett in D-moll	10.50
1079a	Händel, G. F., Oboconcert. Oboe und Streichquintett. Partitur	2.—
1079b	— Stimmen	2.—
2145	Hermann, G., Op. 3. Octett in D-dur. (Herzog Ernst von Sachsen-Coburg-Gotha gewidmet.) Stimmen	10.50
1670	Hummel, J. N., Op. 74. Grosses Septett in D-moll. (Liszt.) Stimmen	3.—
1670a	— Partitur	3.—
1671	— als Klavierquintett. (Liszt)	3.—
1672	Mozart, W. A., Op. 108. Quintett für Clarinette, 2 Violinen, Alto und Cello	2.—
1673	— für Alto obl., 2 Violinen, Alto II und Cello. (Vieuxtemps)	2.—
1674	— für Cello obl., 2 Violinen, Alto und Cello II. (C. Schuberth)	2.—
1675	— für Flöte, 2 Violinen, Alto und Cello. (Soussmann)	2.—
1676	— für Oboe, 2 Violinen, Alto und Cello. (Brod)	2.—
2309	Paganini, N., Bravour-Variationen über Themas aus Moses, für Violine und Streichquartett. (Mollenhauer). Stimmen	3.—
1677	Raff, J., Op. 107. Klavierquintett in A-moll. (König der Niederlande Wilhelm III. gewidmet.) Partitur und Stimmen	13.50
1679	Rubinstein, A., Op. 55. Quintett für Klavier, Flöte, Clarinette, Horn und Fagott in F-dur. Partitur und Stimmen	15.—
1680	Schuberth, C., Op. 15. Erstes Streichquintett in D-dur. Stimmen	7.50
1681	— Op. 24. Zweites Streichquintett in A-dur. Stimmen	7.50
1682	— Op. 19. Fantaisie concertant für 4 Celli und 1 Basso in D-dur. Stimmen	3.—
1683a	— Op. 23. Grosses Octetto für 4 Violinen, 2 Altos, Cello und Basso in E-dur. Stimmen	8.25
1683b	— Partitur	4.50
1684	Schumann, R., Op. 56 als Klavierquintett in F-dur. Partitur und Stimmen	7.50
1685	Spohr, L., Op. 130. Klavierquintett in D-moll. Partitur und Stimmen	10.—
2146	Walther, C., Op. 106. Mühle im Walde. Charakterstück f. Waldhorn u. Streichquartett	2.50

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

J. Schuberth & Co., Leipzig.

(1913) 4912

Mus. D. 58/25

Empfehlenswerthe Werke älterer und neuerer Meister

II. Sammlung.

für Violine.

No.	Violine und Klavier.	Mk.
1902	Beethoven, L. van, Op. 40. Romanze in G-dur. Pianoforte-Begleitung von J. Raff. Violin-Arrang. von H. Vieuxtemps	—80
1908	Op. 50. Romanze in F-dur. Pianoforte-Begleitung von J. Raff. Violin-Arrang. von H. Vieuxtemps	—90
8856	Damrosch, L., Op. 10. Romanze	1.50
	Krug, D., Op. 78. Le petit Répertoire populaire. — Volksrepertorium. Fantasien und Variationen im leichtesten Style.	
8558	No. 1. Carneval von Venedig	—80
8560	„ 3. Weber's letzter Gedanke	—80
8561	„ 4. Walzer eines Wahnsinnigen	—80
8562	„ 5. Beethoven, Sehnsuchts-Walzer	—80
8563	„ 6. An Alexis, von Himmel	—80
8564	„ 7. An Adelheid, von Krebs	—80
8565	„ 8. Die Heimath, von Krebs	—80
8566	„ 9. Vater, ich rufe Dich! v. Himmel	—80
8567	„ 10. Steh nur auf, Schweizerbue	—80
8568	„ 11. Loreley. Transcription	—80
8569	„ 12. Von m. Bergen muss I scheiden	—80
8571	„ 14. Marsellaise. Fantasie	—80
8572	„ 15. Thüringer Volkslied	—80
8574	„ 17. Letzte Rose. Kl. Fantasie	—80
8575	„ 18. Wenn die Schwalben	—80
8577	„ 20. Der Tyroler und sein Kind	—80
8578	„ 21. Der Heimathstern	—80
8579	„ 22. Champagner-Galopp, v. Lumby	—80
8580	„ 23. Neue Annen-Polka, von Strauss	—80
795	Paganini, N., Carneval von Venedig. Zehn Variationen mit Introduction im leichten Style von Samethini	1.—
796	— Bravour-Variationen aus Rossini's Moses. Auf der 4. Saite allein auszuführen. (Mollenhauer)	2.—
411a	— Hexentanz-Variationen. Le Streghe. (Cernicchiaro)	1.—
802	Poznanski, J. P., (Elève de H. Vieuxtemps). Op. 1. Nocturne	1.—
803	— Op. 2. Star spangled banner. Caprice de Concert sur l'hymne national américain. (A la société Philharmonique de New-York)	2.—
804	— Op. 3. Tarantelle. (A Madame H. Vieuxtemps)	1.50
805	— Op. 5. Deux morceaux de salon. (Au village et Chant d'amour)	2.—
659a	Prume, F., Op. 3. Andante u. Rondino über Themen aus Herold's „Pré aux clercs“ (Jul. Schuberth gewidmet)	2.—
661	— Op. 6. Air militaire varié in D. (A Charles de Hoffmanns)	3.—
662	— Op. 7. Variations de Concert (Fantastiques). A Ambroise Delaveux	3.—
663	— Op. 15. Romance et Grande Valse aus „Robert der Teufel“ Salon-Fantasie	3.—
664	— Op. 16 und Thalberg, Tremolo. Grand Nocturne concertant	2.—
2788	Pychowsky, J. N., Op. 8. Grosse Sonate	6.—
	Raff, J., Op. 58. 2 Fantasiestücke. (Ferd. David gewidmet).	
800	No. 1	2.50
801	„ 2	2.50
807	— Op. 59. Grosses Duo. (Bernh. Gossmann gewidmet)	5.—
	— siehe auch Beethoven.	
808	Rode, P., Op. 10. Air varié. Rev. von Prume	—60
8025a	— Op. 16. Andante mit Variationen. (Neu rev. von Prof. Alb. Tottmann)	1.50

