

Ernst Rany

Herrn Concertmeister Professor Benno Walter
gewidmet.

Sechs Stücke

6
morceaux
pour
Violon
et
Orgue.

für
Violine und Orgel

6
pieces
for
Violin
and
Organ.

componirt von

JOSEF RHEINBERGER.

OP. 150.

Original-Ausgabe.

Nº 1. Thema mit Veränderungen	Pr. 2 Mk. 40 Pf.
„ 2. Abendlied	„ 1 „ 20 „
„ 3. Giguc	„ 2 „ 40 „
„ 4. Pastorale	„ 1 „ 50 „
„ 5. Elegie	„ 1 „ 20 „
„ 6. Ouverture	„ 3 „ — „

Arrangements vom Componisten.

I. Für Violine und Pianoforte II. Für Cello und Orgel.

Nº 1. Thema mit Veränderungen	Pr. 1 Mk 30 Pf.	Nº 2. Abendlied	Pr. Mk. Pf.
„ 2. Abendlied	„ — „ 30 „	„ 4. Pastorale	„ „ „
„ 3. Giguc	„ 1 „ 30 „	„ 5. Elegie	„ 1 „ 50 „
„ 4. Pastorale	„ 1 „ 50 „		
„ 5. Elegie	„ 1 „ 20 „		
„ 6. Ouverture	„ 2 „ 40 „		

III. Für Cello und Pianoforte.

Nº 1. Thema mit Veränderungen Pr. 1 Mk. 50 Pf.

Eigenthum des Verlegers für alle Länder.
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LEIPZIG, ROB. FORBERG.

JOSEF RHEINBERGER

MUSIQUE INSTRUMENTALE

I. Instrumental-Werke

INSTRUMENTAL MUSIC

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

- Op. 177. Concert No. 2 in G moll f. Orgel m. Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (2ième concert pour l'orgue et orchestre. En Sol mineur, 2nd organ-concert with orchestra in G minor.) Partitur . . . netto 6 — Orchesterstimmen . . . netto 6 — (Duplizstimmen: Viol. I, II, Va., Vc., Bass à 90 4 netto.) Orgelstimme . . . netto 3 —

II. Für Orgel-Solo.

(Orgue seul. Organ solo.)

- Op. 49. Zehn Trios für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.) Heft 1 . . . 1 — Heft 2 . . . 1 —
- Op. 82. Pastoral-Sonate in G dur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Sol maj., Pastoral sonata for organ. G major.)
- Op. 98. Sonate No. 4 in A moll über d'n neunten Psalmen für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (Quatrième sonate pour l'orgue sur le 9ième psalme.) (A la min., tonus peregrinus!) (En La min., 4th sonata for organ on the 9th psalm.)
- Op. 117. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (Cinq hymnes pour choeur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.) Heft 1. (Fater noster, Jam sal recedit, Salvete flores martyrum.) . . . 1 25 Heft 2. (Salve regina, Christus factus est.) . . . 1 25
- Op. 132. Sonate No. 8 in E moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E minor.)
- Op. 142. Sonate No. 9 in E moll für Orgel. (Präludium, Romanzo, Fantasie und Fuge.) (Nouvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.)
- Op. 146. Sonate No. 10 in E moll für Orgel. (Präludium, Fuge, Fantasie und Fugale.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. G minor.)
- Op. 148. Sonate No. 11 in D moll für Orgel. (Agitato, Intermezzo, Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D minor.)
- Op. 154. Sonate No. 12 in Des dur für Orgel. (Fantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.)
- Op. 161. Sonate No. 13 in Es dur für Orgel. (Fantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate pour l'orgue. En Si bém. maj. 13th sonata for organ. E flat maj.)
- Op. 165. Sonate No. 14 in C dur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C major.)
- Op. 187. Meditationen. Zwölf Orgelvortrüge. (12 morceaux pour l'orgue. 12 organ-pieces.) No. 1. Entrata . . . 1 — No. 2. Asitato . . . 1 — No. 3. Canzonetta . . . 1 — No. 4. Andantino . . . 1 — No. 5. Préludio . . . 1 — No. 6. Aria . . . 1 — No. 7. Intermezzo . . . 1 — No. 8. Alla marcia . . . 1 — No. 9. Tema variato . . . 1 — No. 10. Passacaglia . . . 1 — No. 11. Fugato . . . 1 — No. 12. Finales . . . 1 —
- Op. 188. Sonate No. 15 in D dur für Orgel. (Fantasie, Adagio, Introduction und Ricercare.) (Quizième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D major.)

