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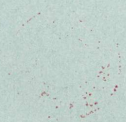
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pour

Deux Violons, Alto et Basse

composés et dédiés

À SON ALTESSE ROYALE

Monseigneur le Prince Royal

DE SUÈDE

par

FELIX
MENDELSSOHN BARTHOLOMY

Oeuv. 44.

Arrangement pour le Piano

Nº 1

par
JEAN TSCHIERLITZKY.

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[ca. 1871]

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Dr. J. S. Jones



QUATUOR.



3

Allegro appassionato. M. M. ($\text{♩} = 88.$)

F. Mendelssohn Bartholdy, Op. 44, No 2.

p *f* *p* *cresc.* *p* *cresc.* *f* *fp* *cresc.* *f* *dimin.*

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. *

This page contains six systems of musical notation for a piano piece. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The dynamics and markings are as follows:

- System 1:** Treble clef starts with *pp* (pianissimo), followed by *cresc.* (crescendo), and ends with *f* (forte). The bass clef has a triplet of eighth notes marked with 1, 3, 5.
- System 2:** Treble clef has a triplet of eighth notes marked with 1, 3, 5. The bass clef starts with *p* (piano) and has *cresc.* (crescendo).
- System 3:** Treble clef has *cresc.* (crescendo). The bass clef has *f* (forte) and *cresc.* (crescendo).
- System 4:** Treble clef has *ff* (fortissimo). The bass clef has *Ped.* (pedal) and *ff* (fortissimo).
- System 5:** Treble clef has *f* (forte). The bass clef has *f* (forte) and *Ped.* (pedal).
- System 6:** Treble clef has *f* (forte). The bass clef has *cresc.* (crescendo) and *f* (forte).

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. There are also asterisks (*) at the end of the first and fifth systems.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** The right hand features a complex, rapid melodic line with many beamed sixteenth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo). A *Ped.* (pedal) marking is present in the left hand.
- System 2:** The right hand continues with a melodic line, while the left hand maintains the eighth-note accompaniment. Dynamics include *f* and *dim.*
- System 3:** The right hand has a more melodic, slower-moving line. The left hand continues the eighth-note accompaniment. Dynamics include *p* (piano), *dim.*, and *pp* (pianissimo).
- System 4:** The right hand features a melodic line with some rests. The left hand continues the eighth-note accompaniment. Dynamics include *f* and *Ped.* (pedal).
- System 5:** The right hand has a melodic line. The left hand continues the eighth-note accompaniment. Dynamics include *pp* and *f*.
- System 6:** The right hand features a melodic line. The left hand continues the eighth-note accompaniment. Dynamics include *p*, *cresc.* (crescendo), and *f*.

This page contains six systems of musical notation for a piano piece. The notation includes various dynamics, articulation, and performance instructions.

- System 1:** Features a treble and bass staff. The treble staff has a series of eighth notes and a half note. The bass staff has a series of eighth notes. Dynamics include *f* and *ff*. Fingering numbers 1, 2, 3 are present.
- System 2:** Continues the melodic and harmonic development. Dynamics include *f* and *ff*. The instruction *Con fuoco.* is written above the treble staff.
- System 3:** Features a treble and bass staff. The treble staff has a series of eighth notes and a half note. The bass staff has a series of eighth notes. Dynamics include *f* and *ff*. The instruction *Ped.* is written below the bass staff.
- System 4:** Continues the melodic and harmonic development. Dynamics include *f* and *ff*. The instruction *dim.* is written above the treble staff. The instruction *Ped.* is written below the bass staff.
- System 5:** Features a treble and bass staff. The treble staff has a series of eighth notes and a half note. The bass staff has a series of eighth notes. Dynamics include *f* and *ff*. The instruction *Ped.* is written below the bass staff.
- System 6:** Continues the melodic and harmonic development. Dynamics include *f* and *ff*. The instruction *Ped.* is written below the bass staff.

1. 2.

p

f

cresc.

f

cresc.

cresc.

cresc.

mf

f

sempre cresc.

cresc.

f

f

f

f

dimin.

pp

p

cresc.

Ped. *

* Ped. *

* Ped. *

* Ped. *

10225

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with a fermata. Bass staff has a rhythmic accompaniment with fingerings 3 2 1 and 1 2 3.
- System 2:** Treble staff continues the melodic line. Bass staff has a *crescen* marking and a *do al 15* marking.
- System 3:** Treble staff has a complex melodic line with many sixteenth notes. Bass staff has a simpler accompaniment.
- System 4:** Treble staff has a complex melodic line with many sixteenth notes. Bass staff has a simpler accompaniment.
- System 5:** Treble staff has a complex melodic line with many sixteenth notes. Bass staff has a simpler accompaniment.
- System 6:** Treble staff has a complex melodic line with many sixteenth notes. Bass staff has a simpler accompaniment.

The notation includes various dynamics such as *f*, *crescen*, and *più f*. It also includes fingerings and articulations such as *do al 15*.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and a slur over a series of eighth notes. Bass staff has a few chords and a half note. The system ends with a fortissimo (*ff*) dynamic and a series of eighth notes.

Second system of musical notation. Treble staff has chords and a half note. Bass staff has a series of eighth notes and a slur over a series of eighth notes. A "Ped." (pedal) marking is placed below the bass staff.

