

Düffelpfeifer

3362

(39 $\frac{1}{2}$)



Volksausgabe Breitkopf & Härtel
No. 1938

LÁSKA

Kontrabass-Schule

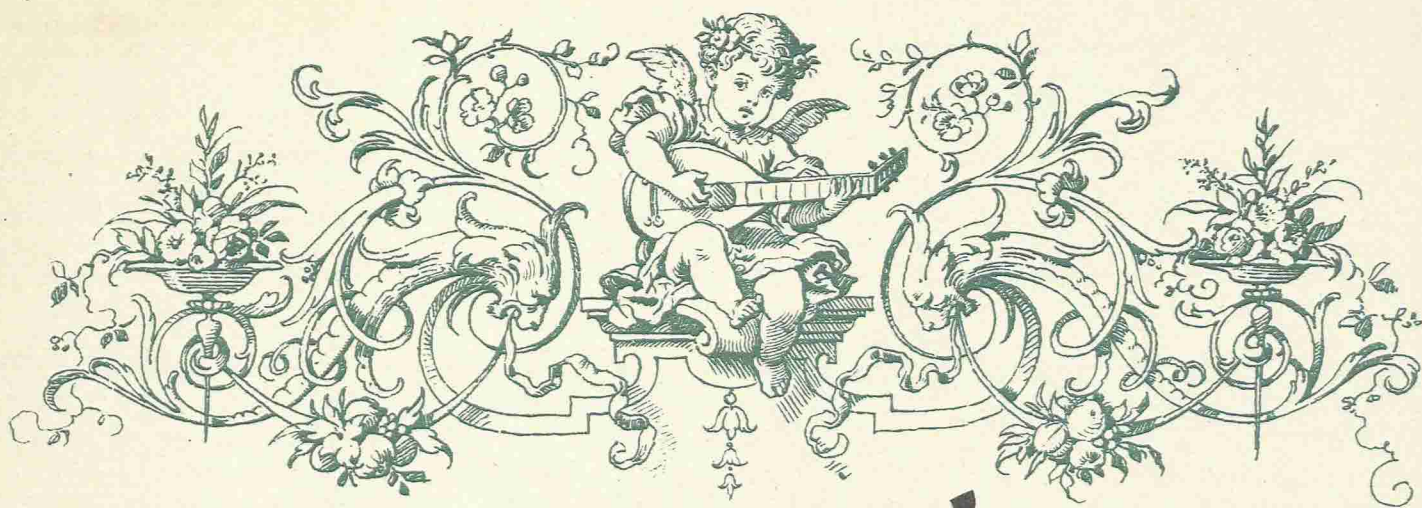
Op. 50

Band II



Verlag von Breitkopf & Härtel
Leipzig.





GUSTAV LÁSKA

Kontrabass-Schule

OP.50

Band I

Band II

Eigentum der Verleger für alle Länder.

BREITKOPF & HÄRTEL,
LEIPZIG BRÜSSEL · LONDON · NEW YORK ·

Eingetragen in das Vereinsarchiv.

V. A. 1937/38

Die Verzierungen in der Musik.

1

1. Der Vorschlag mit Geltung, oder der lange Vorschlag (*appoggiatura*).

Derselbe kommt sehr oft in alten Werken vor und wird stets schwer und mit Betonung gespielt.

Schreibweise.

Ausführung.

Moderato.

D-S.

A-S.

E-S.

p

pp

pp

2. Der kurze Vorschlag (*acciaccatura*).

Derselbe wird sehr leicht gespielt und die Betonung fällt auf die Hauptnote. Seine Bezeichnung ist gewöhnlich eine durchstrichene Achtelnote (seltener ein Sechzehntel).

Schreibweise.

Ausführung.

Allegretto.

D-Saite. *mf* *p* *mf* *p* *f* *p* *pp*

mf *p* GS.

f *p* *f* *p* *f* *p* Fine.

D.C. al Fine.

Andante.

f *pp* *p* *mf* *f*

p cresc. *f* *pp*

p *p cresc.*

Andantino.

E-Saite. *p*

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

ff *p*

f *p*

Allegro.

f

p GS.

f *p* *pp*

F moll. (verwandt mit As dur). *Fa mineur* (fr.), *F minor* (engl.).

Melodisch.

Harmonisch.

Dreiklang.

Andante.