No.	Roeder, M., Op. 56. Quatre morceaux caractéristiques:	Mk.
3389a	No. 1. Preghiera (Adagio religioso. Gebet) Prof. Ferd. Arbós, Madrid gew.	1.50
3389b	„ 2. Impromptu. (Contessa Franchi-Vernay gewidmet)	1.50
3389c	„ 3. Berceuse et Conte. (An der Wiege.) (Prof. De Angelis, Mailand gew.)	2.—
3389d	„ 4. Gavotte moderne. (Prof. Th. Werner, Dublin gewidmet)	1.50
	Rubinstein, Ant., Op. 11. Neun Characterstücke:	
3832a	No. 1. Drängen und Sehnen	Josef Joachim gewidmet 2.50
3833a	„ 2. Abendstimmung. Notturmo	Neu revid. vom Componisten. 2.50
3834a	„ 3. Geisterspuk, Scherzo	2.50
3835a	„ 4. In Einsamkeit	Carl Schuberth gewidmet. 2.50
3836a	„ 5. Durch Flur und Wald, Idylle	Arrang. von Hans Sitt. 2.50
3837a	„ 6. Aus der Ritterzeit	2.50
3838a	„ 7. Erotica	2.50
3839a	„ 8. Flüchtige Gedanken	Jos. von Wasielewski gewidmet. 2.50
8840a	„ 9. Aus dem russischen Volksleben	Arrang. von Hans Sitt. 2.50
795	Samethini, S., Op. 14. Zehn Variationen mit Introduction über Paganini's Carneval von Venedig im leichten Style (M. Hauser)	1.—
3206	Scarlatti, Dom., Berühmte Pastorale.	1.25
900	Schuberth, Carl, Op. 8. Adieu. Grande Nocturne élégiaque	1.—
901	— Op. 9. A l'espoir de se revoir. Romanze	1.—
902	— Op. 10. Vier Elegien: La mort d'une jeune femme; Crépuscule; Éloge russe; Poème d'amour	2.50
903	— Op. 17. Adieu et Revoir, Adagio und Mazurka	2.—
904	— Op. 18. Mystification. Capricciotto	2.—
905	— Op. 20. Trois Romances: Berceuse (Wiegenlied), Amourette (Liebeslied), Impatience (Ungeduld)	2.50
906	— Op. 21. Fantaisie mélodique	3.—
907	— Op. 22. Melancolie et Résignation. 2 Romances sans paroles	2.—
908	— Op. 23. Le désir (Sehnsucht). Romance	1.50
909	— Op. 26. Fantaisie russe	2.—
910	— Op. 27. Ballade élégiaque et Rondino grazioso. Morceaux caractéristiques.	2.25
911	— Op. 28. Andante und Rondo élégant	2.—
912	— Op. 29. Andante und Caprice	2.—
913	— Op. 30. Le Regret. Chant sentimental	1.50
914	— Op. 32. Souvenir de Hugonots. Capricciotto de Concert. (Ein reizendes, dankbares Effectstück)	2.—
915	— Op. 33. La Barcarolle. Morceau de Salon	1.50
916	— Op. 39. Vergissmeinnicht. Romanze	1.25
917	— Op. 43. Grosse Sonate. (Ant. Rubinstein und Davidoff gewidmet)	6.—
2218	— Les Soupirs de la harpe celtique. Deux Nocturnes par Kalkbrenner. Transcriptions	2.—
2219	— Ave Maria von Franz Schubert. Transcription	1.—
791	— Larghetto (Adagio) von Mozart. Transcription	1.—
2220	— Marche funèbre. Elegie de Vollweiler. Transcription	2.—
2221	— Souvenir de Henselt. Romanze und Nocturne: La Fontaine	2.—
3330	Schulz-Benthen, H., Op. 37. Concert-Romanze. (Emile Sauret gewidmet)	3.—
1660	Schumann, Rob., Op. 85. No. 12. Abendlied, arrang. von J. Joachim	1.—
658	Singer, O., Grosses Duo (in Sonatenform) in einem Satze	3.50
	Sitt, Hans, siehe List Rubinstein, Spohr.	
810	Sivori, C., Andante Cantabile	1.—

No.	Sommer, Chas. G., Romanze. (Miss Marguerite Wuertz gewidmet)	Mk.
840	Spohr, L., Op. 113. Sonate concertant. Es-dur	5.—
841	— Op. 114. Sonate concertant. Es-dur	5.—
842	— Op. 115. Sonate concertant. As-dur	6.—
2790	— Op. 118. Fantasie über Themata von Händel und Abbé Vogler	3.—
	— Op. 127. Elegisch und Humoristisch:	
874	— No. 1. Allegro in Es-dur	1.50
875	— „ 2. Larghetto in G-dur	1.75
876	— „ 3. Andante in E-moll	1.50
877	— „ 4. Adagio in A-dur	1.25
878	— „ 5. Allegro moderato in H-moll	2.—
879	— „ 6. Rondo vivace in E-dur	2.50
843	— Op. 128. 15. Violin-Concert (Dont)	1.50
844	— Larghetto aus dem 15. Violin-Concert Op. 128 mit hinzugefügtem Schlusse v. J. Dont	1.—
	— Op. 135. 6 Salonstücke:	
880	— No. 1. Barcarole in G-dur	1.25
881	— „ 2. Scherzo in D-dur	1.75
882	— „ 3. Sarabande in H-moll	1.75
883	— „ 4. Siciliano in C-dur	1.25
884	— „ 5. Air varié in F-dur	1.75
885	— „ 6. Mazurka in D-moll	1.75
2791	Sponholtz, A. H., Preislied: Es rauscht das rothe Laub zu meinen Füßen als Salonstück arrang. von L. de Saint-Lubin	1.50
407a	Stradella, A., Air d'église	1.—
860	Täglichsbeck, Th., Sonate in G-dur. Op. 30. No. 1	2.—
861	— Sonate in A-moll. Op. 30. No. 2	3.—
862	— Sonate in C-dur. Op. 30. No. 3	3.75
863	— Grosse Sonate in A-moll. Op. 16	5.—
864	— Duos über Themata von Spohr. Op. 37. in D-dur	3.—
2149	Terschak, A., Op. 157. Rubens. Concertstück (Hausenblass)	4.50
664	Thalberg, S., Op. 35 und Prume, Tremolo. Grand Nocturne concertant	2.—
	Vieuxtemps siehe Beethoven, Mozart, Vogel, Bernh., Op. 40. 2 Characterstücke:	
3859	— No. 1. Frieden	2.—
3860	— No. 2. Freude	2.—
711	Wallace, W. V., Op. 74. Des Sommers letzte Rose. Last rose of summer. Bravour-Variationen. (Vieuxtemps gewidmet)	1.—
1699	Weber, v., Op. 13. 6 Sonaten (Hermann)	1.—
	Wehrle, Hugo, Ungarische Tänze. (Edmund Singer gewidmet):	
733	— No. 1 in E-dur	1.75
734	— „ 2 in A-moll	1.75
735	— „ 3 in E-moll	1.75
710	— Romanze in ungarischer Weise. (Frau Emilie von Breuls gewidmet)	1.75

Für Violine und Orchester.
Siche Orchester-Verzeichnis.

