

TRIO.

Alban Förster Op. 172

Allegro vivace.

Violine.

Violoncello.

Klavier.

The first system of the musical score features three staves. The Violin staff (top) and Cello staff (middle) both begin with a whole rest, followed by a melodic phrase starting on the second measure. The Piano staff (bottom) begins with a melodic phrase in the right hand and a bass line in the left hand. The tempo is marked 'Allegro vivace' and the dynamics are 'p dolce'.

The second system continues the musical development. The Violin and Cello parts feature melodic lines with 'cresc.' markings. The Piano part continues with complex chordal textures and a bass line, also marked with 'cresc.'.

The third system shows further melodic and harmonic progression. The Violin and Cello parts are marked with 'f' (forte). The Piano part continues with intricate textures and a strong bass line.

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line starts with a piano (*p*) dynamic and a triplet of eighth notes. It includes dynamic markings for *cresc.* and *f*. The piano accompaniment also starts with *p* and includes *cresc.* and *mf* markings.

Second system of musical notation. It continues the vocal and piano parts. The vocal line features dynamic markings for *dim.*, *poco rit.*, and *p*, and a tempo marking of *a tempo*. The piano accompaniment includes *dim.*, *poco rit.*, and *p* markings.

Third system of musical notation. The vocal line begins with a piano (*p*) dynamic and includes a *cresc.* marking. The piano accompaniment also starts with *p* and includes *cresc.* markings.

Fourth system of musical notation. The vocal line features dynamic markings for *f* and *mf dim.*. The piano accompaniment includes *f*, *dim.*, *f*, and *mf dim.* markings.

pp

pp

pp

cresc.

This system contains the first system of music. It features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase, followed by a rest, and then continues with a descending line. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).

cresc.

cresc.

f

f

This system contains the second system of music. The vocal line continues with a melodic phrase, followed by a rest, and then continues with a descending line. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *cresc.* (crescendo) and *f* (forte).

dim.

dim.

dim.

This system contains the third system of music. The vocal line continues with a melodic phrase, followed by a rest, and then continues with a descending line. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *dim.* (diminuendo).

1. 2.

p

p

1. 2.

p dim. pp

p

This system contains the fourth system of music, which includes a first and second ending. The vocal line starts with a melodic phrase, followed by a rest, and then continues with a descending line. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo).

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a dynamic marking of *p* and includes a *cresc.* marking. The piano accompaniment also features a *cresc.* marking.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has dynamic markings of *f*, *dim.*, and *pp*. The piano accompaniment has markings of *f*, *dim.*, and *pp*.

Third system of musical notation. The vocal line includes a *cresc.* marking. The piano accompaniment also includes a *cresc.* marking.

Fourth system of musical notation. The vocal line has a *f* marking. The piano accompaniment has a *f* marking.

First system of musical notation. It consists of four staves: two for vocal parts (soprano and bass) and two for piano accompaniment (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a complex texture with many chords and moving lines. Dynamics include *p* (piano) in the vocal parts and *p* in the piano accompaniment.

Second system of musical notation. It consists of four staves. The vocal parts have dynamics *dim.* (diminuendo) and *pp* (pianissimo). The piano accompaniment has dynamics *dim.*, *pp*, *f* (forte), and *sf* (sforzando). The piano part features a complex texture with many chords and moving lines.

Third system of musical notation. It consists of four staves. The vocal parts have dynamics *sf* (sforzando), *dim.*, and *pp*. The piano accompaniment has dynamics *sf*, *poco rit.* (poco ritardando), *dim.*, *pp a tempo*, and *a tempo*. The piano part features a complex texture with many chords and moving lines.

Fourth system of musical notation. It consists of four staves. The vocal parts have dynamics *p* (piano). The piano accompaniment has dynamics *p* and *p*. The piano part features a complex texture with many chords and moving lines.

First system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase and includes a *cresc.* marking. The piano accompaniment features chords and moving lines, also marked with *cresc.*

Second system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The key signature has two sharps. The vocal line continues with a melodic phrase and includes a *f* marking. The piano accompaniment features chords and moving lines, also marked with *f*.

Third system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The key signature has two sharps. The vocal line begins with a melodic phrase and includes *p cresc.* and *f* markings. The piano accompaniment features chords and moving lines, marked with *p cresc.* and *mf*.

Fourth system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The key signature has two sharps. The vocal line includes *dim.*, *poco rit.*, *p*, and *a tempo* markings. The piano accompaniment includes *dim.*, *poco rit.*, *p*, and *a tempo* markings.

First system of musical notation. It consists of two vocal staves (treble and bass clef) and a grand staff (treble and bass clef). The vocal staves have rests followed by a single note marked *p*. The grand staff features a complex accompaniment with chords and moving lines. Dynamic markings include *sf* and *dim.* in the middle, and *p* at the end.

Second system of musical notation. The vocal staves show melodic lines with a *cresc.* marking. The grand staff continues the accompaniment with a *cresc.* marking in the bass line. Dynamics include *f* and *dim.*.

Third system of musical notation. The vocal staves have a *dim.* marking, followed by *mf dim.*, *p*, *pizz.*, and *pp*. The grand staff features a *f* marking, followed by *sf*, *mf*, and *pp*.