Third system of musical notation. Treble staff has a series of eighth notes with fingerings 1 4 3, 2, 1, 2, 5. A "dimin." (dimin.) marking is placed below the bass staff. Bass staff has a series of eighth notes.

Fourth system of musical notation. Treble staff has chords and a half note. Bass staff has a series of eighth notes and a half note. A "dim." (dimin.) marking is placed below the bass staff. The system ends with a pianissimo (*pp*) dynamic and a series of eighth notes.

Fifth system of musical notation. Treble staff has a series of eighth notes and a slur over a series of eighth notes. Bass staff has a series of eighth notes and a half note. A "sempre pp" (sempre pianissimo) marking is placed below the bass staff.

Sixth system of musical notation. Treble staff has a series of eighth notes and a slur over a series of eighth notes. Bass staff has a series of eighth notes and a half note. A "cresc." (crescendo) marking is placed below the bass staff. The system ends with a forte (*f*) dynamic and a series of eighth notes.

This page contains six systems of musical notation for piano, arranged in two columns of three systems each. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble staff has a melodic line with a *cresc.* marking. Bass staff has a rhythmic accompaniment. A *Ped.* marking is present at the end of the system.

System 2: Treble staff has a melodic line with a *cresc.* marking. Bass staff has a rhythmic accompaniment. A *Ped.* marking is present at the beginning of the system.

System 3: Treble staff has a melodic line with a *cresc.* marking. Bass staff has a rhythmic accompaniment. A *Ped.* marking is present at the beginning of the system.

System 4: Treble staff has a melodic line with a *cresc.* marking. Bass staff has a rhythmic accompaniment. A *Ped.* marking is present at the beginning of the system.

System 5: Treble staff has a melodic line with a *cresc.* marking. Bass staff has a rhythmic accompaniment. A *Ped.* marking is present at the beginning of the system.

System 6: Treble staff has a melodic line with a *cresc.* marking. Bass staff has a rhythmic accompaniment. A *Ped.* marking is present at the beginning of the system.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The bass staff has a piano (*p*) dynamic. The key signature has two sharps (F# and C#).

Second system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic. The key signature has two sharps (F# and C#).

Third system of musical notation. Treble and bass staves. Treble staff begins with a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The bass staff has a fortissimo (*ff*) dynamic. The key signature has two sharps (F# and C#).

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) and a crescendo (*cresc.*) marking. The bass staff has a forte (*f*) dynamic. The key signature has two sharps (F# and C#).

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a fortissimo (*ff*) dynamic and a *Con fuoco.* marking. The bass staff has a fortissimo (*ff*) dynamic. The key signature has two sharps (F# and C#).

Sixth system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The bass staff has a forte (*f*) dynamic. The key signature has two sharps (F# and C#).

Ped.

*

Ped.

*

First system of musical notation. The right hand features a melody with a forte (*f*) dynamic. The left hand has a complex accompaniment with fingerings (2, 1, 2, 3, 5, 4, 5) and a pedaling instruction (*Ped.*). The system concludes with a *dimin.* (diminuendo) marking and a piano (*p*) dynamic.

Second system of musical notation. The right hand continues the melody, and the left hand accompaniment includes a *cresc.* (crescendo) marking. The system ends with a first ending bracket labeled *1. 5.*

Third system of musical notation. The right hand features a melody with dynamics *f*, *p*, and *f*. The left hand accompaniment includes a *cre - scen - do al* marking. The system concludes with a *trm* (trill) marking and a *Ped.* instruction.

Fourth system of musical notation. The right hand features a melody with a fortissimo (*ff*) dynamic. The left hand accompaniment includes a *Ped.* instruction and asterisks indicating pedal points.

Fifth system of musical notation. The right hand features a melody with a forte (*f*) dynamic. The left hand accompaniment includes a *Ped.* instruction and asterisks indicating pedal points.

First system of musical notation, measures 1-4. Treble and bass staves with complex arpeggiated figures. Dynamics: *f*, *ff*.

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 8 is marked *Tranquillo*. Dynamics: *f*, *p*. Pedal markings: Ped., * Ped., * Ped., *.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *pp*, *cresc.*. Pedal markings: Ped., Ped., *, Ped., *.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *f*. Pedal markings: Ped., *, Ped., *.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *sf*, *ff*. Pedal markings: Ped., * Ped., * Ped., * Ped., * Ped., *.

Scherzo.

Allegro di molto. ♩ = 72.

The musical score is written for piano and bass. It begins with a treble and bass staff system. The first system includes dynamics *f* and *p*. The second system includes *cresc.* and *f p*. The third system includes *p*. The fourth system includes *f* and *dimin.*. The fifth system includes *pp*. The sixth system includes *cresc.* and *f*. The music is characterized by rapid sixteenth-note passages and complex chordal structures.