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

J. Schuberth & Co., Leipzig.

QUATRIÈME

TRIO

concertant

pour

Piano, Violon et Violoncelle

composé et dédié à son ami

FR. LISZT.

par

CÉSAR AUGUSTE FRANCK

de Liège.

op. 2.

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QUATRIÈME TRIO.

Cesar Auguste Franck. Op. 2.

Allegro. (♩ = 152.)

VIOLON.

VIOLONCELLO.

PIANOFORTE.

Allegro. (♩ = 152.)

p *cresc.*

f *p* *cresc.*

f *Ped.* *p* *Ped.* *cresc.*

f *Ped.* *f* *1600.*

Più lento. (♩ = 88)

espres

dolce

Più lento. (♩ = 88)

din. *p* *sostenuto.* *dolce.*

Più presto. (♩ = 152)

f

Più presto. (♩ = 152)

f

Più lento. (♩ = 88)

dim.

Più lento. (♩ = 88)

pp

Più presto. (♩ = 152)

con forza.

Più lento. (♩ = 88)

pp

Più presto. (♩ = 152)

con forza.

Più lento. (♩ = 88)

pp *md.*

Tempo 1º $\text{♩} = 152$

rall. pp *molto cresc.* *f* *cresc.*

Tempo 1º

rall. pp *p m.g.* *molto cresc.* *f* *cresc.*

p *sempre dim.*

p *sempre dim.*

Tempo 1º $\text{♩} = 152$

rall.

Tempo 1º

rall. *dolce.*

rall.

The musical score consists of several systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes. The second system continues the piano accompaniment with a 'sempre dim.' marking. The third system shows a change in tempo and dynamics, with 'Tempo 1º' and 'dolce.' markings. The fourth system continues the piano accompaniment with a 'rall.' marking. The score is written in a key with one sharp (F#) and a 2/4 time signature.

a Tempo.

mf *cresc.*

mf a Tempo. *cresc.* *dim.* *rall.*

a Tempo. *rall.*

p *rall.*

p *cresc.* *dim rall molto.*

p *cresc.* *dim rall molto.*

a Tempo. *dolce*

p a Tempo. *Ped.* *Ped.* *Ped.*

The first system consists of four staves. The top two staves are vocal parts (soprano and alto). The bottom two staves are piano accompaniment. The piano part features a complex texture with many chords and moving lines. The word *dolce.* is written above the piano part in the final measure of the system.

The second system consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The piano part has a more rhythmic and melodic character. The word *rall.* is written above the piano part in the second measure, and *a Tempo.* is written above the vocal parts in the third measure. Dynamic markings *pp* and *m.d.* are present in the piano part.

The third system consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The piano part features a dense texture with many chords and moving lines. The word *p dolce.* is written above the piano part in the second measure, and *rall.* is written above the vocal parts in the third measure. Fingering numbers (1-5) are visible in the piano part.

The fourth system consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The piano part features a dense texture with many chords and moving lines. The word *a Tempo.* is written above the vocal parts in the second measure. Pedal markings (*Ped.*) are present in the piano part.

This musical score is for a string quartet with piano accompaniment. It consists of six systems of staves. The first system includes a violin I part, a violin II part, a viola part, and a cello/bass part. The piano accompaniment is shown in grand staff notation. Performance instructions include *Pizz.* (pizzicato) in the violin parts and *Arco.* (arco) in the cello/bass part. The piano part is marked *sempre legato.* (always legato). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. The piano part includes fingerings such as 1, 2, 3, 4, 5, and 1. The page number 852 is printed at the bottom center.

dim. rall. pp

dim. rall. pp

a Tempo.
gravement.

a Tempo.
sotto voce.

p segue.

cre - scen - do.

cre - scen - do. rit.

f a Tempo.

sempre legato.
a Tempo.

f

852

Detailed description: This page of a musical score is for piano and strings. It consists of seven systems of staves. The first system shows a string part with a long note and a piano part with a rhythmic pattern. The second system continues the piano part with more complex rhythmic figures and includes the instruction 'sempre legato. a Tempo.' The third system shows the string part with a long note and the piano part with a rhythmic pattern. The fourth system continues the piano part with more complex rhythmic figures. The fifth system shows the string part with a long note and the piano part with a rhythmic pattern. The sixth system continues the piano part with more complex rhythmic figures. The seventh system shows the string part with a long note and the piano part with a rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings.

852

This musical score is arranged in four systems, each containing a violin/viola part and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The violin/viola part is in a single staff. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system features a *cresc.* marking. The second system also includes a *cresc.* marking. The third system has a *dim.* marking. The fourth system also has a *dim.* marking. The page number 852 is located at the bottom center.

Musical score for voice and piano. The score consists of several systems of staves. The top system shows a vocal line with a long note and a piano accompaniment. Dynamics include *pp* and *rall.*. The second system features a piano accompaniment with a *a Tempo.* marking. The third system includes the instruction *avec la plus grande expression.* for the vocal line. The fourth system shows a piano accompaniment with a *pa Tempo.* marking. The fifth system includes *avec la plus grande expression.* and *pp*. The sixth system features a piano accompaniment with *pp*. The seventh system includes *molto cresc. e rit.* and *a Tempo.*. The eighth system includes *a Tempo sempre legato.* and *p*. The final system includes *molto cresc. e rit.* and a page number *152* at the bottom.

First system of musical notation, consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a long, sustained note with a slur, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation. The vocal line includes the lyrics "cre" and "do." with slurs. The piano accompaniment continues with complex chordal textures and melodic patterns.

Third system of musical notation. The vocal line includes the lyrics "scen" and "do." with slurs. The piano accompaniment features a prominent bass line and harmonic accompaniment. Dynamic markings "dim." are present.

Fourth system of musical notation. The piano accompaniment continues with a complex texture. A dynamic marking "pp" (pianissimo) is visible in the lower part of the system.

System 1: Treble and Bass staves with a grand staff below. Treble and Bass staves contain long, horizontal lines with small circles underneath, possibly representing a specific performance technique or a placeholder. The grand staff below contains a melodic line in the right hand and a bass line in the left hand.

System 2: Treble and Bass staves with a grand staff below. Treble and Bass staves contain long, horizontal lines with small circles underneath. The grand staff below contains a melodic line in the right hand and a bass line in the left hand. Dynamic markings *pp* are present in the right hand.

System 3: Treble and Bass staves with a grand staff below. Treble and Bass staves contain long, horizontal lines with small circles underneath. The grand staff below contains a melodic line in the right hand and a bass line in the left hand.