Fourth system of musical notation. The vocal staves end with a *p cresc.* marking. The grand staff features a *cresc.* marking in the bass line and another *cresc.* marking in the right hand.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic line with a fermata on a dotted half note. The piano accompaniment includes a bass line with a fermata and a right-hand part with chords. Dynamics include *mf cresc.* and *f*. A *arco* marking is present above the bass line.

Second system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a melodic line with a fermata. The piano accompaniment features a bass line with a fermata and a right-hand part with chords and tremolos. Dynamics include *dim.* and *f*.

Third system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a melodic line with a fermata. The piano accompaniment features a bass line with a fermata and a right-hand part with chords and tremolos. Dynamics include *pp cresc.* and *f*.

Fourth system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a melodic line with a fermata. The piano accompaniment features a bass line with a fermata and a right-hand part with chords and tremolos. Dynamics include *ff pesante* and *fz*. There are also some markings in parentheses at the end of the system.

Allegretto grazioso.(Quasi Menuett.)

p dolce *cresc.* *mf*
p dolce *cresc.* *mf*
Allegretto grazioso.(Quasi Menuett.)
p *mf* *f*

f *dim.* *p* *pizz.* *p*
f *p*
f *p*

arco *fp* *pizz.* *sul G* *cresc.* *arco* *cresc.*
f *p* *cresc.*

mf *cresc.*
mf *cresc.*
mf *cresc.*

First system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The top staff has dynamics *f*, *mf*, *p*, and *poco rit.*, ending with *Fine.* The middle staff has dynamics *f*, *dim.*, and *p*, ending with *poco rit.* and *Fine.* The grand staff has dynamics *f*, *mf*, *p*, and *poco rit.*, ending with *Fine.*

Second system of musical notation. It consists of two staves and a grand staff. The top staff starts with *pizz.* and *p*, then *arco*. The middle staff has *p* and *cresc.*. The grand staff has *cresc.*

Third system of musical notation. It consists of two staves and a grand staff. The top staff has dynamics *f*, *p*, *f*, *sf*, and *sf*. It includes first and second endings. The middle staff has *f* and *p*. The grand staff has *p* and *f*.

Fourth system of musical notation. It consists of two staves and a grand staff. The top staff has *p*, *f*, and *f*. It includes first and second endings and ends with *D. S. al Fine.* The middle staff has *p*, *cresc.*, and *f*. The grand staff has *f*, *p*, *f*, and *f*. It includes first and second endings and ends with *D. S. al Fine.*

Allegro vivace e scherzando.

Violin I and II parts: *pizz.*, *arco*, *p*.
Piano part: *p.*, *cresc.*, *f.*, *p.*

Violin I and II parts: *pizz.*, *arco*, *p*, *cresc.*, *arco*, *f*.
Piano part: *f*, *p cresc.*, *f*, *cresc.*, *f*, *p*

Violin I and II parts: *f*, *f*, *f*, *f*, *p*.
Piano part: *f*, *f*, *f*, *f*, *p*

Violin I and II parts: *cresc.*, *f*, *f*, *f*, *f*.
Piano part: *p cresc.*, *f*, *f*, *f*, *cresc.*, *f*, *f*

First system of musical notation. It consists of three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The music is in a key with two sharps (F# and C#). The top staff features a melodic line with a *dim.* marking. The middle staff has a bass line with a *dim.* marking and a *p* dynamic. The grand staff contains a piano accompaniment with a *dim.* marking.

Second system of musical notation. It consists of three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The top staff has a *p* dynamic. The middle staff has a *pp* dynamic. The grand staff contains a piano accompaniment with a *p* dynamic.

Third system of musical notation. It consists of three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The top staff has *cresc.*, *mf*, and *p* markings. The middle staff has *cresc.*, *mf*, and *p* markings. The grand staff has *cresc.*, *mf*, *dim.*, and *p* markings.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The top staff has *mf*, *p cresc.*, and *f* markings. The middle staff has *mf*, *p cresc.*, and *f* markings. The grand staff has *p cresc.* and *f* markings.

sempre cresc. sf sf

sempre cresc.

sempre cresc. sf sf

This system contains the first two systems of a musical score. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. The key signature has two sharps (F# and C#). The first system features a vocal line with a 'sempre cresc.' instruction and dynamic markings of 'sf' (sforzando) on two notes. The piano accompaniment also has a 'sempre cresc.' instruction and 'sf' markings on two chords.

f cresc. sf ff sf sf

This system contains the next two systems of the musical score. The vocal line continues with 'sf' markings on three notes. The piano accompaniment features a 'f cresc.' instruction followed by 'sf', 'ff', and 'sf' markings on various chords and notes.

pizz. 1. arco 2. arco

pizz. pizz.

sf p p

This system contains the third and fourth systems of the musical score. The vocal line includes 'pizz.' (pizzicato) and 'arco' (arco) markings. The piano accompaniment has 'sf' and 'p' (piano) markings. The system concludes with first and second endings for both parts.

sf arco p

sf p f sf p

This system contains the final two systems of the musical score. The vocal line has 'sf' and 'arco' markings. The piano accompaniment features 'sf', 'p', 'f', and 'sf' markings. The system concludes with a final cadence in both parts.