This page contains seven systems of musical notation for a piano piece. The notation is written for both treble and bass staves. The key signature is D major, indicated by two sharps (F# and C#). The music features a variety of dynamics and articulation marks:

- System 1:** Includes a *dim.* (diminuendo) marking in the right hand and a *p* (piano) marking in the left hand.
- System 2:** Features a *p* (piano) marking in the left hand and a *f* (forte) marking in the right hand.
- System 3:** Includes a *p* (piano) marking in the left hand and a *f* (forte) marking in the right hand.
- System 4:** Includes a *Ped.* (pedal) marking and an asterisk (*) in the right hand.
- System 5:** Includes a *cresc.* (crescendo) marking in the right hand.
- System 6:** Includes a *f* (forte) marking in the left hand and a *p* (piano) marking in the right hand.
- System 7:** Includes a *cresc.* (crescendo) marking in the left hand and a *f* (forte) marking in the right hand.

The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and expressive piece.

This page contains six systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes. Dynamic markings include *f* and *sf*.
- System 2:** Treble staff continues the melodic line. Bass staff has a more complex accompaniment with chords and moving lines. Dynamic markings include *f*.
- System 3:** Treble staff has a melodic line with some rests. Bass staff has a rhythmic accompaniment. Dynamic markings include *sf* and *f*.
- System 4:** Treble staff has a melodic line with some rests. Bass staff has a rhythmic accompaniment. Dynamic markings include *f*.
- System 5:** Treble staff has a melodic line with some rests. Bass staff has a rhythmic accompaniment. Dynamic markings include *cresc.* and *f*.
- System 6:** Treble staff has a melodic line with some rests. Bass staff has a rhythmic accompaniment. Dynamic markings include *f*.



This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). There are also markings for *cresc.* (crescendo), *dim.* (diminuendo), and *Ped.* (pedal). The piece concludes with a *p* (piano) marking and a final cadence.

pp *cresc.*

f

p *fz* *Ped.*

fz *dim.* *pp* *Ped.*

cresc.

p

cresc.

p

*Ped. **

*Ped. **

dimin.

pp dolce

pp

p

Andante con moto. ♩ = 60.

Cantabile

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante con moto. ♩ = 60.' and the mood is 'Cantabile'. The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line with slurs. Dynamics include *p* (piano).
- System 2:** Treble staff features a triplet of eighth notes (3 2 3 2). Bass staff continues the supporting line. Dynamics include *dim.* (diminuendo).
- System 3:** Treble staff has a melodic line with slurs. Bass staff has a supporting line with slurs. Dynamics include *p* (piano). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.
- System 4:** Treble staff has a melodic line with slurs. Bass staff has a supporting line with slurs. Dynamics include *dimin.* (diminuendo) and *p* (piano). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.
- System 5:** Treble staff has a melodic line with slurs. Bass staff has a supporting line with slurs. Dynamics include *cresc.* (crescendo) and *dimin.* (diminuendo). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.
- System 6:** Treble staff has a melodic line with slurs. Bass staff has a supporting line with slurs. Dynamics include *p* (piano). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

At the bottom center of the page, the number 10225 is printed.

The musical score consists of six systems of staves. The first system shows a piano introduction with a complex texture in the right hand and a more rhythmic bass line. The second system introduces a vocal line with the lyrics "cre - - scen - - do al" and a piano accompaniment that becomes more active. The third system continues the piano accompaniment with various dynamic markings. The fourth system features a vocal line with a crescendo and a piano accompaniment with a forte section. The fifth system shows a piano accompaniment with a forte section and a vocal line with a decrescendo. The sixth system concludes the piece with a piano accompaniment and a vocal line marked "espressivo".

Dynamics and markings include: *p* (piano), *f* (forte), *cresc.* (crescendo), *dim.* (decrescendo), and *espressivo*. The piece also includes a pedal point marked "Ped." and a final measure marked "10225".

First system of musical notation. Treble and bass staves. Dynamics: *f*, *dim.*, *p*.

Second system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *cresc.*. Fingering: 1 2 3, 1 2 3, 1 2 3.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *dimin.*. Pedal markings: Ped. * Ped. *.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*. Tempo/mood: *Cantabile e ben marcato*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *dim.*, *p*. Pedal markings: Ped. * Ped. *. Fingering: 2 3, 1, 2 1, 1, 1 2.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. It features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamics include *f* (forte) and *p* (piano). Pedal points are indicated by asterisks and the word "Ped." below the bass staff. A crescendo is marked in measure 3.

Second system of musical notation, measures 5-8. The music continues with similar textures. Dynamics include *p* (piano) and *cresc.* (crescendo). The right hand features more sixteenth-note patterns.

Third system of musical notation, measures 9-12. The music features a prominent sixteenth-note pattern in the right hand. Dynamics include *f* (forte) and *cresc.* (crescendo). The left hand provides harmonic support with chords.

Fourth system of musical notation, measures 13-16. The music includes triplet markings (1 1, 1 2, 3, 2 2) over sixteenth notes. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). The right hand has a more active melodic line.

Fifth system of musical notation, measures 17-20. The music concludes with a series of chords and sixteenth-note patterns. Dynamics include *p* (piano), *espress.* (espressivo), *f* (forte), and *sf* (sforzando). The right hand features a final melodic flourish.

This page of musical notation consists of five systems of staves, each containing a grand staff (treble and bass clefs) and a single treble staff. The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: The first system begins with a piano (*p*) dynamic marking. It features a series of chords and arpeggiated figures in the grand staff, with a melodic line in the single treble staff. A second piano (*p*) marking appears towards the end of the system.

System 2: The second system continues the musical development. It includes a piano (*p*) marking and a crescendo (*cresc.*) instruction. A fingering number '15' is visible above a note in the single treble staff.