System 4: Treble and Bass staves with a grand staff below. Treble and Bass staves contain long, horizontal lines with small circles underneath. The grand staff below contains a melodic line in the right hand and a bass line in the left hand. Dynamic markings *pp* are present in the right hand.

cresc. *pp* *pp* *cresc.* *cresc.*

This page of a musical score, numbered 17, features a piano accompaniment and a vocal line. The piano part is written in a grand staff with treble and bass clefs, while the vocal line is in a single staff with a soprano clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The vocal line is a melodic line with slurs and dynamic markings. The score is divided into four systems, each with a vocal staff and a piano grand staff. The first system includes a *pp* dynamic marking. The second system includes a *pp* dynamic marking. The third system includes a *pp* dynamic marking. The fourth system includes a *pp* dynamic marking. The page is otherwise blank.

The musical score on page 18 is divided into six systems of staves. The first system contains vocal staves with lyrics and piano accompaniment. The second system continues the vocal and piano parts. The third system features a piano solo with 'pp' and 'cresc.' markings. The fourth system continues the piano solo. The fifth system shows a piano solo with 'pp' marking. The sixth system concludes the piano solo. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

8 *loco.*

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The piano part includes a complex rhythmic pattern with eighth and sixteenth notes, and some triplets. The word "loco." is written above the piano part.

cre - - - - - scen

cre - - - - - scen

This system contains the second system of music. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "cre - - - - - scen" written below it. The piano accompaniment continues with similar rhythmic patterns and includes some triplets.

do.

do.

This system contains the third system of music. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "do." written below it. The piano accompaniment continues with similar rhythmic patterns and includes some triplets.

dim.

loco.

dim.

ppp

poco

poco

a - poco - ere

scen

a - poco - ere

scen

A musical score for voice and piano, consisting of six systems of staves. The top system includes a vocal line with lyrics "do." and "al". The piano accompaniment features complex textures with many beamed notes and slurs. The score is written in a key with one sharp (F#) and a 2/4 time signature. The piano part includes dynamic markings such as *do.*, *al*, and *f*. The bottom two systems show a more rhythmic piano accompaniment with repeated eighth-note patterns.

The first system of music features a vocal line with a melodic line and a piano accompaniment. The piano part consists of chords and arpeggiated figures. The key signature has one sharp (F#) and the time signature is 4/4.

The second system continues the vocal and piano parts. The piano accompaniment includes a *dim.* (diminuendo) marking in the right hand. The key signature changes to two flats (Bb and Eb).

The third system shows the vocal line and piano accompaniment. The piano part includes markings for *cresc.* (crescendo), *rit.* (ritardando), and *ff a Tempo.* (fortissimo at tempo).

The fourth system focuses on the piano accompaniment. It includes detailed fingering (4, 2, 5, 1, 5) and dynamic markings such as *cresc.*, *rit.*, and *ff a Tempo.*

The fifth system features the piano accompaniment with an 8-measure rest in the right hand, indicated by an '8' and a dotted line, followed by the marking *loco.* (loco). The piano part includes chords and arpeggiated figures.

loco. 8

Pizz. Arco.
ff Pizz. dim p

Pizz. Pizz.
pp pp dim ppp
coll' 8

Arco.
pp pp

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a whole rest, followed by a series of notes with slurs and accents. The word "segue" is written above the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A "coll'8" marking is present at the bottom left of the piano part.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The vocal line has notes with slurs and accents, with "segue" written above. The piano accompaniment continues with eighth-note patterns. A "coll'8" marking is at the bottom left. Dynamic markings include "p" (piano) and "cresc. poco" (crescendo poco).

Third system of musical notation. The vocal line features notes with slurs and accents, with "segue" written above. The piano accompaniment includes a "poco." marking. A "coll'8" marking is at the bottom left. The piano part shows some technical markings like "1 1 1 1" above certain notes.

Fourth system of musical notation. The vocal line continues with notes and slurs. The piano accompaniment maintains the eighth-note bass line. A "coll'8" marking is at the bottom left.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and dynamic markings.

coll'g

Second system of musical notation, featuring a treble staff with a melodic line and a bass staff with accompaniment. Includes a dotted line and dynamic marking.

coll'g

Third system of musical notation, including a treble staff with a melodic line and a bass staff with accompaniment. Includes a dotted line, dynamic marking, and a *rit.* marking.

coll'g

W a Tempo.

Fourth system of musical notation, including a treble staff with a melodic line and a bass staff with accompaniment. Includes a dotted line, dynamic marking, and a *W a Tempo.* marking.

This musical score is arranged in six systems, each containing a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#). The piano accompaniment is written in a grand staff (treble and bass clefs). The first system features a vocal line with a long melisma and a piano accompaniment with a steady eighth-note pattern. The second system includes a piano solo section with complex chordal textures and arpeggiated figures. The third system shows the vocal line returning with a melisma, while the piano accompaniment continues with rhythmic patterns. The fourth system features a piano solo section with intricate arpeggiated textures. The fifth system has the vocal line with a melisma and a piano accompaniment with sustained chords. The sixth system concludes with a vocal line and a piano accompaniment featuring a series of chords and a final melodic flourish.

First system of musical notation. It consists of four staves: two for the vocal line (soprano and alto) and two for the piano accompaniment (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a treble clef and a key signature change to two sharps (F#, C#). The piano accompaniment starts with a treble clef and a key signature change to two sharps. Dynamics include *ff pp* and *pp*. A section of the piano accompaniment is marked *Gra bassa* with a dotted line underneath.

Second system of musical notation, continuing the four-staff format. The piano accompaniment features a prominent eighth-note pattern in the bass clef. A dotted line with the number '8' is positioned below the piano part.

Third system of musical notation. The piano accompaniment continues with the eighth-note pattern. The dynamic marking *molto cresc.* is present in both the vocal and piano parts.

Fourth system of musical notation. The piano accompaniment includes a section with a treble clef and a key signature change to two sharps, featuring a triplet of eighth notes. The dynamic marking *mf* is visible. A dotted line with the number '8' is at the bottom.

This page of musical notation consists of ten systems of staves. Each system typically includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *ff.* (fortissimo) and *sfz.* (sforzando). There are also some numerical markings like '1 2' and '1 5' above notes. The piece concludes with a final cadence in the piano part.

a Tempo.

a Tempo. *segue.*

a Tempo. *rit.*

a Tempo. *rit.*

a Tempo.

a Tempo. *pp a Tempo.*

molto.

The musical score on page 30 is arranged in six systems. Each system contains a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system features a vocal line with a few notes and a piano accompaniment with chords and some melodic lines. The second system shows a more active vocal line and piano accompaniment with dynamic markings 'ff' (fortissimo) in both parts. The third system continues the vocal and piano parts. The fourth system has a vocal line with a melodic line and a piano accompaniment with chords. The fifth system includes dynamic markings 'p legato' (piano, legato) and 'loco' (loco) in the vocal line, and '8' in the piano accompaniment. The sixth system concludes the page with a vocal line and piano accompaniment.