- Op. 175. Sonate No. 16 in G moll für Orgel. (Allegro moderato, Skandinavische, Introduction u. Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp min.)
- Op. 181. Fantasia - Sonate No. XVII in H dur für Orgel. (Fantasia, Intermezzo, Introduction und Fuge.) (Fantasia-Sonate pour l'orgue. No. XVII en Si maj. Fantasia-Sonata for organ. No. XVII in B maj.)
- Op. 188. Sonate No. 18 in A dur für Orgel. (Fantasia, Capriccio, Idylle, Fugale.) (Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ in A maj.)
- Op. 193. Zwölf Trios für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.) Heft I. (Andantino amabile, Moderato, Allegretto, Quasi Adagio.) . . . 1 50 Heft II. (Moderato, Allegretto, Moderato, Alla breve.) . . . 1 50 Heft III. (Con moto, Andantino, Adagio, Andantino.) . . . 1 50
- Op. 198. Sonate No. 19 in G moll für Orgel. (Präludium, Frohenpölsch, Introduction u. Fugale.) (Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.)
- Op. 198. Zur Friedensfeier. Sonate No. 20 in F dur für Orgel. (Präludium, Intermezzo, Pastorale, Finales.) (A la fête de la paix. 20ième sonate pour l'orgue en Fa maj. To the peace-fest. 20th sonata for organ in F maj.)

III. Für Orgel und Violine.

(Orgue et violon. Organ and violin.)

- Op. 150. Sechs Stücke für Violine und Orgel. (6 morceaux pour violon et l'orgue. 6 pieces for violin and organ.) No. 1. Thema mit Veränderungen (Thema und Variationen.) . . . 2 40 No. 2. Abendlied (Chant du soir. Evening song.) . . . 1 20 No. 3. Gigue . . . 2 40 No. 4. Pastorale . . . 1 50 No. 5. Elegie . . . 1 20 No. 6. Overture . . . 3 —

IV. Für Orgel u. Violoncello.

(Orgue et violoncelle. Organ and cello.)

- Drei Stücke aus Op. 150 für Violoncello und Orgel vom Componisten gesetzt. (Trois morceaux pour violoncelle et l'orgue. 3 pieces for cello and organ.) No. 1. Abendlied. (Chant du soir. Evening song.) . . . 1 20 No. 2. Pastorale . . . 1 20 No. 3. Elegie . . . 1 50

V. Für Orgel und Oboe.

(Orgue et hautbois. Organ and hautbois.)

- Andante pastorale aus Op. 98. Für Oboe u. Orgel bearbeitet vom Componisten. (Pour hautbois et orgue. For hautbois and organ.) 1 50

VI. Für Harmonium.

(Musique d'harmonium. Harmonium music.)

- Op. 107. Fünf Hymnen für gemischten Chor. Für Harmonium bearbeitet von Robert Schaab. (Cinq hymnes pour choeur mixte. Arrangés pour l'harmonium par Robert Schaab. Five hymns for mixed voices. Arranged for harmonium by Robert Schaab.) Heft 1. (Fater noster, Jam sal recedit, Salvete flores martyrum.) . . . 1 25 Heft 2. (Salve regina, Christus factus est.) . . . 1 25
- Anagorische Stücke aus den Orgelwerken v. Josef Rheinberger. Für Harmonium be-

- arbeitet von A. Schmid-Lindner. (Choix de morceaux des œuvres de J. R. Arrangés par l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.) No. 1. Intermezzo (aus Op. 132.) . . . 1 — No. 2. Romanzo (aus Op. 142.) . . . 1 — No. 3. Thema mit Veränderungen (aus Op. 146.) (Thème et variations.) . . . 1 — No. 4. Pastorale (aus Op. 154.) . . . 1 — No. 5. Canzone (aus Op. 161.) . . . 1 — No. 6. Idylle (aus Op. 165.) . . . 1 —

VII. Für Orchester und Kammermusik.

(Musique d'orchestre, trio, quatuor et quintet. Orchestra music, trio, quartett and quintett.)