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line features a melodic line with some grace notes. The piano accompaniment has a rhythmic pattern of chords and moving lines. The word "cresc." is written above the vocal line and below the piano accompaniment.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has a "sul G" marking above it. The piano accompaniment features a dynamic marking of "f" (forte) in the bass staff. The piano part has a complex texture with many chords and moving lines.

Third system of musical notation. The vocal line has a dynamic marking of "pp" (pianissimo) above it. The piano accompaniment also has a "pp" marking in the bass staff. The piano part continues with its complex chordal texture.

Fourth system of musical notation. The vocal line has a dynamic marking of "f" (forte) above it. The piano accompaniment also has a "f" marking in the bass staff. The piano part continues with its complex chordal texture.

First system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The piano part features a rhythmic pattern of chords in the left hand and a melodic line in the right hand. Dynamics include *ff* (fortissimo) in the vocal and piano parts.

Second system of musical notation. The vocal line has a melodic phrase with dynamics *p* (piano). The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *p* (piano) in the vocal and piano parts.

Third system of musical notation. The vocal line has a melodic phrase with dynamics *p* (piano). The piano accompaniment features a triplet in the right hand. Dynamics include *f* (forte) and *cresc.* (crescendo) in the piano part.

Fourth system of musical notation. The vocal line has a melodic phrase with dynamics *pizz.* (pizzicato), *p* (piano), *cresc.* (crescendo), and *arco* (arco). The piano accompaniment features a rhythmic pattern with dynamics *f* (forte), *p cresc.* (piano crescendo), and *f* (forte). Dynamics include *f* (forte) and *p* (piano) in the piano part.

First system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The piano part is written in grand staff notation. Dynamics include *sf*, *p*, *cresc.*, and *f*.

Second system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The piano part is written in grand staff notation. Dynamics include *sf*.

Third system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The piano part is written in grand staff notation. Dynamics include *dim.*, *p*, *pp*, and *p dolce*.

Fourth system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The piano part is written in grand staff notation. Dynamics include *cresc.*, *mf*, and *dim.*.

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score shows a clear progression of dynamics and intensity. The first system starts with piano (*p*) and *pp* markings, with a *cresc.* instruction. The second system begins with *mf* and includes *p cresc.*, *sf*, and *sempre cresc.* markings. The third system continues with *mf*, *p cresc.*, *sf*, and *sempre cresc.*. The fourth system features *sf* markings. The fifth system concludes with *ff*, *sf*, and *fz* markings. The piano accompaniment consists of chords and moving lines, while the vocal line features melodic phrases with slurs and accents.

Più mosso.

Musical score for the first system, featuring a vocal line and piano accompaniment. The tempo is marked "Più mosso." and the dynamics include "fz" and "sf".

Musical score for the second system, featuring a vocal line and piano accompaniment. The tempo is marked "Più mosso." and the dynamics include "p cresc."

Musical score for the third system, featuring a vocal line and piano accompaniment. The dynamics include "fz" and "sf".

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The dynamics include "sf".

Musik für Violine und Pianoforte.