Moderato.

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

3. Der zusammengesetzte Vorschlag.

Derselbe besteht aus verschiedenen kleinen Noten, welche leicht zur Hauptnote hingeworfen werden.

Schreibweise.

Ausführung.

Andante.

E-S.

Musical score for Andante piece in E-flat major, 4/4 time. The score consists of nine staves of music. It begins with a treble clef and a key signature of two flats. The tempo is marked "Andante." and the time signature is "4/4". The music features various fingerings (1, 2, 4) and articulations (accents, slurs). Rehearsal marks are indicated by "V" and letters "D.", "A.", "E." above the staves. The piece concludes with a double bar line.

Irisches Volkslied.

Langsam.

G-S.

Musical score for Irisches Volkslied in G-flat major, 3/4 time. The score consists of two staves of music. The tempo is marked "Langsam." and the time signature is "3/4". The music features various fingerings (1, 4) and articulations (accents, slurs). The first staff ends with a double bar line and a repeat sign. The second staff begins with a "rit." marking and a "f" dynamic, followed by an "Adagio." marking and a "p" dynamic. The piece concludes with a double bar line.

Allegro moderato. (Alle diese zusammengesetzten Vorschläge womöglich auf einer Saite spielen.)

First system of the musical score for *Allegro moderato*. It consists of five staves of music in bass clef, 6/8 time signature, and B-flat major key. The music features a variety of eighth and sixteenth note patterns, often grouped in fours. Dynamic markings include *f* (forte) and *p* (piano), with crescendos and decrescendos. Fingering numbers (1-4) are indicated above many notes. The system concludes with a double bar line.

Tempo di Marcia.

First system of the musical score for *Tempo di Marcia*. It consists of five staves of music in bass clef, 2/4 time signature, and D major key. The music is characterized by a marching tempo and features many eighth and sixteenth note patterns, often in groups of four. Dynamic markings include *p* (piano) and *f* (forte). Fingering numbers (1-4) are indicated above many notes. The system concludes with a double bar line.

4. Der Nachschlag.

Die nachschlagenden Noten werden nach der vorausgehenden Hauptnote sehr leicht gespielt.

Schreibweise

Ausführung.

The 'Schreibweise' (writing) section shows a single melodic line in bass clef, 2/4 time, with a key signature of one flat. The 'Ausführung.' (performance) section shows the same melody on a grand staff (treble and bass clefs), with the right hand playing the main notes and the left hand playing the afterbeats (Nachschlag) as grace notes.

Andante.

The 'Andante.' section consists of two staves of music in bass clef, 2/4 time, with a key signature of one flat. It features a continuous sequence of eighth and sixteenth notes, with fingerings (1, 2, 4) indicated above the notes.

Adagio.

p G-Saite.

p

pp

rit.

The 'Adagio.' section is written for guitar, featuring a grand staff with treble and bass clefs. The key signature is one flat, and the time signature is 3/4. The notation includes fingerings, dynamics (*p*, *pp*), and a *rit.* (ritardando) marking. A specific instruction '*p* G-Saite.' (piano G-string) is present. The piece concludes with a final chord and a repeat sign.

Sommertag.

C. M. v. Weber.

Mäßig bewegt.