- Op. 82. Quintett, 2 Viol. für 2 Violinen, 2 Violoncello und Violoncello. (La min. A min.) . . . 4 50 Partitur . . . 8 — Stimmen . . . 8 —
- Op. 93. Thema mit Veränderungen für 2 Violinen, Viola und Violoncello. (Thème original avec variations pour 2 violins, alto et violoncelle. Sol min. Theme with variations for 2 violins, alto and cello. G min.) . . . 3 — Partitur . . . 3 — Stimmen . . . 4 —
- Op. 110. Overture zu Schiller's "Demetrius". Für grosses Orchester. (Overture pour "Demetrius". Opéra de Schiller. Pour grand orchestre. Overture for Schiller's tragedy "Demetrius". For full orchestra.) Partitur . . . 5 — Orchesterstimmen . . . 10 — Duplizstimmen: Viol. I, II, Viola, Violoncello à 75 P. Bass à 50 P.)
- Op. 123. Trio No. 3. Für Pianoforte, Violine und Violoncello. B dur. (Si bém. maj. B flat maj.)
- Op. 132b. Passacaglia. Für grosses Orchester. (Our grand orchestre. For full orchestra.) Partitur . . . 5 — Orchesterstimmen . . . 8 —
- Op. 167b. Elegischer Marsch. Für grosses Orchester. (Marche élégique. Pour grand orchestre. Elegiac march. For full orchestra.) Partitur . . . netto 3 — Orchesterstimmen . . . netto 4 50 Duplizstimmen: Viol. I, II, Viola, Violoncello, Bass à 30 P.)

VIII. Für Pianoforte u. Violine oder Violoncello.

(Piano et violon ou violoncelle. Piano and violin or cello.)

- Op. 77. Sonate für Violine und Pianoforte. Es dur. (Mi bém. maj.) . . . 6 — Dasselbe für Violoncello und Pianoforte übertragen von C. Schröder. (Arrangé pour violoncelle et piano. For cello and piano.)
- Op. 150. Sechs Stücke für Violine und Orgel. Arrangement für Violine und Pianoforte vom Componisten. (6 morceaux pour violon et orgue. Arr. pour violon et piano. 6 pieces for violin and organ. Edition for violin and piano.) No. 1. Thema mit Veränderungen (Thème et variations.) . . . 1 80 Dasselbe für Violoncello u. Pianoforte bearbeitet vom Componisten. (Arr. pour violoncelle et piano. Arr. for cello and piano.) . . . 1 50 No. 2. Abendlied. (Chant du soir. Evening-song.) . . . — 90 No. 3. Gigue . . . 1 80 No. 4. Pastorale . . . 1 50 No. 5. Elegie . . . 1 20 No. 6. Overture . . . 2 40

IX. Für Pianoforte zu 8 Händen.

(Piano à 8 mains. 2 pianos, 8 hands.)

- Tarantella aus der Sonate Op. 122. Für 2 Pianoforte zu 8 Händen bearbeitet vom Componisten. (Pour 2 pianos à 8 mains. For 2 pianos, 8 hands.) . . . no. 3 —

X. Für Pianoforte zu 4 Händen.

(Piano à 4 mains. Piano duets, 4 hands.)