First system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

Second system of musical notation, continuing the piece. It includes a *mf* dynamic marking in the grand staff. The texture remains consistent with the first system.

Third system of musical notation, featuring a *p legato* marking in the upper staff and a *loco* marking in the grand staff. The lower staves show intricate fingerings and rhythmic patterns.

Fourth system of musical notation, concluding the page. It includes various fingerings and a *p legato* marking. The music ends with a final cadence in the grand staff.

This page of a musical score, numbered 82, features a complex arrangement of piano and string parts. The score is organized into four systems, each containing two staves. The top two staves of each system are for the piano, while the bottom two are for the strings. The piano part begins with a *mf* dynamic and includes several measures with *mf* markings. The string part starts with a *p* dynamic and includes *Pizz.* (pizzicato) markings in the lower strings. The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings like *pp* (pianissimo) in the final system.

Arco.
p

m.d.

Arco.
p

m.g.

Pizz.

dim. e poco rall.

p Arco.

dim e poco rall.

pp

a Tempo.

pp

a Tempo.

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655a	1.—	408a Cernicchiaro, V., Op. 4. Chant de Coeur		Op. 21. 1 in G-dur		755 — Benediktus aus Ung. Krönungs-messe	
655b	1.50	410a — Op. 6. Preludio		Op. 22. 1 in G-dur		756 — Offertorium aus do.	
655c	1.—	411a — Op. 7. Le Streghe. Variation n. Paganini		Op. 23. 1 in G-dur		3369 — Gretchen. Paraphrase zum Concertvortrag (Hans Sitt)	
655d	1.—	688 Chopin, Fr., Op. 43. Tarantelle (Lipinsky)		Op. 24. 1 in G-dur		768 Lubin, Léon de Saint, Op. 44. Adagio religioso	
668	1.—	2771 Damrosch, L., Op. 9. Concertstück im Charakter einer Serenade		Op. 25. 1 in G-dur		769 — Op. 45. La Jota aragonesa	
8801	1.—	2772 Döring, C. H., Op. 6. 3 lyrische Tonstücke		Op. 26. 1 in G-dur		770 — Op. 47. No. 1. Rondino	
Für 2 bis 4 Violinen, für 2 Violinen mit Klavierbegleitung und für Violine und Cello.		Dotzauer, J. J., 12 Duettinos. 4 Hefte:		Op. 27. 1 in G-dur		771 — Op. 47. 2. Polonaise	
673	5.—	725 Heft I.		Op. 28. 1 in G-dur		772 — Op. 49. Grand Duo concertant en forme de Sonate. (Vom Preisinstitut des Norddeutschen Musikvereins sehr belobtes Werk)	
674	1.75	726 Heft II.		Op. 29. 1 in G-dur		2786 Luda, A., Op. 6. Mélodie. Valse brillante	
60	1.50	727 Heft III.		Op. 30. 1 in G-dur		757 Molique, B., Op. 19. Air russe. Fantasia	
670	—80	728 Heft IV.		Op. 31. 1 in G-dur		774 — Op. 20. Duo concertant E-moll	
671	—80	2773 Eller, L., Op. 17. Adagio und Rondo		Op. 32. 1 in G-dur		775 — Op. 24. II. Duo A-moll	
679	—80	2774 — Op. 20. Capriccio		Op. 33. 1 in G-dur		758 — Op. 26. Ungarische National-Melodien	
Schubert, Ferd., 35 leichte Duette (Volkswaisen)		2775 Elze, Th., Op. 10. Sonate		Op. 34. 1 in G-dur		776 — Op. 33. Grand Duo H-moll	
Schubert, J., 46 leichte Duette in 2 Heften:		689 Ernst, H. W., Op. 10. Elegie (Spohr). Mit Vorwort über Ursprung der Composition		Op. 35. 1 in G-dur		786 Mollenhauer, E., Op. 2. Adagio	
683	—60	2776 Feininger, C., Op. 8. Romanze		Op. 36. 1 in G-dur		787 — Op. 4. La Sylphide	
684	—60	2777 Fröhlich, S., Op. 1. Air varié		Op. 37. 1 in G-dur		— Dix Fantaisies mignonnes:	
900a	2.—	3294 Goldmark, C., Merli. Ich sah dich einst mit vielem Volke ziehen (H. Petri)		Op. 38. 1 in G-dur		788a — Op. 6. La jolie Coquette	
Violine und Klavier.		3295 — O die du meine Seele labst (H. Petri)		Op. 39. 1 in G-dur		788b — Op. 7. Donizetti, Lucia	
3205	1.—	2568 Grammann, C., Op. 45. Sonate		Op. 40. 1 in G-dur		788c — Op. 8. Bellini, Puritani	
2764	3.50	708 Gurliitt, C., Op. 3. Sonate in D		Op. 41. 1 in G-dur		788d — Op. 9. Donizetti, Lucrezia	
2766	2.—	709 — Sonate in H		Op. 42. 1 in G-dur		788e — Op. 10. Bellini, Norma	
		715 Händel, F., Oboe-Concert (Schubert)		Op. 43. 1 in G-dur		788g — Op. 12. Bellini, Sonnambula	
		2782 Hartmann, J. P. E., Op. 39. Sonate		Op. 44. 1 in G-dur		788h — Op. 13. Meyerbeer, Robert	
		3350 Hause, C., Barcarole in G		Op. 45. 1 in G-dur		788i — Op. 14. Donizetti, La Favorite	
		729 Hauser, M., Op. 1. Nocturne		Op. 46. 1 in G-dur		788k — Op. 15. Auber, La Muette	
		736 — Op. 2. Ungarische Motive		Op. 47. 1 in G-dur		789 — Nachtigall-Polka	
		737 — Op. 6. No. 1. Romanze		Op. 48. 1 in G-dur		778 Mozart, W. A., Op. 108. Quintett (Vieuxtemps)	
		738 — No. 2. Air russe		Op. 49. 1 in G-dur		790 — Larghetto (Adagio) einger. v. Vieuxtemps	
		739 — Op. 7. Souvenir de Donizetti		Op. 50. 1 in G-dur		791 — Larghetto (Adagio) einger. v. Schubert	
		740 — Op. 10. Bolero		Op. 51. 1 in G-dur		2787a Nagel, J., Op. 2. No. 1. Romance (Die Ahnung der Liebe)	
		741 — Op. 32. Lucrezia		Op. 52. 1 in G-dur		2787b — Op. 2. No. 2. Elegie (Canto lamentoso)	
		743 — Op. 35. Lucia		Op. 53. 1 in G-dur		2787c — Op. 2. 3. L'Esperance (Lied ohne Worte)	
		744 — Op. 38. Bolero und Czardas		Op. 54. 1 in G-dur		3204 Nardini, P., Adagio Cantabile (Hauser)	
		745 — Op. 40. Andante pastorale		Op. 55. 1 in G-dur		368a Nessler, V. E., Rattenfänger. Ouvert.	
		751 — Op. 53. Ungarischer Nationaltanz		Op. 56. 1 in G-dur		526a — Potpourri (A. von Rosen)	
		752 — Op. 54. Tarantella		Op. 57. 1 in G-dur		368a — Walzer	
		2748 — Op. 55. Impromptu		Op. 58. 1 in G-dur		285a — Quadrille	
		2743 — Op. 56. Gavotte		Op. 59. 1 in G-dur		401a — Lied vom Ohrenklingen	
		792 Mozart, W. A., Fantasie und Sonate in C (Dont)		Op. 60. 1 in G-dur		403a — Du schönste Blum' (Verführungslied)	
				Op. 61. 1 in G-dur		442a — Sextett: Nun reiche mir die Hand	
				Op. 62. 1 in G-dur		2761 — Trompeter. Potpourri	
				Op. 63. 1 in G-dur		2507 — Behüt dich Gott	