<p>Auer, L. m. Pf. ss Op. 5. Rhapsodie hongroise . . . 2.— Bach, J. S. s 2 Praeludien aus dem wohltemperierten Klavier. (Bischoff) . . . 1.50 s 12 Sarabanden. (David) Heft I M. 2.50, Heft II Aus den Sonaten für Violine allein. (Mollique.) ss Heft I. Adagio und Fuge aus Sonate I. Gm . . . 2.— ss Heft II. Bourrée und Double aus Sonate II. Hm . . . 1.25 ss Heft III. Grave und Fuge aus Sonate III. Am . . . 2.50 ss Heft IV. Adagio und Fuge aus Sonate V. C . . . 2.75 ss Heft V. Gavotte und Rondo aus Sonate VI. E . . . 1.—</p> <p>Banck, C. m Op. 73. 6 Charakterstücke. Heft I, II je 2.— Op. 77. Lyrische Stücke. m No. 1. Nocturne . . . 1.— m No. 2. Arietta . . . 1.— m No. 3. Barkarole . . . —.75 m No. 4. Romanze . . . 1.— m No. 5. Burleske . . . 1.50</p> <p>Besekirsky, G. ss Op. 3. Konzert A . . . 5.50 ss Op. 4. Polonaise de Concert . . . 3.— s Op. 9. Réverie . . . 1.— ss Op. 10. Morceau caractéristique . . . 2.—</p> <p>Bischoff, K. J. s Op. 90. Andante . . . 2.50</p> <p>Bödecker, L. s Op. 22. Sonate. Fm . . . 4.50</p> <p>Borgström, H. s Op. 12. Romanze. E . . . 2.50</p> <p>Bossi, M. E. ss Op. 117. Sonate No. 2. C . . . 7.50</p> <p>Brambach, C. J. s Op. 74. Sonate. Am . . . 7.50</p> <p>Brauer, M. m Op. 12. 2 Vortragsstücke. m No. 1. Gondoliera . . . 1.50 s No. 2. Rondino . . . 1.50</p> <p>Bron, Ed. m Op. 8. Romanze . . . 2.—</p> <p>Chopin, Fr. ss Op. 7 No. 1. Mazurka. (Taborsky) . . . 1.25 m-s 5 Mazurken aus Op. 6 u. 7. (Rentsch) . . . 2.50 s Op. 9 No. 2. Nocturne. (Wilhelmj) . . . 1.— s 2 Nocturnes aus Op. 9. (Lipinski) . . . 1.50 ss Paraphrase der Romanze aus dem Konzert, Op. 11. (Wilhelmj) . . . 2.—</p> <p>Corelli, A. m Sonate für Violine und Bass. (Dessoiff, bezeichnet und mit einer Kadenz versehen von Hellmesberger.) D . . . 3.—</p> <p>David, F. s Op. 5. Introduction et Variations sur le Thème: „Je suis le petit Tambour“ . . . 2.50 ss Op. 13. Introduction et Variations sur un Thème original. D . . . 3.50 s Op. 14. Konzert No. 2. D . . . 3.50 ss Op. 17. Konzert No. 3. A . . . 5.50 ss Op. 19. Introduction et Variations brillantes sur un Thème original A . . . 3.— s Op. 20. 6 Caprices. Heft I, II je 3.50 ss Op. 22. Konzert-Polonaise. E . . . 4.— m Op. 30. Bunte Reihe. 24 Stücke. Band I, II je 3.— m-s Op. 41. Nachklänge. Fortsetzung der „Bunte Reihe“. 15 Stücke. Komplet . . . 14.— Heft I—IV je 4.— Aus der Ferienzeit. Charakterstücke. m-s Op. 46. Heft I (No. 1—6) . . . 5.— m-s Op. 47. Heft II (No. 7—12) . . . 4.50 m-s Op. 48. Heft III (No. 13—18) . . . 6.— m-s Op. 49. Heft IV (No. 19—24) . . . 4.— s Op. 50. Heft V (No. 25—30) . . . 6.50</p> <p>Davidoff, Ch. m Op. 23. Romance sans Paroles. (Auer) . . . 1.50</p> <p>Dayas, W. H. ss Op. 11. Sonate. D . . . 9.—</p> <p>Draeske, F. s Op. 38. Sonate. B . . . 7.50</p> <p>Ernst, H. W. ss Op. 18. Le Carnaval de Venise . . . 1.—</p> <p>Fuchs, R. s Op. 9. Serenade. (Stocker) . . . 5.— s Op. 20. Sonate No. 1. Fism . . . 6.— ss Op. 33. Sonate No. 2. D . . . 5.— s Op. 68. Sonate No. 3. Dm . . . 7.50</p>	<p>Gade, Niels W. m. Pf. s Op. 5. Symphonie No. 1. Cm (Hermann) . . . 7.50 m Op. 7. Im Hochland. Schottische Ouverture. (Hermann) . . . 3.— l-m Op. 19. Aquarellen. (Schweinsberg) netto . . . 3.— m Op. 20. Symphonie No. 4. B. (Hermann) . . . 6.50 l-m Op. 36. Der Kinder Christabend. (Hofmann) . . . 2.50 m Op. 39. Michelangelo. Konzert-Ouverture. (Hermann) . . . 4.— m Op. 43. Phantasiestücke . . . 4.—</p> <p>Goetz, H. s Op. 22. Konzert in einem Satz. G Gebet aus der Oper „Francesca“. (Herberg) . . . 1.—</p> <p>Gound, R. s Op. 18. Romantische Suite . . . 6.— Einzelne: s No. 1. Ballade . . . 