System 3: The third system features a piano (*p*) marking, a crescendo (*cresc.*) instruction, and an *al* (all) marking. It includes a forte (*f*) dynamic marking and a diminuendo (*dimin.*) instruction. Pedal points are indicated by 'Ped.' and asterisks (*). A fingering number '3' is visible above a note in the single treble staff.

System 4: The fourth system begins with a piano (*p*) marking and a diminuendo (*dim.*) instruction. It includes a pianissimo (*pp*) dynamic marking and a fingering number '7' above a note in the single treble staff. Pedal points are indicated by 'Ped.' and asterisks (*).

System 5: The fifth system features a pianissimo (*pp*) dynamic marking and a final cadence. Pedal points are indicated by 'Ped.' and asterisks (*).

Presto agitato. $\text{♩} = 72$.

The musical score is written for piano in 3/4 time, marked 'Presto agitato' with a tempo of 72 quarter notes per minute. The key signature has one sharp (F#). The score consists of six systems of staves. The first system shows a treble and bass staff with dynamics *mf*, *f*, and *p*. The second system continues with *f* and *cresc.* markings. The third system includes *ff*, *f*, and *p* markings, with a 'Ped.' instruction. The fourth system has *p*, *f*, and *sf* markings. The fifth system features *f*, *p*, and *sf* markings, with a 'Ped.' instruction. The sixth system includes *f*, *p*, and *cresc.* markings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The first staff of the first system has a '3' above it, and the second staff has a '1 2 1' below it. The first system also includes a 'cresc.' marking. The second system has a 'f' marking. The third system has a 'f' marking. The fourth system has a 'f' marking. The fifth system has a 'f' marking. The sixth system has a 'f' marking. The page ends with a 'Ped.' marking. The notation is in a style typical of 19th-century musical manuscripts, with a focus on melodic and harmonic development. The page is numbered '10227' at the bottom center.

First system of musical notation. Treble and bass staves. Treble staff begins with a *cresc.* marking. Bass staff has a *p* marking. A *Ped. ** marking is placed below the bass staff.

Second system of musical notation. Treble staff begins with a *pp* marking. Both staves have *cresc.* markings. A *p* marking is placed below the bass staff.

Third system of musical notation. Treble staff has a *cresc.* marking. Bass staff has a *cresc.* marking. A *p* marking is placed above the treble staff.

Fourth system of musical notation. Treble staff has a *f* marking. Bass staff has a *fp* marking. A *Animato.* marking is placed above the treble staff. A *p* marking is placed above the treble staff. Fingering numbers 2, 1, 3, 5, 2, 1 are written above the treble staff.

Fifth system of musical notation. Treble staff has a *fp* marking. Bass staff has a *f* marking. A *f* marking is placed above the treble staff.

Sixth system of musical notation. Treble staff has a *ff* marking. Bass staff has a *f* marking. A *f* marking is placed above the treble staff.

Seventh system of musical notation. Treble staff has a *f* marking. Bass staff has a *f* marking. A *f* marking is placed above the treble staff. A *Ped.* marking is placed below the bass staff. A *** marking is placed below the bass staff.

This page of musical notation is for a piano piece, consisting of seven systems of staves. The notation includes various dynamics and performance markings:

- System 1:** Starts with *ff* (fortissimo) in the right hand and *fp* (fortissimo piano) in the left hand. A *Ped.* (pedal) marking is present. The system ends with *p leggiero* (piano, light).
- System 2:** Continues the melodic and harmonic development.
- System 3:** Features a *f* (forte) dynamic in the right hand and a trill (*tr*) in the left hand.
- System 4:** Includes a *ff* (fortissimo) dynamic in the right hand and a trill (*tr*) in the left hand. Fingering numbers (1, 2, 3, 4) are visible.
- System 5:** Features a *f* (forte) dynamic in the right hand and a *dimin.* (diminuendo) marking in the left hand.
- System 6:** Starts with a *pp* (pianissimo) dynamic in the right hand.
- System 7:** Ends with a *cresc.* (crescendo) marking in the right hand.

The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks. The page number 10225 is printed at the bottom center.

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 2/4. The piece includes various musical markings and dynamics:

- System 1:** Starts with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes, while the left hand plays a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is present in the second measure.
- System 2:** Continues the melodic and accompanimental patterns. A *f* dynamic is marked in the fourth measure, and a *p stacc.* (piano staccato) marking appears in the final measure.
- System 3:** The right hand features a more active melodic line with slurs. The left hand continues with eighth notes. A *leggiero* (light) marking is in the first measure.
- System 4:** The right hand has a melodic line with slurs and fingerings (1, 5). The left hand has a steady eighth-note accompaniment. A *cresc.* marking is in the third measure.
- System 5:** The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a steady eighth-note accompaniment. A *f* dynamic is marked in the first measure, and a *p* (piano) dynamic is marked in the fifth measure.
- System 6:** The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a steady eighth-note accompaniment. A *f* dynamic is marked in the first measure, and a *cresc.* marking is in the third measure.
- System 7:** The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a steady eighth-note accompaniment. A *f* dynamic is marked in the first measure, and a *p* dynamic is marked in the fifth measure.