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

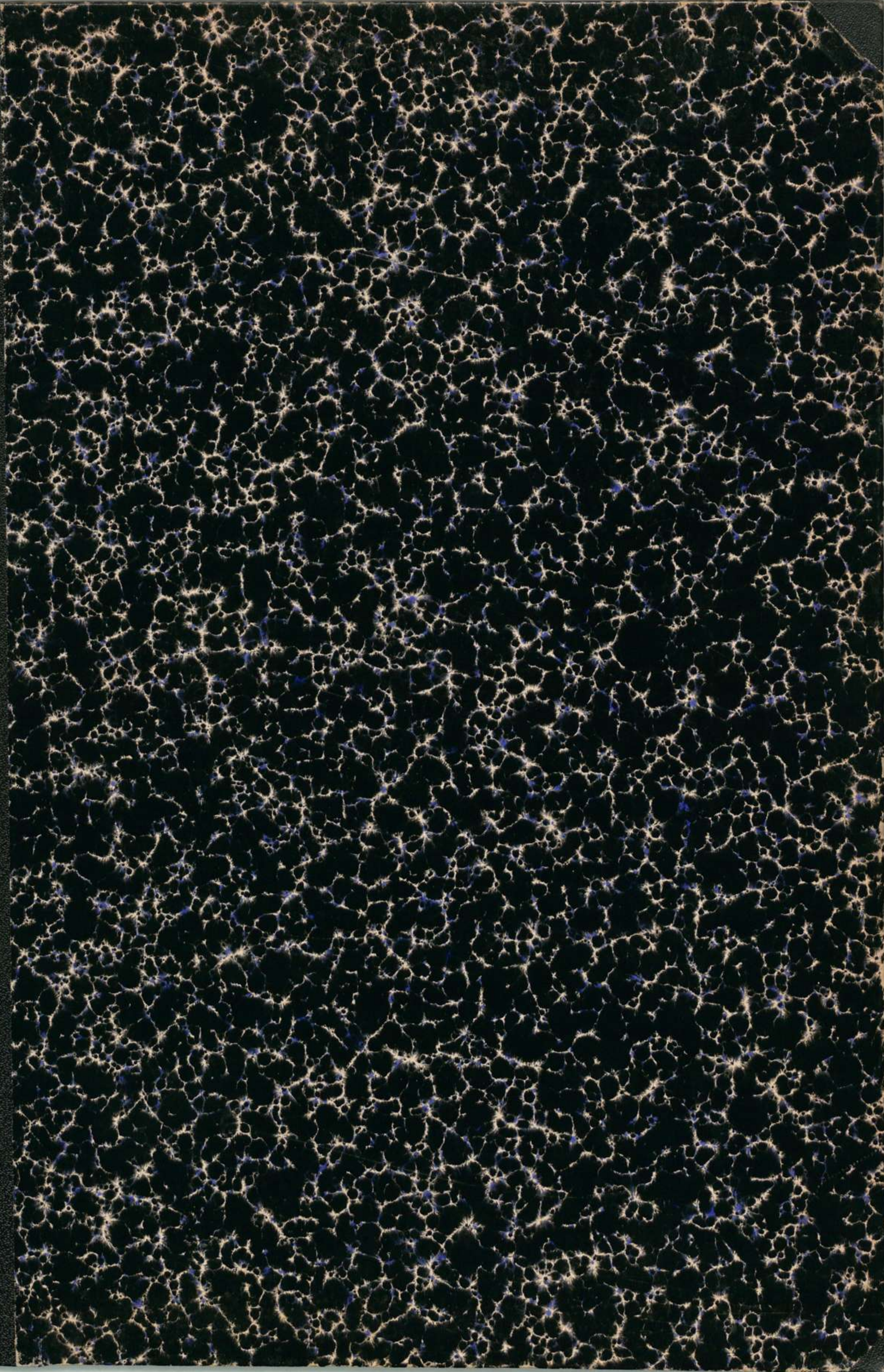
J. Schuberth & Co., Leipzig.



0045557

(Mus. Pr.)
6950

Frank
Quatrième Trio
Violino.



Mrs. P^r 2^o
6950

Frank

QUATRIEME TAIT.

Violon.

Violoncelle

Violoncelle

Musical staff with notes and clef, likely for Violoncelle.

Musical staff with notes and clef, likely for Violoncelle.

Musical staff with notes and clef, likely for Violoncelle.

Musical staff with notes and clef, likely for Violoncelle.

Violoncelle

Violoncelle

Musical staff with notes and clef, likely for Violoncelle.

Musical staff with notes and clef, likely for Violoncelle.

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Musical staff with notes and clef, likely for Violoncelle.

Musical staff with notes and clef, likely for Violoncelle.

Mus. Pr 2^o
6950

QUATRIÈME TRIO.

VIOLINO.

Cesar. Auguste. Franck. Op. 2.

Allegro. (♩=152)

p *cresc.*

Più lento. (♩=88)

Più lento. (♩=88)

f *dim.*

Più presto. (♩=152)

Più presto. (♩=152)

Tempo 1^o (♩=152)

pp *con forza* *Più lento.* (♩=88) *rall. pp* *p* *molto cresc.*

Pianof. 1

Tempo 1^o (♩=152)

f *cresc.* *ff* *p* *rall.*

Viol. a Tempo.

p *pp* *mf*

cresc.

dim.

Pianof.

p *dim.* *rall.*

a Tempo.

49/2



VIOLINO.