- Op. 82. Quintett, A moll. (La mineur. A minor.) Für zwei Violinen, zwei Violoncello. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . 7 50
- Op. 88. Pastoral-Sonate in G dur. (Sol majeur. G major.) Für Orgel. (Pastorale, Intermezzo, Fuge.) Für Pianoforte zu 4 Händen bearbeitet vom Componisten . . . 3 —
- Op. 93. Thema mit Veränderungen für zwei Violinen, Viola und Violoncello. (Motif et variations. Motivo with variations.) Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . 4 —
- Op. 98. Sonate No. IV in A moll. (La mineur. A minor.) Für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . 3 50
- Op. 110. Overture zu Schiller's "Demetrius" für grosses Orchester. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . 3 —
- Op. 122. Große Sonate. Original-Composition für Pianoforte zu vier Händen. (Allegro marcé, Adagio, Allegretto [Minuetto], Alla Tarantella.) (Grande Sonate à 4 mains. Grand sonata for piano duet.) no. Darauz singt: Alla Tarantella no. Op. 132. Sonate No. VIII in E moll. (Mi min. E min.) Für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . 5 —
- Op. 142. Sonate No. IX in E moll. (En si bém. min. E flat min.) Für Orgel. (Präludium, Romanzo, Fantasie und Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . 4 50
- Op. 146. Sonate No. X in H moll. (Si min. B min.) Für Orgel. (Präludium, Fuge, Fantasie und Fugale.) Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . 4 50
- Op. 148. Sonate No. XI in D moll. (Ré mineur. D minor.) Für Orgel. (Agitato, Intermezzo, Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . 5 —
- Op. 153. Das Zauberwort. Singespil in 2 Akten für die Jugend. (L'acte de la parole magique. En deux actes, pour la jeunesse. The magic word, in two acts, for the youth.) Daraus apart: No. 1. Overture alla Turca für das Pianoforte zu vier Händen . . . 1 50 No. 10. Entrée für das Pianoforte zu vier Händen . . . 1 50
- Op. 154. Sonate No. XII in Des dur. (Ré bém. majeur. D flat major.) Für Orgel. (Fantasie, Pastorale, Introduction und Fugale.) Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . 5 —
- Op. 161. Sonate No. XIII in Es dur. (Mi bém. maj. E flat maj.) Für Orgel. (Fantasie, Canzone, Intermezzo, Fuga.) Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . 4 —
- Op. 165. Sonate No. XIV in C dur. (Ut maj. C maj.) Für Orgel. (Präludium, Idylle, Toccata.) Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . 4 —
- Op. 188. Sonate No. XV in D dur. (Ré maj. D maj.) Für Orgel. (Fantasie, Adagio, Introduction und Ricercare.) Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . 4 50
- Op. 175. Sonate No. XVI in G moll. (Sol dièse min. G sharp min.) Für Orgel. (Allegro moderato, Skandinavisch, Introduction und Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . 4 —
- Op. 177. Concert No. II in G moll für Orgel m. Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (Deuxième concert pour l'orgue et orchestre. En sol mineur. Second organ-concert with orchestra in G minor.) Für Pianoforte zu vier Händen bearbeitet vom Componisten netto 4 50

Drei Stücke für Pianoforte zu vier Händen. (Drei nach Op. 167 vom Componisten bearbeitet.)

- No. 1. Marsch. (Marche. March) 1 50
- No. 2. Intermezzo . . . 1 —
- No. 3. Thema mit Veränderungen. (Thème original et variations.) . . . 1 25

XI. Für Pianoforte zu 2 Händen.

(Piano à 2 mains. Piano solo.)