This page contains seven systems of musical notation for a piano piece. Each system consists of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions like *cresc.*, *ff*, *p*, and *Ped.* are interspersed throughout the score. A dotted line with the number 8 is present in the third system, and a bracket with the number 31 is in the seventh system. The page concludes with a small asterisk and the number 16225.

8

ff

cresc.

ff

cresc.

cresc.

ff

p

Ped.

p

Ped.

16225

This page contains seven systems of musical notation for piano, arranged in two columns. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Treble and bass staves. Dynamics include *cresc.* and *sf*.
- System 2:** Treble and bass staves. Dynamics include *sf*, *cresc.*, and *dim.*. Pedaling is indicated by *Ped.* and an asterisk (*).
- System 3:** Treble and bass staves. Dynamics include *p* and *cresc.*. Pedaling is indicated by *Ped.* and an asterisk (*).
- System 4:** Treble and bass staves. Dynamics include *f* and *p*. Pedaling is indicated by *Ped.* and an asterisk (*).
- System 5:** Treble and bass staves. Dynamics include *f* and *p*. Pedaling is indicated by *Ped.* and an asterisk (*).
- System 6:** Treble and bass staves. Dynamics include *p* and *f*. Pedaling is indicated by *Ped.* and an asterisk (*).
- System 7:** Treble and bass staves. Dynamics include *cresc.*, *f*, and *dim.*. Pedaling is indicated by *Ped.* and an asterisk (*).

This page contains seven systems of musical notation for a piano piece. The notation is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The systems are as follows:

- System 1:** Treble and bass staves. Dynamics: *pp* (pianissimo) in the bass, *cresc.* (crescendo) in the treble. Pedaling: *Ped.* at the end of the system. Asterisk: *
- System 2:** Treble and bass staves. Dynamics: *cresc.* in the bass, *p* (piano) in the treble. Pedaling: *Ped.* at the end of the system. Asterisk: *
- System 3:** Treble and bass staves. Dynamics: *cresc.* in the bass, *f* (forte) in the treble, *fp* (fortissimo piano) in the bass. Pedaling: *Ped.* at the end of the system. Asterisk: *
- System 4:** Treble and bass staves. Dynamics: *f* in the bass. Pedaling: *Ped.* at the end of the system. Asterisk: *
- System 5:** Treble and bass staves. Dynamics: *cresc.* in the bass, *f* in the treble. Pedaling: *Ped.* at the end of the system. Asterisk: *
- System 6:** Treble and bass staves. Dynamics: *sf* (sforzando) in the bass. Pedaling: *Ped.* at the end of the system. Asterisk: *
- System 7:** Treble and bass staves. Dynamics: *ff* (fortissimo) in the bass, *fp* in the treble, *p* in the bass, *legg.* (leggero) in the treble. Pedaling: *Ped.* at the end of the system. Asterisk: *

This page of musical notation consists of seven systems of staves. The notation includes treble and bass clefs, key signatures of two sharps (F# and C#), and various musical symbols such as notes, rests, and ornaments. Dynamics like *f*, *p*, *ff*, and *dimin.* are used throughout. Performance instructions include *Ped.*, *sempre p*, *al f*, and *dimin.*. Fingerings are indicated by numbers 1 through 5. A trill is marked with *tr*. The notation is complex, with many beamed notes and slurs. The page number 33 is in the top right corner.

1 2 1 5 4 3

Ped. *

sempre p 1 3 2 1

cresc. *f* *p*

cre - scen - do al f

cresc. *ff* *dimin.*

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *p* (piano). The first measure is followed by a series of chords in the bass clef, with a *Ped.* (pedal) marking. The second measure is marked with a ** Ped.* (pedal). The third measure is marked with a ** Ped.* (pedal). The fourth measure is marked with a ** Ped.* (pedal). The fifth measure is marked with a *pp* (pianissimo) dynamic. The system ends with a *pp* dynamic.

System 2: The second system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *p* (piano). The first measure is followed by a series of chords in the bass clef, with a *Ped.* (pedal) marking. The second measure is marked with a ** Ped.* (pedal). The third measure is marked with a ** Ped.* (pedal). The fourth measure is marked with a ** Ped.* (pedal). The fifth measure is marked with a ** Ped.* (pedal). The system ends with a ** Ped.* (pedal).

System 3: The third system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *p* (piano). The first measure is followed by a series of chords in the bass clef, with a *Ped.* (pedal) marking. The second measure is marked with a ** Ped.* (pedal). The third measure is marked with a ** Ped.* (pedal). The fourth measure is marked with a ** Ped.* (pedal). The fifth measure is marked with a ** Ped.* (pedal). The system ends with a ** Ped.* (pedal).

System 4: The fourth system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *p* (piano). The first measure is followed by a series of chords in the bass clef, with a *Ped.* (pedal) marking. The second measure is marked with a ** Ped.* (pedal). The third measure is marked with a ** Ped.* (pedal). The fourth measure is marked with a ** Ped.* (pedal). The fifth measure is marked with a ** Ped.* (pedal). The system ends with a ** Ped.* (pedal).

System 5: The fifth system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *p* (piano). The first measure is followed by a series of chords in the bass clef, with a *Ped.* (pedal) marking. The second measure is marked with a ** Ped.* (pedal). The third measure is marked with a ** Ped.* (pedal). The fourth measure is marked with a ** Ped.* (pedal). The fifth measure is marked with a ** Ped.* (pedal). The system ends with a ** Ped.* (pedal).