2.— s No. 2. Romanze . . . 1.50 s No. 3. Scherzo . . . 1.50 s No. 4. Intermezzo . . . 1.50 s No. 5. Finale . . . 2.—</p> <p>Gouvy, Th. m Schwedischer Tanz aus dem Oktett, Op. 71. (Horn) . . . 2.—</p> <p>Hartmann, J. P. E. m-s Op. 66. Suite. A . . . 4.—</p> <p>Haydn, J. s 4 Adagios. (Banck u. Lauterbach) . . . 2.50</p> <p>Heller, St., et Ernst, H. W. m-s Pensées fugitives. 12 Duos. m-s Band I (No. 1—6) . . . 3.— m-s Band II (No. 7—12) . . . 3.—</p> <p>Hering, C. l-m Op. 97. Melodien aus Oper und Volkslied etc., instruktiv bearbeitet. Heft I, IV je 2.— Heft II, III je 1.75</p> <p>Hetzel, M. m Op. 12. Berceuse . . . 1.—</p> <p>Hofmann, R. l Op. 63. 10 Stücke mit vorangehenden kleinen Praeludien. No. 1—10 je 1.— m Op. 64. Suite in leichtem, instruktivem Style . . . 3.—</p> <p>Hubay, J. ss Op. 83. Scènes de la Csárda. (No. 12. Píozí tubiczám) . . . 4.—</p> <p>Hubbard, J. M. s Op. 147. Introduction und Romanze . . . 2.— s Op. 150. Romanze . . . 1.50</p> <p>Huber, H. m Op. 112. Sonate. E . . . 6.— ss Op. 119. Sonata graziosa. No. 7. G . . . 7.50</p> <p>Jadassohn, S. s Op. 69. Kavatine . . . 1.50</p> <p>Jensen, A. m Op. 33. Lieder und Tänze. 20 kleine Klavierstücke. (Hüllweck) . . . 4.50 Heft I M. 3.50, Heft II . . . 4.50</p> <p>Joachim, J. ss Op. 1. Andantino und Allegro scherzoso . . . 3.50</p> <p>Klamroth, Ch. s Romanze . . . 1.50</p> <p>Kleinecke, W. l Op. 24. Albumblatt . . . 1.50</p> <p>Klengel, P. l Op. 31 No. 5. Andante patetico . . . 1.—</p> <p>Kontski, A. de. s Op. 3. La Cascade. Caprice . . . 2.— s Op. 4. Morceau de Salon en Style de Mazurek . . . 2.— ss Op. 6. Le Reve d'une jeune Châtelaine. Poésie musicale . . . 2.— s Op. 14. Sentiments de Bonheur. Ballade . . . 3.— s Op. 15. Tristesse et Gaïeté. Fantaisie-Mazurka . . . 3.— Op. 16. 6 Caprices. Etudes artistiques. Liv. I M. 5.—, ss Liv. II m-s Op. 18. Mes Reminiscences. Grande Valse de Concert . . . 4.— ss Op. 21. Hommage à Bellini. Morceau de Concert sur „Les Puritains“ . . . 5.— ss Op. 22. Le Rossignol. Paraphrase sur une Mélodie d'Alabiew . . . 2.50</p>	<p>Kretschmer, E. m. Pf. m Der Eriksgang und Krönungsmarsch aus der Oper „Die Folkunger“ (Hofmann) . . . 1.50</p> <p>Kreuz, E. s Op. 47. Russische Tänze . . . 4.— s Op. 48. Norwegische Tänze . . . 4.—</p> <p>Kücken, Fr. Transkriptionen Kückenscher Lieder. (Hofmann) l No. 1. Neapolitanisch . . . 1.25 l No. 2. Wo still ein Herz . . . 1.— l No. 3. Du schöne Maid . . . —.75 l No. 4. Gut' Nacht, fahr wohl . . . 1.25 l No. 5. Die Träne . . . 1.— l No. 6. Das Sternlein . . . 1.— l No. 7. Der kleine Rekrut . . . 1.— l No. 8. Der Himmel hat eine Träne geweint . . . 1.25 l No. 9. Puppenliedchen . . . 1.25 l No. 10. Der mutige Reitermann . . . —.75</p> <p>Liszt, Fr. s Marche de Rakoczy. (Rentsch) . . . 1.50</p> <p>Lotto, I. ss Op. 1. Fantaisie sur l'Hymne nationale russe . . . 3.— ss Op. 2. Morceau de Concert . . . 3.50 s Op. 8. Fileuse. Romance sans Paroles . . . 3.50</p> <p>Lully, J. B. m Gavotte, Gm. (Kleinmichel) . . . —.75</p> <p>Martucci, D. * Op. 67. 3 Stücke. m No. 1. Andantino con moto . . . 1.50 m No. 2. Allegretto . . . 1.50 m No. 3. Allegro passionato . . . 1.50</p> <p>Mikulí, C. s Op. 26. Grand Duo. A . . . 6.—</p> <p>Moffat, A. 12 Klassische Stücke nach den Originalausgaben für Violine mit beziffertem Bass bearbeitet und mit Vortragszeichen versehen. m No. 1. Adagio u. Gavotta, von J. E. Galliard . . . 1.— m No. 2. Sarabanda, von R. Valentini . . . 1.— m No. 3. Corrente, von J. B. Senailli . . . 1.— m No. 4. Adagio, v. G. Pugnaní . . . 1.— m No. 5. Giga, von J. Chr. Schickhard . . . 1.