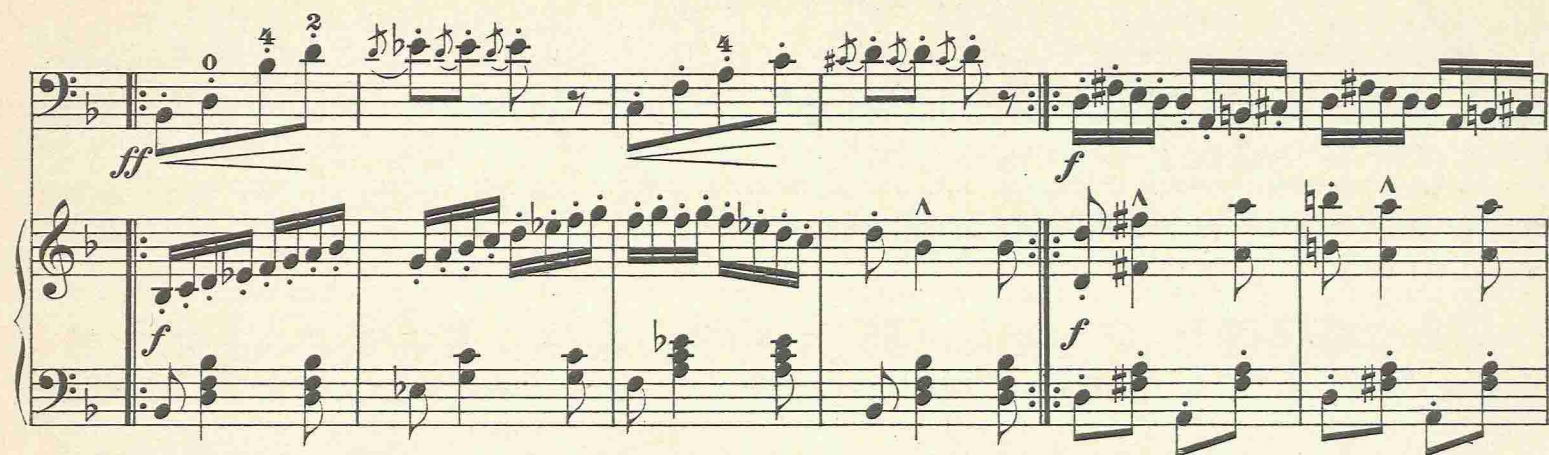
Musical score for "Sommertag" by C. M. v. Weber. The piece is in 2/4 time, key of B-flat major, and marked "Mäßig bewegt." The score consists of two systems of piano and bass staves. The first system starts with a forte (*f*) dynamic in the bass and piano parts. The second system features a crescendo leading to a forte (*f*) dynamic, followed by a piano (*p*) section and a repeat with first and second endings. The piece concludes with a fortissimo (*sf*) dynamic.

A la Hongroise.

Adagio.

rit.
D-Saite.

Musical score for "A la Hongroise" by C. M. v. Weber. The piece is in 2/4 time, key of B-flat major, and marked "Adagio." The score consists of two systems of piano and bass staves. The first system starts with a piano (*p*) dynamic and includes a "rit." (ritardando) section. The second system is marked "Presto." and begins with a forte (*f*) dynamic. The piece concludes with a fortissimo (*mf*) dynamic.



First system of musical notation. The bass staff begins with a forte (*ff*) dynamic and features a melodic line with a trill and a 4-measure rest. The piano accompaniment in the grand staff is marked *f* and consists of a continuous sixteenth-note pattern in the right hand and a bass line with chords in the left hand.



Second system of musical notation. The bass staff continues the melodic line, marked *p* (piano). The piano accompaniment remains marked *p* and continues with the same rhythmic texture.



Third system of musical notation. The bass staff is marked *f* and features a melodic line with a trill. The piano accompaniment is marked *mf* (mezzo-forte) and continues with the same rhythmic texture.

Più mosso.



Fourth system of musical notation, marked *Più mosso.* The bass staff begins with a forte (*f*) dynamic and features a melodic line with a trill. The piano accompaniment is marked *ff* (fortissimo) and consists of a continuous sixteenth-note pattern in the right hand and a bass line with chords in the left hand.

Die sechste Lage.

Dieselbe liegt einen ganzen Ton höher als die fünfte Lage. Da wird das *f* oder *eis* mit dem ersten Finger, das *fis* oder *ges* mit dem zweiten Finger genommen, und da das *g* ein Flageoletton, und für diese hohe Lage der vierte Finger zu kurz ist, so nimmt man den dritten Finger. Auch wird der dritte Finger nicht fest auf die Saite gedrückt, sondern nur lose auf die Saite gelegt, während die anderen Finger hochgehoben werden. Jedoch in besonderen Fällen wird der dritte Finger ebenfalls durchgedrückt. Eine kleine Null ist die Bezeichnung zum Flageoletton.

Presto.

This page of musical notation is for a bassoon part, likely from a 19th-century repertoire. It consists of five staves of music, each beginning with a bass clef and a key signature of one sharp (F#). The notation includes various fingerings (e.g., 1, 2, 3, 1 2 3, 3 2 1) and articulations (e.g., slurs, accents, and breath marks). The music is written in a style characteristic of the 19th century, with a focus on technical skill and expressive playing. The first staff has a 3-measure rest at the beginning. The second staff has a 3-measure rest at the end. The third staff has a 3-measure rest at the beginning. The fourth staff has a 3-measure rest at the end. The fifth staff has a 3-measure rest at the end.