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a crescendo marking *poco a poco cresc.* and a forte marking *f*. Bass staff has a rhythmic accompaniment.



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a forte marking *f*. Bass staff has a rhythmic accompaniment with a *Ped.* marking and an asterisk.



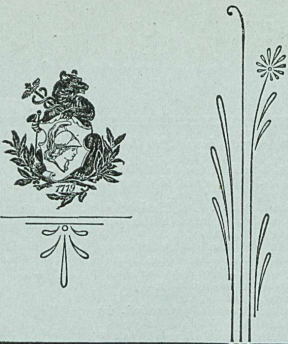
Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a *pù f* marking. Bass staff has a rhythmic accompaniment with *Ped.* and asterisk markings.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a *ff* marking. Bass staff has a rhythmic accompaniment with *Ped.* and asterisk markings.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a *ff* marking. Bass staff has a rhythmic accompaniment with a *ff* marking.



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Bach, Italienisches Konzert, F.
Bach, Klavierkonzert, E. (Naumann.)
Bach, Klavierkonzert, D. (Naumann.)
Bach, Klavierkonzert, F. m. (Naumann.)
Bach, Klavierkonzert, G. m. (Naumann.)
Bach, Konzert für Klavier und 2 Flöten, F. (Naumann.)
Bach, Konzert für Klavier, Flöte u. Violine, A. m. (Naumann.) +
Bach, Konzert für Klavier, Flöte u. Violine, D. (Naumann.) +
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Beethoven, Op. 115. Klavierkonzert Nr. 1, C. (Reinecke.)
Beethoven, Op. 9. Klavierkonzert Nr. 2, B. (Reinecke.)
Beethoven, Op. 37. Klavierkonzert Nr. 3, C. m. (Reinecke.)
Beethoven, Op. 58. Klavierkonzert Nr. 4, G. (Reinecke.)
Beethoven, Op. 73. Klavierkonzert Nr. 5, Es. (Reinecke.)
Beethoven, Op. 80. Phantasie, C. m.
Beethoven, Op. 80. Phantasie, C. m. (Reinecke.)
Beethoven, Klavierkonzert nach dem Violinkonzert Op. 61.
Beethoven, Klavierkonzert, D. (Nachgel. Werke.)
Beethoven, Klavierkonzert, Es. (Nachgel. Werke.)
Beethoven, Rondo, B. (Nachgel. Werke.)
Benedict, Op. 45. Konzert, C. m.
v. d. Borghie, Op. 88. Konzert Nr. 2, As. +
Bonewitz, Op. 36. Konzert, A. m.
Brassin, Op. 22. Konzert, F.
Chopin, Konzerte u. Konzertst. (Bd. XII d. Gesamtausg.) M 11.40.
Chopin, Op. 2. Variationen über: Là ci darem la mano, B.
Chopin, Op. 11. Grosses Konzert, B. m.
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Chopin, Op. 21. Konzert Nr. 2, F. m. (Reinecke.)
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Chopin, Op. 46. Konzert-Allegro, A.
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Dusseck, Op. 50. Klavierkonzert Nr. 9, G. m. (1. Satz.) (Reinecke.)
Field, Konzert Nr. 1, Es.
Field, Konzert Nr. 2, As.
Field, Konzert Nr. 2, 1. Satz, As. (Reinecke.)
Field, Konzert Nr. 3, Es.
Field, Konzert Nr. 4, Es.
Field, Konzert Nr. 6, C.
Field, Konzert Nr. 7, C. m.
Goldschmidt, O., Op. 10. Konzert, Es.
Henselt, Op. 1. Konzert-Variation über: Liebestrank v. Donizetti, E. m. +
Henselt, Op. 11. Konzert-Variationen über die Arie: „Ich dich die Normandie verlass“ aus Robert der Teufel von Meyerbeer, B. +
Henselt, Op. 16. Konzert, F. m. +
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Hummel, Op. 85. Konzert, A. m. (Reinecke.)
Hummel, Op. 80. Konzert, D. m. (Reinecke.)
Hummel, Op. 113. Konzert, As. (Reinecke.)
Hummel, Letztes Konzert, F. (Nachgel. Werke. Nr. 1.) +
Jadassohn, Op. 90. Klavier-Konzert Nr. 2, F. m. +
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MacDowell, Op. 15. Konzert Nr. 1, A. m. (mit 2. Klavier.) ++
MacDowell, Op. 23. Konzert Nr. 2, D. m. (mit 2. Klavier.) ++
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Mendelssohn, Op. 25. Konzert Nr. 1, G. m. (Reinecke.)
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Mendelssohn, Op. 40. Konzert Nr. 2, D. m. (Reinecke.)
Mendelssohn, Op. 43. Serenade und Allegro gioioso, D. (Reinecke.)
Mendelssohn, Op. 43. Serenade u. Allegro gioioso, D. (Reinecke.)
Mendelssohn, Op. 42. Allegro brillant, A.
Moore, Konzertstück nach d. Gedicht „Seaweed“ v. Longfellow, E. +
Mozart, Klavierkonzert Nr. 1, F. (Werk 37.) (Reinecke.)
Mozart, Klavierkonzert Nr. 2, B. [33.] (Reinecke.)
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Mozart, Klavierkonzert Nr. 4, G. [41.] (Reinecke.)
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Mozart, Klavierkonzert Nr. 6, B. [238.] (Reinecke.)
Mozart, Klavierkonzert Nr. 7 für 3 Klaviere, F. [212.] (Reinecke.) +
Mozart, Klavierkonzert Nr. 8, C. [246.] (Reinecke.)
Mozart, Klavierkonzert Nr. 9, Es. [271.] (Reinecke.)
Mozart, Klavierkonzert Nr. 10 für 2 Klaviere, Es. [365.] (Reinecke.)
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Mozart, Klavierkonzert Nr. 12, A. [414.] (Reinecke.)
Mozart, Klavierkonzert Nr. 13, C. [415.] (Reinecke.)
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Mozart, Klavierkonzert Nr. 16, D. [451.] (Reinecke.)
Mozart, Klavierkonzert Nr. 17, G. [453.] (Reinecke.)
Mozart, Klavierkonzert Nr. 18, B. [456.] (Reinecke.)
Mozart, Klavierkonzert Nr. 19, F. [459.] (Reinecke.)
Mozart, Klavierkonzert Nr. 21, C. [467.] (Reinecke.)
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Mozart, Klavierkonzert Nr. 24, C. m. [491.] (Reinecke.)
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Mozart, Klavierkonzert Nr. 27, B. [595.] (Reinecke.)
Mozart, Konzert-Rondo Nr. 28, D. [582.] (Reinecke.)
Raif, Op. 1. Konzert, G. m. +
Reinecke, Op. 72. Konzert, Fism. +
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Scharwenka, Op. 56. Konzert Nr. 2, C. m. (Reinecke.) +
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Street, Op. 24. Konzert Nr. 2, F. m.
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2. Kadenz zum ersten Satze des ersten Konzertes, C.
3. Kadenz zum ersten Satze des ersten Konzertes, C.
4. Kadenz zum ersten Satze des zweiten Konzertes, B.
5. Kadenz zum ersten Satze des dritten Konzertes, C. m.
6. Kadenz zum ersten Satze des vierten Konzertes, G.
7. Kadenz zum ersten Satze des vierten Konzertes, G.
8. Kadenz zum Rondo des vierten Konzertes, G.
9. Kadenz zum ersten Satze des nach dem Violin-Konzert Op. 61 bearbeiteten Klavier-Konzertes, D.
10. Kadenz zum Rondo desselben Konzertes, D.
11. Kadenz zum ersten Satze des Klavier-Konzertes von W. A. Mozart, Dm.
12. Kadenz zum Rondo aus demselben Konzert.
Jadassohn, 2 Kadenz zu dem ersten und letzten Satze v. Beethovens Klavierkonzert Nr. 4, Op. 58. +
Lahotz, Kadenz zu ersten Satze d. nachgel. Klavierkonzertes D. v. Beethoven.
Mozart, Kadenz für Pianoforte. (Werke, Serie XXII, Nr. 18.) 3 M.
Einzel:
1. Kadenz zum Konzert Nr. 5, D. [Werk 175.]
2. Kadenz zum Konzert Nr. 9, Es. [127.]
3. Kadenz zum Rondo (Solo) Nr. 25, D. [382.]
4. Kadenz zum Konzert Nr. 12, A. [414.]
5. Kadenz zum Konzert Nr. 13, C. [415.]
6. Kadenz zum Konzert Nr. 14, Es. [449.]
7. Kadenz zum Konzert Nr. 15, B. [450.]
8. Kadenz zum Konzert Nr. 17, G. [453.]
9. Kadenz zum Konzert Nr. 18, B. [456.]
10. Kadenz zum Konzert Nr. 19, F. [459.]
11. Kadenz zum Konzert Nr. 23, A. [488.]
12. Kadenz zum Konzert Nr. 26, D. [537.]
13. Kadenz zum Konzert Nr. 16, D. [451.]
14. Kadenz zum Konzert Nr. 27, B. [595.]