— m No. 6. Hornpipe inglese und Air, von W. Defesch . . . 1.— m No. 7. Allemanda, von G. Melande . . . 1.— m No. 8. Largo romantico, von F. M. Veracini . . . 1.— m No. 9. Tambourin, von L. Aubert . . . 1.— m No. 10. Amorosa, von Fr. Geminiani . . . 1.— m No. 11. Giga, von Fr. Francœur . . . 1.— m No. 12. Largo amoroso, von J. A. Birkenstock . . . 1.—</p> <p>Molique, B. s Op. 34. 6 Melodien. Heft I, II je 2.50</p> <p>Moscheles, I. 20 Studien für vorgerücktere Spieler nach den Pianofortestudien Op. 70, für Violine mit vom Komponisten hinzugefügter Pianoforte-Begleitung v. Ferdinand David. Heft I, II je 7.50 s Op. 121. Sonate. F. (David) . . . 7.50</p> <p>Müller, H. s Op. 12. Spinnerlied . . . 2.—</p> <p>Nachèz, T. ss Op. 22. Rhapsodie suédoise . . . 4.— ss Op. 25. Rhapsodie hongroise . . . 4.—</p> <p>Niemann, R. m-s Op. 46. Phantasiestück . . . 1.50 m-s Op. 47. Romanze . . . 1.50 m-s Op. 48. Menuett . . . 1.50</p> <p>Norman, L. m Op. 3. Sonate. F . . . 4.50 m Op. 6. 5 Tonbilder . . . 4.50</p> <p>Palaschko, Joh. Op. 26. 5 leichte Stücke innerhalb der 1. Position. l No. 1. Melodie . . . 1.— l No. 2. Capriccioso . . . 1.50 l No. 3. Orientalischer Tanz . . . 1.— l No. 4. Serenade . . . 1.— l No. 5. Scherzo . . . 1.50</p>	<p>Palaschko, Joh. m. Pf. Op. 33. Tonbilder. 5 Stücke. m No. 1. Rondo scherzoso . . . 1.50 m No. 2. Souvenir . . . 1.50 m No. 3. Tourbillon . . . 1.50 m No. 4. Intermezzo . . . 1.50 m No. 5. Rocco . . . 1.50</p> <p>Panofka, H. m Op. 20. Ballade. Em . . . 1.25</p> <p>Pantillon, G. Op. 17. Feuillet's d'Album. 2 Morceaux très faciles. l No. 1. Canzonetta . . . 1.50 l No. 2. Souvenir de Campagne . . . 1.50 m Op. 19. Aquarelle . . . 1.50 Op. 21. Pièces lyriques. l No. 1. Prière . . . 1.— l No. 2. Menuet . . . 1.— l No. 3. Mélodie sans Paroles . . . 1.— l No. 4. Madrigal . . . 1.— l No. 5. Canzona . . . 1.— l No. 6. Chant des Abeilles . . . 1.— Op. 24. Contes et Réécits. 4 petits Morceaux de Salon faciles. l No. 1. Moderato et grazioso . . . 1.— l No. 2. Tempo di Menuetto . . . 1.— l No. 3. Allegretto . . . 1.— l No. 4. Tempo giusto . . . 1.— Op. 31. 3 Madrigaux. Petits Morceaux de Salon (faciles). l No. 1. Souvenir . . . 1.— l No. 2. Mélodie . . . 1.— l No. 3. Hymne pastoral . . . 1.— Op. 33—35. Peintures slaves. Petites Pièces caractéristiques. Série I, Op. 33. No. 1, 2 je 1.— Série II, Op. 34. No. 1, 2 je 1.— Série III, Op. 35. No. 1, 2 je 1.— Op. 36. Pièces lyriques. l No. 1. Allegretto . . . 1.— l No. 2. Chanson villageoise . . . 1.— l No. 3. Intermezzo . . . 1.— l No. 4. Rondinetto . . . 1.— l No. 5. Lied . . . 1.— l No. 6. Paysage d'Automne . . . 1.— Op. 37, 38. Pensées fugitives. Pièces faciles et instructives. Série I, Op. 37. No. 1, 2 je 1.— Série II, Op. 38. No. 1, 2 je 1.— Op. 42, 43. Mélodies slaves. l Op. 42. No. 1. Píosna Smetna . . . 1.— l No. 2. Jadwiga . . . 1.— l No. 3. Tanzy . . . 1.— Op. 43. No. 1. Elegya . . . 1.— l No. 2. Melodya . . . 1.— l No. 3. Spiew . . . 1.— Op. 44. 4 Chansons. l No. 1. Sérénade . . . 1.— l No. 2. Aubade . . . 1.— l No. 3. Insouciance . . . 1.— l No. 4. Gaîté . . . 1.— Op. 45. Pièces lyriques. l No. 1. Danse rustique . . . 1.— l No. 2. Campagnarde . . . 1.—</p> <p>Parlow, E. Op. 51. 2 kleine leichte Serenaden. l No. 1. G . . . 1.50 l No. 2. F . . . 1.50</p> <p>Petri, H. m-s Op. 1. 6 kleine Stücke. Heft I M. 3.—, Heft II . . . 3.50 s Op. 2 No. 1. Albumblatt . . . 1.50 s No. 2. Barkarole . . . 1.50</p> <p>Porter, C. H. s Op. 1. Sonate. G . . . 6.—</p> <p>Raff, J. m Op. 85. 6 Morceaux. Complet Séparément: m No. 1. Marcia . . . 2.— m No. 2. Pastorale . . . 