Die G-Saite in allen Lagen.

Allegretto.

Die G-Saite in allen Lagen.
Allegretto.

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

f *dim.*

Allegro.

p *cresc.* *f*

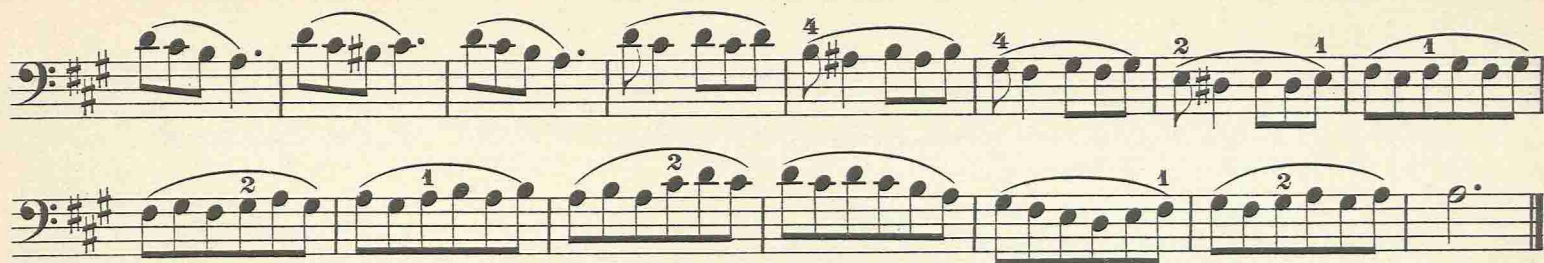
Allegro.

f *dim.*

D-Saite.

Die D-Saite in allen Lagen.

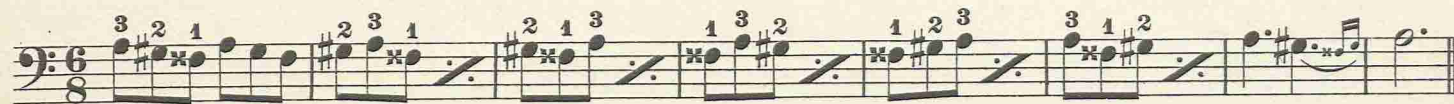
Allegro.



Allegretto gratoso.



A-Saite.



Die A-Saite in allen Lagen.

Andante.



Allegro.

Allegro. Bass clef, 6/8 time signature. Four staves of music. Dynamics include *p*, *f*, *mf*, *cresc.*, *dim.*, and *p*. Fingerings are indicated by numbers 1-4 above notes.

Allegro.

Allegro. Bass clef, 9/8 time signature. Four staves of music. Dynamics include *f*. Fingerings are indicated by numbers 1-4 above notes.

E-Saite.

E-Saite. Bass clef, 6/8 time signature. One staff of music. Dynamics include *f*. Fingerings are indicated by numbers 1-4 above notes.

Animato.

Animato. Bass clef, 3/4 time signature. Two staves of music. Dynamics include *f*. Fingerings are indicated by numbers 1-4 above notes.

Die E-Saite in allen Lagen.

Die E-Saite in allen Lagen. Bass clef, 4/4 time signature. One staff of music. Dynamics include *f*. Fingerings are indicated by numbers 1-4 above notes.



Adagio.



Allegro assai.



Übungen auf allen Saiten in allen Lagen.

Allegretto.

Übungen auf allen Saiten in allen Lagen.

Allegretto.

The musical score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and a 'V' mark above the first measure. The second staff includes a piano (*p*) dynamic and a 'cresc.' (crescendo) marking. The third staff features a piano (*p*) dynamic and a 'V' mark. The fourth staff has a piano (*p*) dynamic and a 'f' (forte) dynamic. The fifth staff includes a piano (*p*) dynamic and a 'f' (forte) dynamic. The sixth staff has a piano (*p*) dynamic and a 'f' (forte) dynamic. The seventh staff includes a piano (*p*) dynamic and a 'f' (forte) dynamic. The eighth staff has a piano (*p*) dynamic and a 'f' (forte) dynamic. The ninth staff includes a piano (*p*) dynamic and a 'f' (forte) dynamic. The tenth staff has a piano (*p*) dynamic and a 'f' (forte) dynamic.