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1. Mozarts Konzert Nr. 21, C. [Werk 467.] +
2. Mozarts Konzert Nr. 26, D. [537.] +
3. Beethovens Konzert Nr. 3, C. +
4. J. S. Bachs Konzert, Dm. +
5. Mozarts Konzert Nr. 25, C. [503.] +
6. Beethovens Konzert Nr. 1, C. +
7. Beethovens Konzert Nr. 1, C. (Letzter Satz.) +
8. Webers Konzert, Es. +
9. Beethovens Konzert Nr. 4, G. (Erster Satz.) +
10. Beethovens Konzert Nr. 4, G. (Erster Satz.) +
11. Mozarts Konzert Nr. 23, A. [488.] +
12. Mozarts Konzert Nr. 10, für 2 Pfl., Es. (Erster Satz.) [365.] +
13. Mozarts Konzert Nr. 10, für 2 Pfl., Es. (Letzter Satz.) [365.] +
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16. Mozarts Konzert Nr. 20, Dm. (Erster Satz.) [466.] +
17. Mozarts Konzert Nr. 20, Dm. (Erster Satz.) [466.] +
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19. Mozarts Konzert Nr. 8, B. (Letzter Satz.) [246.] +
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24. Mozarts Konzert Nr. 8, B. [246.] +
25. Beethovens Konzert Nr. 2, B. +
26. Mozarts Konzert Nr. 4, (Erster Satz.) [41.] +
27. Mozarts Konzert Nr. 4, (Dritter Satz.) [41.] +
28. Mozarts Konzert Nr. 5, (Erster Satz.) [175.] +
29. Mozarts Konzert Nr. 5, (Zweiter Satz.) [175.] +
30. Mozarts Konzert Nr. 5, (Dritter Satz.) [175.] +
31. Mozarts Konzert Nr. 6, (Erster Satz.) [238.] +
32. Mozarts Konzert Nr. 6, (Zweiter Satz.) [238.] +
33. Mozarts Konzert Nr. 6, (Dritter Satz.) [238.] +
34. Mozarts Konzert Nr. 8, (Erster Satz.) [246.] +
35. Mozarts Konzert Nr. 8, (Zweiter Satz.) [246.] +
36. Mozarts Konzert Nr. 9, (Erster Satz.) [271.] +
37. Mozarts Konzert Nr. 9, (Zweiter Satz.) [271.] +
38. Mozarts Konzert Nr. 11, (Erster Satz.) [413.] +
39. Mozarts Konzert Nr. 11, (Erster Satz.) [413.] +
40. Mozarts Konzert-Rondo Nr. 28, [382.] +
Zweigelt, 2 Kadenz zu Mozarts Dmoll Konzert Nr. 20. [466.]
Heft I (1. Satz.) + Heft II (Letzter Satz.) +