Violino. *cresc.* *rall.* *dim.*

Viol. *p a Tempo.* *cresc.* *dim.* *rall.*

Viol. *Viollo, dolce.* *molto.* *a Tempo.* *Viol.*

Pianof. *p* *p molto cresc.* *dim.*

rall. *a Tempo.*

Viol. *p dolce.* *rall.*

a Tempo.

cresc.

VIOLINO.

pp dim e rall. *V. Cello.* *a Tempo.*

cre *scen* *do* *rit* *Viol* *a Tempo*

p *ff* *ff*

ff *ff* *ff* *ff* *ff* *cresc.* *ff*

ff *ff dim.* *pp rall.* *a Tempo.* *avec la plus*

grande expression.

pp

a Tempo. *molto cresc e rit.* *p*

cresc. *dim.* *V. Cello.*

VIOLINO.

The musical score for the Violino part consists of ten staves. The first two staves are in bass clef, and the remaining eight are in treble clef. The music features various dynamics and articulations:

- Staff 1: Bass clef, measures 3-14. Dynamics: *pp*.
- Staff 2: Bass clef, measures 15-16. Dynamics: *pp*, *cresc.*, *pp*. Includes the instruction "Viol." above the staff.
- Staff 3: Treble clef, measures 1-4. Dynamics: *cresc.*, *pp*.
- Staff 4: Treble clef, measures 5-7. Dynamics: *pp*.
- Staff 5: Treble clef, measures 8-10. Dynamics: *pp*, *cresc.*, *pp*.
- Staff 6: Treble clef, measures 11-13. Dynamics: *dim*. Includes the lyrics "cre - - - scen - - - do." with notes below.
- Staff 7: Treble clef, measures 14-16. Dynamics: *ppp*. Includes the lyrics "poco a poco cre - scen - - do." with notes below.
- Staff 8: Treble clef, measures 17-19. Dynamics: *al*, *f*, *ff*.
- Staff 9: Treble clef, measures 20-22. Dynamics: *ff*.

VIOLINO.



852
⊕ Hier ist die A Saite ^{hinguf} wieder zurück zu stimmen nach G. H.

VIOLINO.

segue.

cresc. poco - a - poco cre - scen - do, sempre

più cre - - scen - - do, cresc.

al *aTempo.*

1^o Corde. 4^o Corde. 3^o Corde. 3^o Corde.

3^o Corde. 3^o Corde. 3^o Corde. 3^o Corde. 3^o Corde. *rit.* *ff* 2^o Corde.

1^o Corde. 2^o Corde.

1 2 3 4 5 6 7 8 9

10 11 12 *ff* *pp*

rit. *aTempo.*

rit.

redescendes la seconde corde au la.

Pianof.

1 2 3 4

aTempo. *molto ritf*

5 6 *Viol.* *f* *ff*

ⓘ Hier ist die A Saite wieder zurück zu stimmen nach A.

VIOLINO.

The musical score consists of ten staves of music in a single system. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various dynamics, articulations, and performance instructions. The first staff begins with a *legato.* marking and a *p* dynamic. The second staff features a *ff* dynamic. The third staff is marked *legato.* and *p*. The fourth staff has a *ff* dynamic. The fifth staff includes a *Pizz.* (pizzicato) instruction and a *p* dynamic. The sixth staff is marked *Arco.* (arco) and *p*. The seventh staff includes performance instructions: *e poco.*, *rall.*, *pp*, and *all. tempo.*. The eighth staff has a *ff* dynamic. The ninth staff is marked *molto cresc.* and *ff*. The tenth staff concludes with a *ff* dynamic and the word *FINE.*





(Mus. Pr.)
6950

Frank.
Quatrième Trio
Violoncello. Op. 2



Mrs. Pe 2^d
6950

Frank

QUARTET TRIO.

Violin I.

Violin II.

Musical notation for Violin I, first system.

Musical notation for Violin I, second system.

Musical notation for Violin I, third system.

Musical notation for Violin I, fourth system.

Musical notation for Violin I, fifth system.

Musical notation for Violin I, sixth system.

Musical notation for Violin I, seventh system.

Musical notation for Violin I, eighth system.

Musical notation for Violin I, ninth system.

Musical notation for Violin I, tenth system.

Mus. P. 2°

6950

QUATRIÈME TRIO.

VIOLONCELLO.

Cesar. Auguste. Franck. Op. 2.

Allegro. (♩=152)

Più lento. (♩=88)

Più presto. (♩=152)

Più lento. (♩=88)

Più presto. (♩=152)

Tempo 1° (♩=152)

pp Più lento. (♩=88) rall. pp

p molto cresc. **f**

4917



VIOLONCELLO.

Tempo 1^o (♩ = 152)
Pianof.

V. Cello. a Tempo.
rall. *m*

cresc. *dim.* *rall.*

Pianof.
a Tempo. *rall.*

V. Cello.
p a Tempo. *cresc.* *dim.*

dolce.
rall. molto. *a Tempo.*

p *p molto. cresc.* *dim.*

Pianof.
rall.

V. Cello. a Tempo.
p *rall.*

Viol. *V. Cello. Pizz.*
a Tempo. *p*

VIOLONCELLO.

6 Pizz. Arco. *p*

cresc. *f* Viol. *dim.* *rall.*

rit. *a Tempo.* *p*

rit. *a Tempo.* *pp*

cresc. *dim.*

pp Viol. *rall.* *a Tempo.*

This page of a musical score for the Cello (VIOLONCELLO) contains ten staves of music. The score begins with a measure marked '6' and includes performance instructions for 'Pizz.' (pizzicato) and 'Arco.' (arco). The first staff features a dynamic marking of *p*. The second staff includes a *cresc.* (crescendo) marking. The third staff shows a *f* (forte) dynamic and includes a section for Violins (Viol.) with *dim.* (diminuendo) and *rall.* (rallentando) markings. The fourth staff is marked 'Cello. gravement.' and 'a Tempo.' with a *p* dynamic. The fifth staff includes a *p* dynamic and a *cresc.* marking. The sixth staff is marked 'rit.' (ritardando) and 'a Tempo.' with a *p* dynamic. The seventh staff features a *p* dynamic. The eighth staff includes a *cresc.* marking. The ninth staff is marked 'dim.' (diminuendo). The tenth staff includes a *pp* (pianissimo) dynamic, a *rall.* marking, and a section for Violins (Viol.) with *a Tempo.* markings.

VIOLONCELLO.

V. Cello. *avec la plus grande expression.*

7 8 9 10 11 12

1 2 3 4 5

pp *molto cresc.*

V. Cello.

p a Tempo. *cresc.*

6

1 2 3 4 5

dim. *pp*

7 8 9 10

pp *pp* *cresc.* *pp*

Viol.