First system of musical notation in bass clef, key of D major. It contains three staves of music with various fingerings and articulations. The first staff has a 2-measure rest followed by eighth notes. The second staff has sixteenth-note runs. The third staff has a repeat sign and ends with a forte (*f*) dynamic marking.

Vivace. Mit ganzem Bogen.

Second system of musical notation in bass clef, key of D major. It starts with a mezzo-forte (*mf*) dynamic and a 6/8 time signature. The first staff has a 4-measure rest. The second staff is labeled "Zwischenlage." and contains sixteenth-note runs. The third staff continues the sixteenth-note pattern.

Third system of musical notation in bass clef, key of D major. It is divided into three sections labeled "3. Lage.", "2. Lage.", and "2. Lage." with corresponding fingerings.

Fourth system of musical notation in bass clef, key of D major. It continues the sixteenth-note runs with various fingerings.

Fifth system of musical notation in bass clef, key of D major. It continues the sixteenth-note runs with various fingerings.

Sixth system of musical notation in bass clef, key of D major. It continues the sixteenth-note runs with various fingerings.

Seventh system of musical notation in bass clef, key of D major. It continues the sixteenth-note runs with various fingerings.

Eighth system of musical notation in bass clef, key of D major. It continues the sixteenth-note runs with various fingerings.

Ninth system of musical notation in bass clef, key of D major. It continues the sixteenth-note runs with various fingerings.

Des dur. *Ré bémol majeur* (fr.), *D flat major* (engl.).

The image displays a page of musical notation for a guitar piece, consisting of ten staves of music. The notation is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The music includes various musical symbols such as notes, rests, and fingerings, along with performance instructions like "Allegro." and "Dreiklang.".

The first staff begins with a key signature change to three flats and a common time signature. The second staff is marked "Dreiklang." and features a triplet of eighth notes. The third staff is marked "Allegro." and features a 9/8 time signature. The fourth staff includes a "D-Saite" (D-string) instruction. The fifth staff features a "V" instruction. The sixth staff includes a "V" instruction. The seventh staff includes a "V" instruction. The eighth staff includes a "V" instruction. The ninth staff includes a "V" instruction. The tenth staff includes a "V" instruction.

This page contains ten staves of musical notation for a bassoon part. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat) and the time signature is 4/4. The music begins with a forte (f) dynamic marking. The notation includes various musical symbols such as notes, rests, and fingerings, with a forte (f) dynamic marking at the beginning. The staves are arranged in a single column, and the music is written in a single system. The notation includes various musical symbols such as notes, rests, and fingerings, with a forte (f) dynamic marking at the beginning. The staves are arranged in a single column, and the music is written in a single system. The notation includes various musical symbols such as notes, rests, and fingerings, with a forte (f) dynamic marking at the beginning. The staves are arranged in a single column, and the music is written in a single system.

5. Der Doppelschlag. *Double* (fr.), *Turn* (engl.).

Diese Verzierung wird ausgeführt, indem man zur Hauptnote eine Hilfsnote über und eine unter derselben nimmt. Wenn der Doppelschlag über der Note steht, dann wird derselbe sofort und schnell ausgeführt. Steht er aber hinter der Note, dann spielt man zuerst die Hauptnote und läßt dann zum Schluß erst den Doppelschlag folgen, und zwar langsam und melodisch. Die Hilfsnoten werden nach dem Vorzeichen der Tonart genommen, sonst wird eine etwaige Änderung besonders bezeichnet.

Doppelschlag über der Note. Schreibweise.

Doppelschlag neben der Note von oben.

Ausführung.

Doppelschlag von unten.

Andante.

p

cresc.

D-Saite

f

pp

ppp

dim.

p

pp

E.

p

pp

E.

B moll. (verwandt mit Des dur). *Si bémol mineur* (fr.), *B flat major* (engl.).

Melodisch.

Harmonisch.

Dreiklang.

Andante.

Musical score for Andante, featuring ten staves of music in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 6/8. The score includes various dynamics: *mf*, *f*, *p*, and *f*. Fingerings are indicated by numbers 1, 2, 4, and 1. The music is characterized by flowing, arpeggiated patterns. Specific markings include "D-Saite" above the second staff, "A" above the third staff, "E" above the fourth staff, "V" above the fifth staff, and "D" above the sixth staff. The piece concludes with a final *f* dynamic marking.