- Op. 28. Humoresken. Vier Clavierstücke. No. 1. E moll. (Mi min. E min.) 1 25 No. 2. F moll. (Fa min. F min.) 1 25 No. 3. G moll. (Sol min. G min.) 1 — No. 4. F dur. (Fu maj. F maj.) 1 75
- Op. 29. Aus Italien. (Souvenirs d'Italie. From Italy.) Drei Clavierstücke. No. 1. Doles far niente . . . 1 — No. 2. Rimebranza . . . 1 25 No. 3. Serenata . . . 1 25
- Op. 39. Sechs Tonstücke in fugierter Form. (Six compositions en forme de fugue.) No. 1. D moll. (Ré min. D min.) 1 50 No. 2. A dur. (La maj. A maj.) 1 25 No. 3. E moll. (Si bém. min. B flat min.) 1 50 No. 4. E moll. (Mi min. E min.) 1 25 No. 5. Des dur. (Ré bém. maj. D flat maj.) 1 25 No. 6. C moll. (Ut min. C min.) 1 50
- Op. 45. Zwei Claviervortrüge. Jols. Brahms gewidmet. (Deux morceaux pour le piano. Two comp. for the piano.) No. 1. Scherzo . . . 1 50 No. 2. Capriccio über ein Thema von Händel. (Caprice sur un thème de Händel. Cap. on a theme of Händel.) 1 50
- Op. 47. Sinfonische Sonate. (Allegro, Menuetto, Intermezzo und Tarantelle.) . . . 4 25
- Op. 51. Improvisation über Motive aus der Zauberflöte. (Improvisation sur des motifs de la flûte enchantée. Improv. on motifs of the enchanted flute.) 2 75
- Op. 68. Sechs Tonstücke in fugierter Form. II. Folge. (Six compositions en forme de fugue II partie. Six comp. in form of fugue. II part.) No. 1. G dur. (Ut maj. C maj.) 1 25 No. 2. As dur. (La bém. maj. A flat maj.) Nach "Verdrai carino" von Mozart . . . 1 25 No. 3. F moll. (Fa min. F min.) 1 25 No. 4. E dur. (Mi maj. E maj.) 1 25 No. 5. H moll. (Si min. B min.) 1 50 No. 6. B dur. (Ré maj. D maj.) 1 50
- Op. 99. Sonate. Des dur. (Non troppo mosso. Romanzo, Fugale.) (Ré bém. maj. D flat maj.) 3 50
- Op. 115. Toccata. C moll. (Ut min. C min.) 2 25
- Passacaglia zum Concertvortrüge. Freie Bearbeitung des Schlussatzes der Orgelsonate in E moll. Op. 132, vom Componisten. (P. pour le concert. Arrangement libre de la finale de la sonate pour orgue en Mi min. P. for the concert. Free arrangement of the finale of the organ-sonata in E min.) 2 —
- Zwei Stücke aus dem A moll-Quintett, Op. 82. Für Pianoforte bearbeitet von Ludwig Stark (Klassischer Haussatz Heft 25.) (Deux motifs du quintett en La min. Two themes from the A min. quintett.) . . . 2 40

Eigenthum des Verlegers für alle Länder.

LEIPZIG, ROB. FORBERG.

Kollektivtitel No. 152

G. G. Böder G. u. b. H., Leipzig

6.Ouverture.

Adagio. ♩ = 63.

Jos. Rheinberger, Op. 150.
(1839-1901)

Violine.

Musical notation for the Violin part, starting with a dynamic marking of *f* and the instruction *energico*.

Orgel.

Musical notation for the Organ part, starting with a dynamic marking of *mf*.

Pedal.

Musical notation for the Pedal part, starting with a dynamic marking of *mf*.

Second system of musical notation for Violin, Organ, and Pedal.

Third system of musical notation for Violin, Organ, and Pedal, including a *cresc* marking.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats and a 3/4 time signature. The top staff features a melodic line with slurs and dynamic markings of *f* and *mf*. The grand staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The melodic line in the top staff shows more complex rhythmic patterns and slurs. The accompaniment in the grand staff continues with harmonic support.

Third system of musical notation, the final system on the page. It includes dynamic markings such as *dim.*, *pp*, and *p*. The melodic line in the top staff concludes with a final chord. The grand staff accompaniment also concludes with a final chord. The page number 3894 is printed at the bottom center.

Allegro non troppo. ♩ = 116.

First system of the musical score. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The tempo is marked 'Allegro non troppo' with a quarter note equal to 116 beats per minute. The first measure of the piano part is marked with a forte dynamic (*ff*).

Second system of the musical score. It continues the vocal and piano parts. The piano part features a treble and bass clef. A forte dynamic (*ff*) is indicated in the lower part of the system.

Third system of the musical score. It continues the vocal and piano parts. The piano part features a treble and bass clef. A mezzo-forte dynamic (*mf*) is indicated in the lower part of the system.

Fourth system of the musical score. It continues the vocal and piano parts. The piano part features a treble and bass clef. A piano dynamic (*p*) is indicated in the lower part of the system.