8 9 10 11 12 13 14 15 16

cresc.

V. Cello. *cresc.*

1 2 3 4 5

pp *pp* *cre -*

scen do. *dim.* *pp*

1 2 3 4 5

poco a poco cre - scen - do.

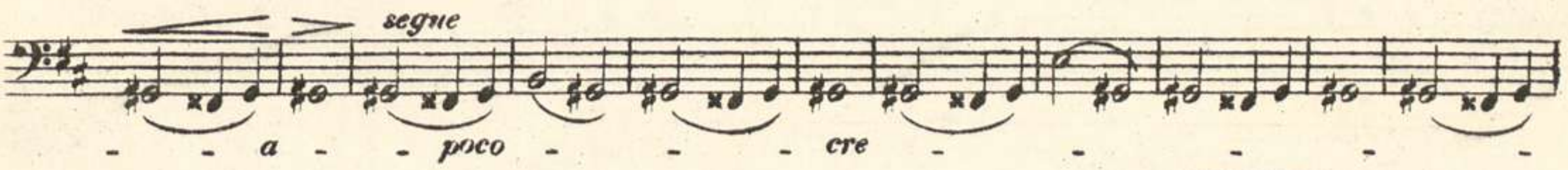
1 2 3 4 5 6 7 8 9 10 11

f

1 2 3 4 5 6 7 8 9 10 11

ff

VIOLONCELLO.



VIOLONCELLO.

The musical score consists of ten staves of music for the cello. The notation includes various rhythmic patterns, slurs, and dynamic markings. Key performance instructions include:

- Staff 1:** *rit.* (ritardando)
- Staff 2:** *a Tempo.* (return to tempo), *ff* (fortissimo)
- Staff 3:** *pp* (pianissimo)
- Staff 4:** *molto cresc.* (molto crescendo), *ff* (fortissimo)
- Staff 5:** *rit.* (ritardando), *a Tempo.* (return to tempo)
- Staff 6:** *rit.* (ritardando), *Pianof.* (piano), *a Tempo.* (return to tempo)
- Staff 7:** *f* (forte), *ff* (fortissimo)
- Staff 8:** *p* (piano), *legato.* (legato)

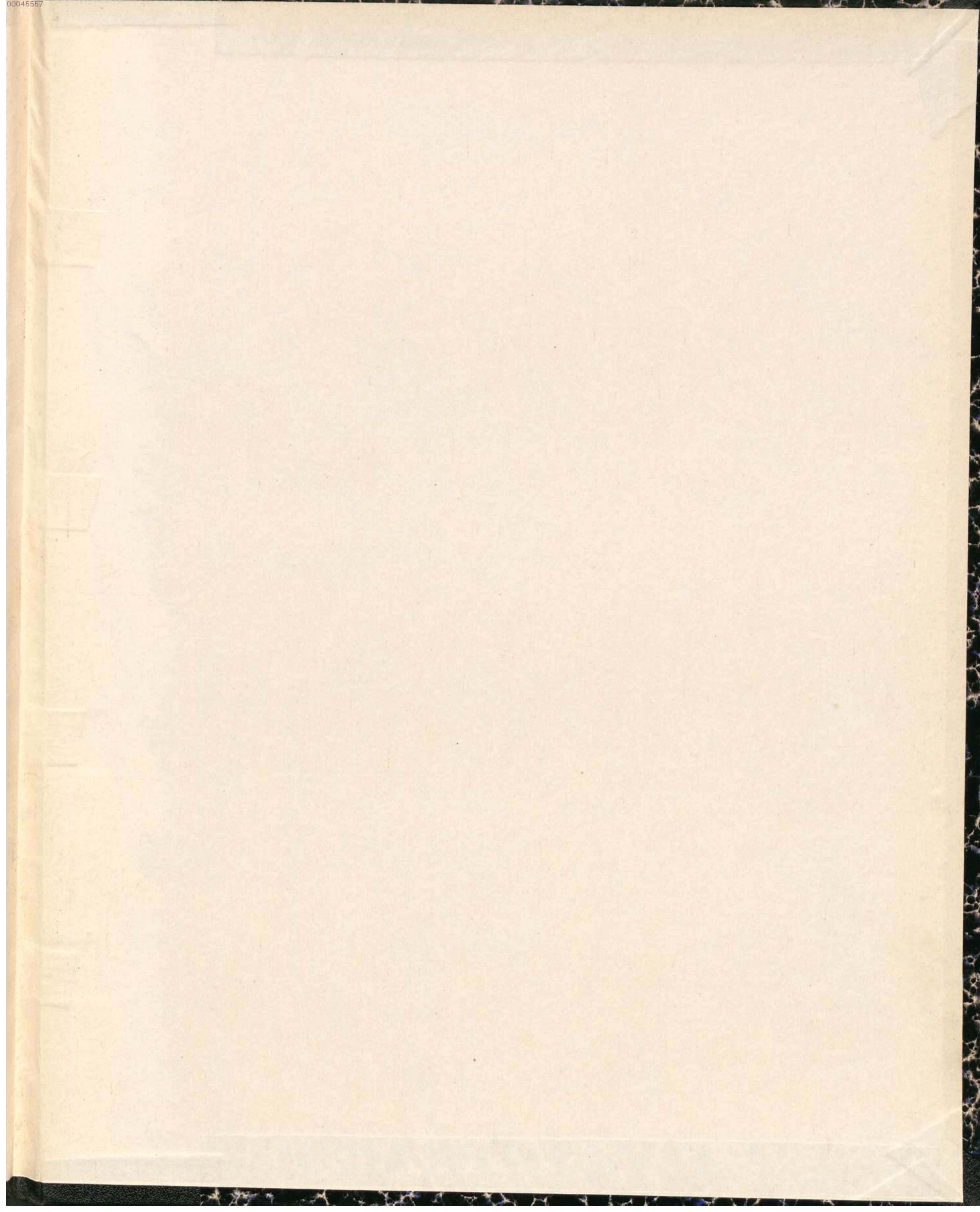
The score features a variety of note values, including eighth and sixteenth notes, as well as rests and slurs. Fingerings are indicated by numbers 1-5 above or below notes. The key signature is one sharp (F#) and the time signature is 3/4.

VIOLONCELLO.

The musical score consists of ten staves of music for the cello. The notation includes various dynamics and articulations:

- Staff 1: *ff*
- Staff 2: *p legato.*
- Staff 3: *ff*
- Staff 4: *p*
- Staff 5: *Pizz.*
- Staff 6: *Arco.* and *p*
- Staff 7: *1 Pizz.*, *Arco.*, *p dim e poco rall.*, and *pp*
- Staff 8: *ff*
- Staff 9: *ff*
- Staff 10: *ff*





0045557