Scherzando.

Mit kurzem Bogen, mehr an der Spitze als am Frosch.

Musical score for Scherzando, featuring two staves of music in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/8. The music is characterized by short, staccato notes. The first staff begins with a *p* dynamic marking. The second staff includes fingerings 1, 2, 4, and 1. The piece concludes with a final *f* dynamic marking.

III. Lage

V. Lage

Zwischenlage

Zwei Walzer.

Nº 1.

Moderato.

Contrabaß.

Klavier.

The musical score is written for Contrabaß (Bass) and Klavier (Piano). The key signature is one sharp (F#), and the time signature is 3/4. The piece is marked 'Moderato.' and begins with a piano (p) dynamic. The Contrabaß part features several fingerings: 4 2 1 2 4, 3, 2, 2, 2, 2, 4 2 1 2, 2, 2, 1, 4 1 2 4. The Klavier part includes a piano introduction with a melodic line in the right hand and a harmonic accompaniment in the left hand. The score is divided into four systems, each with a Contrabaß staff and a Klavier grand staff (treble and bass). The final system concludes with a double bar line and repeat dots.

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

- System 1:** Features a melodic line in the treble clef with slurs and accents, and a bass line with chords and single notes. Fingerings 4124 and 4212 are indicated above the treble staff.
- System 2:** Continues the melodic and harmonic development. Fingerings 4212, 4124, 3212, 4124, and 4212 are marked.
- System 3:** Includes a melodic line with slurs and a bass line with chords. Fingerings 4121, 4, 2, 2, and 1 are marked.
- System 4:** Features a melodic line with slurs and a bass line with chords. Fingerings 4212 and 4212 are marked.
- System 5:** Includes a melodic line with slurs and a bass line with chords. Fingerings 4212 and 4212 are marked.
- System 6:** Features a melodic line with slurs and a bass line with chords. Fingerings 4212 and 4212 are marked.

Dynamic markings include *p* (piano) and *pp* (pianissimo). A *rit.* (ritardando) marking is present in the final system.

Allegretto.

1 4 0 1 2 4 V 1 2 4 1

f 3 3 3

p *cresc.* *f*

p *cresc.* *f*

p 3 3 *cresc.* *p* *cresc.* *mf*

p *p* *p* *p* *p*

D G

p *p* *p* *p* *p*

This page of musical notation is for a piano piece in D major, featuring a complex bass line with many sixteenth notes and a more melodic treble line. The notation includes dynamic markings like 'f' and 'p', and performance instructions like 'cresc.' and 'p'. The piece is in 4/4 time and consists of 16 measures. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, and the fourth system contains measures 13-16. The notation is written for a grand piano, with a treble and bass staff. The key signature is D major (two sharps). The time signature is 4/4. The piece begins with a forte (f) dynamic and a half note rest in the treble, followed by a series of sixteenth notes in the bass. The dynamics change to piano (p) in measure 8, and then to crescendo (cresc.) in measure 9. The piece ends with a double bar line and repeat signs in measure 16.

con espressione

ff *ritard.* *a tempo*

cresc. *tr.*

ff *dim.*

Da capo
sin' al segno,
poi segue
la coda.

Coda.

This musical score, labeled 'Coda.', spans 24 measures across five systems. The key signature is D major (two sharps). The notation includes a variety of musical elements:

- Measures 1-5:** The first system features a complex bass line with triplets and sixteenth-note runs, and a piano accompaniment with chords and single notes.
- Measures 6-10:** The second system continues the intricate bass line, with dynamic markings *p* (piano) and *cresc.* (crescendo) appearing in the piano part.
- Measures 11-15:** The third system shows a shift in the bass line texture, with a *ff* (fortissimo) dynamic marking in the piano part.
- Measures 16-20:** The fourth system features a more active bass line with triplets, and the piano part includes *p* and *cresc.* markings.
- Measures 21-24:** The fifth system concludes the piece with a final flourish in the bass line and a *f* (forte) dynamic marking in the piano part.

Die Zwischenlage zwischen der fünften und sechsten Lage.