First system of musical notation. It consists of a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo marking *cr680.* is present. The key signature has two flats, and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Second system of musical notation. It continues the vocal and piano parts. The piano part has a dynamic marking of *f* (forte) in the bass line. The vocal line has a dynamic marking of *ff* (fortissimo) in the first measure. The piano accompaniment continues with its characteristic eighth-note texture.

Third system of musical notation. The piano part has a dynamic marking of *mf* (mezzo-forte) in the bass line. The vocal line has a dynamic marking of *mf* in the final measure. The piano accompaniment continues with its characteristic eighth-note texture.

Fourth system of musical notation. It continues the vocal and piano parts. The piano part has a dynamic marking of *f* in the bass line. The vocal line has a dynamic marking of *f* in the first measure. The piano accompaniment continues with its characteristic eighth-note texture.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation. The vocal line begins with the instruction *energico*. The piano accompaniment continues with similar rhythmic patterns. The key signature remains two flats. The system concludes with a double bar line.

Third system of musical notation. The vocal line includes the instruction *dolce*. The piano accompaniment features a more complex texture with chords and moving lines. The system concludes with a double bar line.

The first system of the musical score consists of three staves. The top staff is a single melodic line with a treble clef, featuring a series of eighth and sixteenth notes with slurs. The middle staff is a grand staff (treble and bass clefs) with chords and moving lines. The bottom staff is a bass line with a bass clef, primarily consisting of quarter and eighth notes.

The second system continues the composition with three staves. The top staff has a treble clef and shows more complex melodic patterns with slurs and ties. The middle grand staff features more intricate chordal textures. The bottom bass staff includes a dynamic marking of *mf* (mezzo-forte) and continues with a steady bass line.

The third system concludes the page with three staves. The top staff features a dense, rapid melodic passage with many sixteenth notes. The middle grand staff provides harmonic support with chords and moving lines. The bottom bass staff has a dynamic marking of *f* (forte) and continues with a bass line that includes some rests.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats and a 3/4 time signature. It begins with a forte (*f*) dynamic. The top staff features a melodic line with slurs and ties. The grand staff provides harmonic support with chords and moving lines.

Second system of musical notation. It begins with the instruction *rit. - a tempo* above the first staff. The first staff has a forte (*ff*) dynamic. The system continues with complex rhythmic patterns and slurs across all staves.

Third system of musical notation. It features a melodic line in the top staff and a grand staff below. The music is characterized by slurs and ties. A mezzo-forte (*mf*) dynamic marking is present at the bottom of the system.

Fourth system of musical notation. It begins with the instruction *marc.* above the first staff. The system contains complex rhythmic figures and slurs across all staves.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two flats. The first staff begins with a dynamic marking of *f*. The grand staff contains complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation, continuing the three-staff format. The first staff has a dynamic marking of *f*. The grand staff continues with intricate rhythmic figures and rests.

Third system of musical notation. The first staff includes dynamic markings of *p* and *cresc.*. The grand staff continues with complex rhythmic patterns.

Fourth system of musical notation. The first staff includes dynamic markings of *f*, *dim.*, and *rit.*. The grand staff continues with complex rhythmic patterns.

a tempo
p *f* *cresc.*

f *mf* *ten.* *ten.* *ten.*

ten. *ten.* *ten.* *sf*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a piano (*p*) dynamic and contains several measures of music, including a melodic line with a forte (*f*) dynamic. The grand staff features a piano (*p*) dynamic and includes long, sweeping arched lines across the treble and bass staves, suggesting sustained chords or glissandi.

Second system of musical notation. The top staff features a complex, rapid melodic line with a *trasc.* (trascritto) marking and dynamic markings of *sf* (sforzando). The grand staff below has a piano (*p*) dynamic and contains long, horizontal arched lines, indicating sustained harmonic structures.

Third system of musical notation. The top staff contains a continuous, rapid melodic line with a *f* (forte) dynamic. The grand staff below has a piano (*p*) dynamic and contains long, horizontal arched lines, similar to the previous systems, representing sustained harmonic accompaniment.