1.50 m No. 3. Cavatina . . . 1.50 m No. 4. Scherzino . . . 2.— m No. 5. Canzona . . . 1.50 m No. 6. Tarantella . . . 2.— s Op. 85 No. 3. Cavatina. (Singer) . . . 1.50</p> <p>Reinecke, C. l Op. 122a. 10 leichte Stückchen . . . 4.— s Op. 153. Suite. E . . . 4.— l Op. 174a. 10 leichte Stückchen . . . 4.—</p> <p>Reinhold, H. s Op. 24. Sonate. G . . . 8.— m-s Op. 31. Serenade No. 2. Cm . . . 3.—</p> <p>Rheinberger, J. s Op. 105. Sonate No. 2. Em . . . 6.—</p> <p>Rossi, M. m Op. 2. 2 Morceaux de Salon . . . 2.— m Op. 3. 2 Morceaux de Salon . . . 2.—</p> <p>Rückauf, A. s Op. 7. Sonate. Fm . . . 6.—</p> <p>Saphir, Ch. m-s Op. 5. Chanson d'Amour . . . 1.50</p>	<p>Sauret, E. m. Pf. ss Op. 32. Rhapsodie russe . . . 3.50 s Op. 57. Introduction et Valse de Concert . . . 4.—</p> <p>Schradieck, H. m Perpetuum mobile . . . 1.50</p> <p>Schüler, H. Op. 10. 2 Konzert-Etuden. s No. 1. Die Biene . . . 1.50 s No. 2. Muckentanz . . . 1.50</p> <p>Schumacher, P. Op. 28. 4 Sonatinen in steigender Ausdehnung u. Schwierigkeit zu instruktiven, theoretischen und praktischen Zwecken. l No. 1. G . . . 1.50 m No. 2. F . . . 2.— m No. 3. A . . . 2.50 m No. 4. C . . . 3.50 m Op. 35. 4 instruktive Bagatellen (kleine Suite) . . . 2.—</p> <p>Schumann, R. m Op. 2. Papillons. (Schaab) . . . 3.— Op. 25. Myrthen. Liederkreis. (Hermann) . . . 5.50 Heft I, II, III, IV . . . je 3.— m Op. 52. Ouverture, Scherzo und Finale. (Hermann) . . . 5.50 Op. 66. Bilder aus Osten. élm-promptus. (Hermann) . . . 3.— Heft I, II . . . je 3.—</p> <p>Singer, Edm. ss Op. 9. 3 Caprices . . . 2.50 Op. 10. 3 Pièces de Salon. s No. 1. Romance . . . 1.50 ss No. 2. Csárdás . . . 2.— s No. 3. Air valaque . . . 1.50 s Op. 21. Nocturne . . . 2.— ss Op. 24. Rhapsodie hongroise . . . 3.50 ss Op. 25. Konzertstück über Motive aus „Ernani“ . . . 3.50 s Scherzino . . . 1.50 ss La Capricciosa. Valse-Caprice . . . 2.50</p> <p>Sitt, H. Op. 24. 2 Etuden zum Konzertgebrauch. s No. 1. Amoll. No. 2. Dmoll je 2.50 Op. 67. 4 Stücke. s No. 1. Improptu . . . 2.— s No. 2. Kanzonetta . . . 1.50 s No. 3. Kavatine . . . 2.— s No. 4. Mazurka . . . 2.—</p> <p>Steinbruch, H. m Op. 5. No. 1. Elegie . . . 1.20 m No. 2. Moto perpetuo . . . 1.20 m Op. 11. No. 1. Improptu . . . 1.20 m No. 2. Barkarole . . . 1.20</p> <p>Strong, T. s Op. 12. Ein Märchen . . . 2.50 s Op. 23. Romanze . . . 2.—</p> <p>Struss, Fr. s Op. 4. Konzert. Am . . . 7.—</p> <p>Tartini, G. ss Le Trille du Diable. Gm. (Volkmann) . . . 3.—</p> <p>Toms, Ch. J. l-m Op. 20. 6 Morceaux. Livre I M. 2.—, Livre II . . . 3.—</p> <p>Vieuxtemps, H. ss Op. 21. Souvenirs de Russie. Fantaisie . . . 3.— ss Op. 25. Grand Concerto. A . . . 9.—</p> <p>Volkmann, R. m-s Op. 10. Chant du Troubadour . . . 1.50 m Op. 11. Musikalisches Bilderbuch. (R. Hofmann) . . . 3.— m-s Op. 15. Allegretto capriccioso . . . 1.50</p> <p>Wickenhauser, R. s Op. 13. Sonate. Em . . . 7.50</p> <p>Wieniawski, H. ss Op. 7. Capriccio-Valse . . . 2.— ss Op. 9. Romance sans Paroles et Rondo élégant . . . 2.50 ss Op. 11. Le Carnaval russe . . . 2.50 ss Op. 12. 2 Mazourkas de Salon . . . 2.— ss Op. 16. Scherzo-Tarentelle . . . 2.50 ss Op. 17. Légende . . . 2.— ss Op. 21. Fantaisie brillante sur des Motifs de l'Opera „Faust“ . . . 5.—</p> <p>Wieniawski, Henri u. Joseph. s Op. 2. Allegro de Sonate . . . 2.50</p> <p>Winding, A. s Op. 19. 3 Phantasiestücke . . . 5.—</p> <p>Wohlfahrt, H. l Op. 40. 31 Lieder ohne Worte. Anfängern zur Unterhaltung. Heft I, II . . . je 2.50</p> <p>Wolf, G. s Op. 14. Novellen. Heft I M. 4.—, Heft II . . . 3.50</p>
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TRIO.