Der vierte Finger, welcher das *fis* oder *ges* greift, muß gut gestreckt und gut durchgedrückt werden. Den zweiten Finger, welcher das *f* oder *eis* greift, schön auf die Spitze stellen; ebenso den ersten Finger, welcher *e* oder *fes* greift. Auf die Intonation aufpassen.

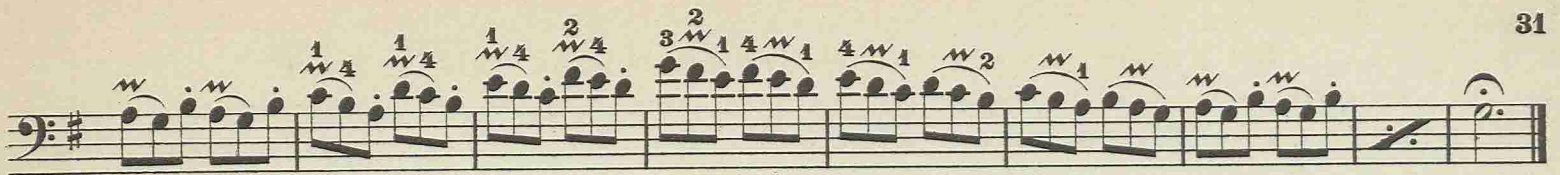
G-Saite.

Der Pralltriller oder Schneller.