Ouverturen.

Heftausgabe.

Abert, Astorga, E.
d'Albert, Vorspiel zu „Der Rubin“, A. m. +
Bach, Oav. zur 2. Kantate. Zum Konzertgebrauch v. Blumner, D.
v. Baussnern, Vorspiel zu 3. Akt a. Dürer in Venedig.
Gade, Op. 1. Nachklänge von Ossian, A. m. +
Gade, Op. 14. Ouvertüre Nr. 3, C. +
Gade, Op. 37. Hamlet, C. m. +
v. Goldschmidt, Einleitung zur 3. Abteilung von „Die 7 Todsünden“, F. m. (K. Metzger).
Heller, Op. 126. 3 Ouverturen:
Nr. 1. Zu einem Drama, C. +
Nr. 2. Zu einem Schauspiel, F. +
Nr. 3. Zu einer komischen Oper, E. +
v. Holstein, Op. 22. Der Haisischecht, Es.
Meyerbeer, Der Prophet, C. m.
Reinecke, Op. 45. Der vierjährige Posten, C. +
Reinecke, Op. 46. Nussknacker und Mausekönig, F. +
Reinecke, Op. 93. König Manfred, E. +
Reinecke, Vorspiel zum 4. Akt (Romane), E. m., und Vorspiel zum 5. Akt, F. aus „König Manfred“, Op. 93.
Schmidt, Prinz Eugen, der edle Ritter, E.
Schmidt, Weibtreue, D.
Schubert, Ouverturen in der Bearbeitung von F. B. Busoni:
Nr. 1. Der Teufel als Hydraulicus.
Nr. 2. Ouvertüre, D.
Nr. 3. Ouvertüre, B.
Nr. 4. Ouvertüre, D.
Nr. 5. Ouvertüre, D. (im ital. Stile).
Nr. 6. Ouvertüre, (im ital. Stile).
Nr. 7. Ouvertüre, E. m.
Stiehl, Jery und Bätely, D.
Taubert, W., Op. 134. Der Sturm, F. m.
Thomas, Der Blumenkorn, A.
Wagner, Eine Faust-Ouvertüre, Dm. (H. v. Bölow.) ++
Wagner, Eine Faust-Ouvertüre, Dm. (Erleichterte Bearbeitung von Kleinmichel.) ++
Wagner, Vorspiel zu Lohengrin, A.
Wagner, Einleitung zum 3. Akt aus Lohengrin, G.
Wagner, Vorspiel zu Tristan und Isolde, A. m. +
Wallnöfer, Vorspiel zum 3. Akt aus Eddystone.

Nummerausgabe.

Adam, Der König von Yvetot, F.
Adam, Die Schweizerhütte, D.
Auber, Die Barkarole, C.
Auber, Der Feensch, G.
Auber, Die Sirene, Es.
Auber, Die Stumme von Portici, G. m.
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Nr. 2. Isolde Erzählung an Brangäne. „Erfuhrst du meine Schmach.“ +
Nr. 3. Tristans u. Isolde Liebesduett. „O sink' hernieder, Nacht der Liebe.“ +
Nr. 4/5. Tristans Frage an Isolde. „O König, das kann.“ — Isolde Antwort an Tristan. „Als für ein fremdes Land.“ +
Nr. 6. Isolde Verklärung. „Mild und leise, wie er lächelt.“ +
Wagner, Tristan und Isolda. Lyrische Stücke, mit übergelegtem französischem Text. (Lassen.) Siehe VA. 1494.
Weber, Freischütz. (Röhr.) gr. 80. Siehe VA. 15.
Weber, Oberon. (Ritter.) gr. 80. Siehe VA. 18.