Violine.

Alban Förster Op.172.

Allegro vivace.

The musical score is written for a single violin in G major (one sharp) and 3/4 time. It begins with the tempo marking 'Allegro vivace.' and includes a variety of dynamic markings such as *p dolce*, *cresc.*, *f*, *dim.*, *p*, *mf dim.*, *pp*, and *f*. The score contains several slurs, accents, and technical markings including triplets and first and second endings. The piece concludes with a *pp* dynamic marking.

Violine.

f *poco rit.* *a tempo*
sf *dim.* *pp*
p
cresc. *f*
p cresc. *f*
dim. *poco rit.* *a tempo* *p*
cresc. *f*
mf *p* *pp* *p cresc.*
f
dim. *pp cresc.*
f *ff pesante* *sf*

Allegretto grazioso. (Quasi Menuett.)

p dolce *cresc.* *mf* *f*
dim. *p* *f* *fp* *tr* *sul G.* *cresc.*
mf

Violine.

cresc. *f* *dim.* *p* *poco rit.* *Fine.*
pizz. *p* *arco* *tr* *f* *p* *f*
1. *2.*
sf *sf* *p* *cresc.* *f* *f* *p*
1. *2.* *S.*
D.S.al Fine.

Allegro vivace e scherzando.

pizz. *arco* *1* *pizz.* *1* *arco* *p* *cresc.*
f *f*
sf *p* *cresc.* *f* *sf*
sf *dim.*
p *1* *p*
cresc. *mf* *dim.* *p*
1 *mf* *p* *cresc.* *sempre cresc.*
sf *sf* *sf* *sf*
pizz. *1.* *arco* *2.* *arco* *1* *sf*
2 *p* *cresc.* *2*

Violine.

sul G.

f *pp* *f* *ff* *p* *p* *p* *cresc.* *f* *f* *f* *cresc.* *f* *f* *f* *dim.* *p* *p dolce* *cresc.* *mf* *p* *cresc.* *mf* *p cresc.* *sf* *sempre cresc.* *sf* *Più mosso.* *sf* *sf* *sf* *sf* *fz* *fz* *cresc.* *fz* *f* *f* *f* *f* *f* *f*

TRIO.

Violoncell.

Alban Förster Op. 172.

Allegro vivace.

1 3

p dolce

cresc. *f*

p *f*

poco rit. *a tempo*

dim. *p* *f* *cresc.*

f *f* *pp*

cresc. *f*

dim.

1. 2. *p* *cresc.*

f *dim.* *p* *pp*

cresc.

f *f*

p *dim.* *pp*

Violoncell.

Violoncell musical score, first system. The music is in bass clef with a key signature of two sharps (F# and C#). The first staff begins with a forte (*f*) dynamic and a *poco rit.* marking. It features a melodic line with slurs and a *basso* marking. The second staff starts with a piano (*p*) dynamic and a first fingering (*1*). The third staff includes a *cresc.* marking and a forte (*f*) dynamic. The fourth staff has a piano (*p*) dynamic with a *cresc.* marking and a forte (*f*) dynamic. The fifth staff features a *poco rit.* marking, a piano (*p*) dynamic, and a *3* fingering. The sixth staff includes a *dim.* marking, a piano (*p*) dynamic, a *3* fingering, and a *cresc.* marking. The seventh staff has a forte (*f*) dynamic and a *pizz.* marking. The eighth staff includes a *cresc.* marking. The ninth staff has a *mf cresc.* marking and a forte (*f*) dynamic. The tenth staff includes a *arco* marking and a forte (*f*) dynamic. The eleventh staff has a *dim.* marking and a piano (*pp*) dynamic with a *cresc.* marking. The twelfth staff includes a forte (*fz*) dynamic, a *ff pesante* marking, and a sforzando (*sf*) dynamic.

Allegretto grazioso. (Quasi Menuett.)

Violoncell musical score, second system. The music is in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first staff begins with a piano (*p dolce*) dynamic and a *cresc.* marking. The second staff includes a forte (*f*) dynamic, a *pizz.* marking, a piano (*p*) dynamic, and a forte (*f*) dynamic. The third staff has a *pizz.* marking, a piano (*p*) dynamic, an *arco* marking, a forte (*f*) dynamic, and a *cresc.* marking. The fourth staff includes a *cresc.* marking and a mezzo-forte (*mf*) dynamic.

Violoncell.

f *dim.* *p* *poco rit.* *Fine.* *p* *cresc.*

1. 2. *f* *p* *f*

f *f* *p* *cresc.*

1. 2. *f* *p* *D.S. al Fine.*

Allegro vivace e scherzando.

pizz. *arco* *p* *f*

1 *arco* *p cresc.* *f* *f* *f* *sf*

p cresc. *f* *sf*

dim. *p* *pp* *cresc.*

mf *p*

mf *p cresc.* *sempre cresc.* *sf* *f*

1. *pizz.* *p* 2. *pizz.* *p* 1

Violoncell.

arco

f *p*

cresc. *f*

pp *f* 1 2 3 4 5 6 7 8 *ff*

p *p*

1 *pizz.* *arco* *f* *p cresc.* *f* *f*

sf *p cresc.* *f* *sf*

dim. *p* *pp* *cresc.*

mf dim. *pp* *p* *cresc.* *mf*

p cresc. *sf sempre cresc.*

sf sf fz **Più mosso.**

fz fz *cresc.*

fz

sf sf sf sf sf

This page of a cello score contains 13 staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The music features a variety of dynamics including fortissimo (ff), piano (p), mezzo-forte (mf), and sforzando (sf). Performance instructions include 'arco' (bowed), 'pizz.' (pizzicato), and 'Più mosso.' (faster). The score includes slurs, accents, and fingerings (e.g., '1', '2', '3', '4', '5', '6', '7', '8').