First system of musical notation. It consists of four staves: a single treble staff at the top, followed by a grand staff (treble and bass) for piano, and a single bass staff at the bottom. The music is in a key with two flats and a 3/4 time signature. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

Second system of musical notation, continuing the piece with the same four-staff layout and musical characteristics as the first system.

Third system of musical notation, featuring more complex piano textures and dynamic markings such as *f* (forte).

Fourth system of musical notation, concluding the page with dynamic markings like *mf* and intricate piano accompaniment.

rit.

a tempo

p dolce

First system of musical notation, including vocal line and piano accompaniment. The piano part features a complex texture with multiple voices in the right hand and a bass line in the left hand. Dynamics include *p* and *p dolce*.

Second system of musical notation. The piano part continues with intricate textures. Dynamics include *mf*.

Third system of musical notation. The piano part features a more active bass line. Dynamics include *f* and *mf*.

Fourth system of musical notation. The piano part concludes with sustained chords in the right hand and a melodic line in the left hand. Dynamics include *p* and *rit.*

a tempo

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The tempo marking is *a tempo*. The first staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

poco a poco rit. *a tempo*

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature changes to two flats (Bb, Eb). The tempo markings are *poco a poco rit.* and *a tempo*. The first staff continues the melodic line. The grand staff continues the piano accompaniment.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature remains two flats (Bb, Eb). The first staff continues the melodic line. The grand staff continues the piano accompaniment.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature remains two flats (Bb, Eb). The first staff continues the melodic line. The grand staff continues the piano accompaniment.

musical score system 1, featuring a vocal line and piano accompaniment. The tempo marking *marc.* is present.

musical score system 2, featuring a vocal line and piano accompaniment. The dynamic marking *ff* is present.

musical score system 3, featuring a vocal line and piano accompaniment. The tempo marking *Molto adagio. ♩ = 60.* and the dynamic marking *ff* are present. The instruction *poco a poco rit.* is also visible.

musical score system 4, featuring a vocal line and piano accompaniment. The tempo marking *lento* is present.

Leopold Kullak 1

Violine.

6. Overture.

Adagio. ♩ = 82.

Jos. Rheinberger, Op. 150.

energico

f

f

f

f

ff

f

p

cresc.

f

ff

f

dim.

pp

Violine.

Allegro non troppo. ♩ = 116.

10

The score for measures 10-20 is written for a single violin. It begins with a dynamic of *f* (forte) and a *cresc.* (crescendo) marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics fluctuate throughout, including *p* (piano), *ff* (fortissimo), *sf* (sforzando), and *dolce* (dolce). A *energico* (energetic) marking is present in measure 17. The piece concludes with a final *f* dynamic.

Violine.

rit. - - - a tempo

The score consists of 11 staves of music. The first staff begins with a melodic line featuring trills and slurs, marked with a forte *f* dynamic. The second staff continues the melodic line with a *marc.* (marcato) marking and a forte *f* dynamic. The third staff features a melodic line with a forte *f* dynamic. The fourth staff contains a melodic line starting with a piano *p* dynamic, followed by a crescendo *cresc.* leading to a forte *f* dynamic, and then a sforzando *sf* dynamic. The fifth staff has a melodic line with a forte *f* dynamic, a decrescendo *dim.*, a piano *p* dynamic, and then a crescendo *cresc.* leading to a sforzando *sf* dynamic. The sixth staff features a melodic line with a forte *f* dynamic and a *trm* (trill) marking. The seventh staff contains a melodic line with a forte *f* dynamic, a piano *p* dynamic, and a crescendo *cresc.*. The eighth staff is a melodic line with a sforzando *sf* dynamic. The ninth staff is a melodic line with a sforzando *sf* dynamic. The tenth staff is a melodic line with a fortissimo *ff* dynamic. The eleventh staff is a melodic line with a piano *p* dynamic and first/second endings marked with '1' and '2'.

Violine.

f

rit. - - - *a tempo*

p dolce

sf sf sf

sf sf p

a tempo

f sf

poco a poco rit. *a tempo*

f

2 *4*

f

marc. *ff*

Molto adagio. ♩ = 60.

poco a poco rit. *ff*

ten. *lento*