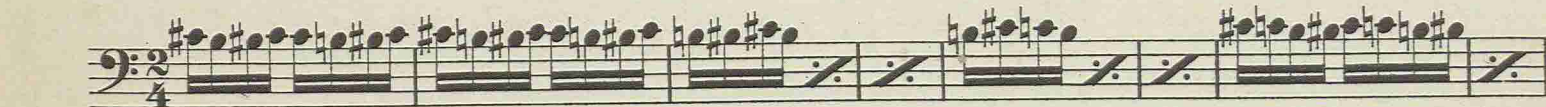
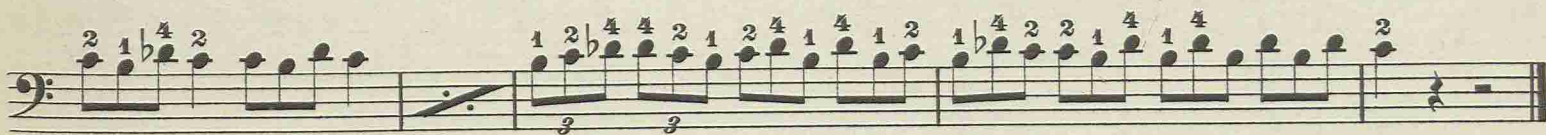
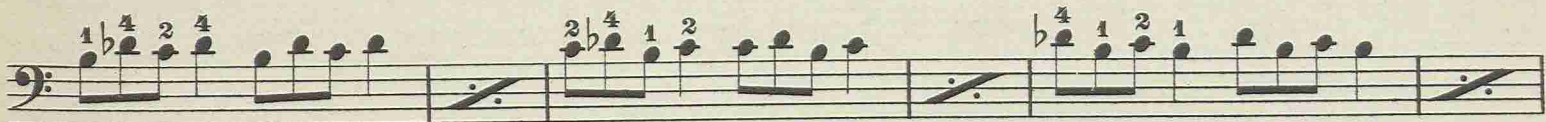
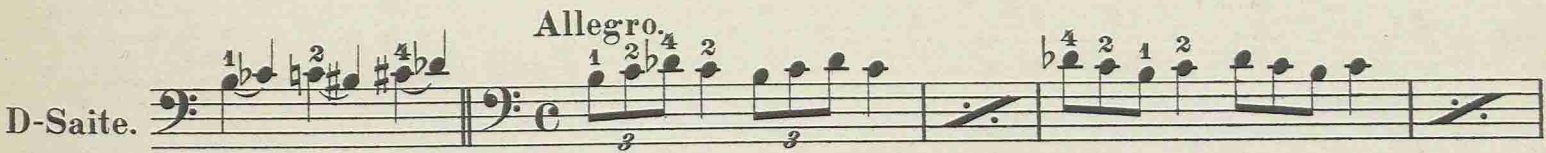
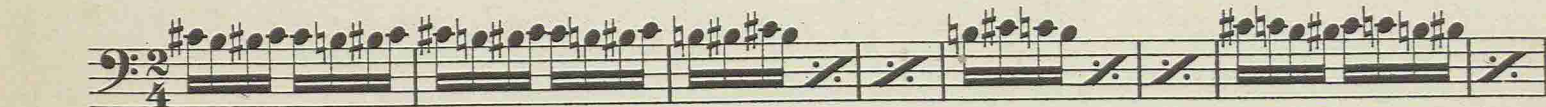
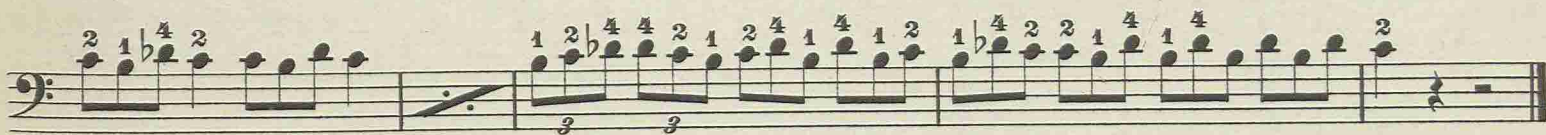
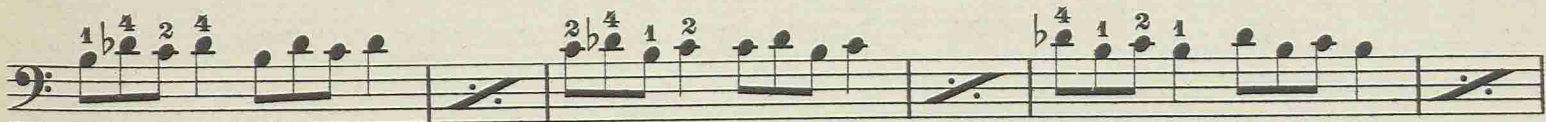
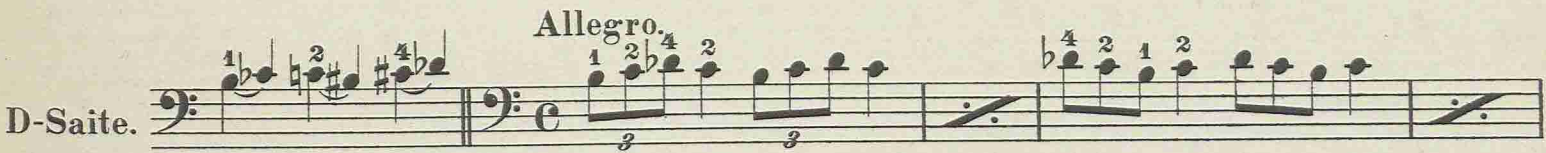
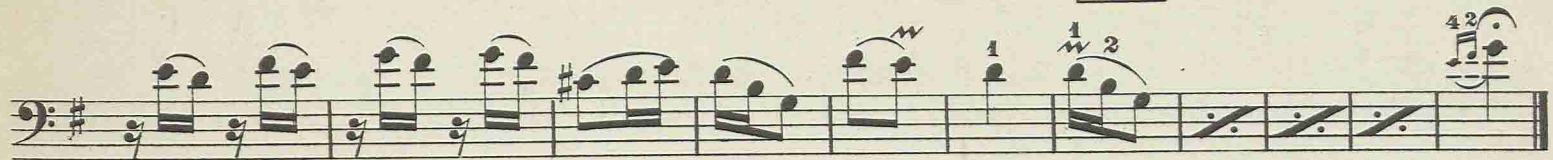
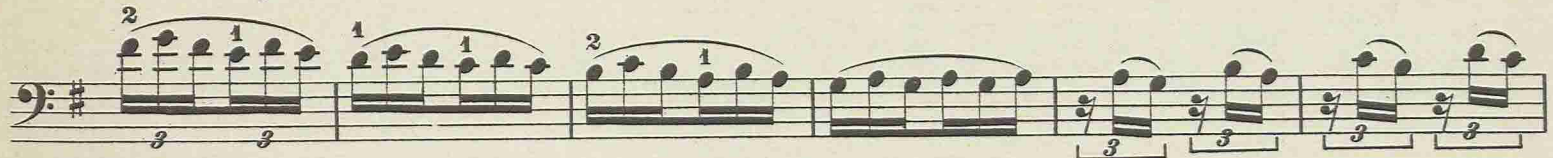
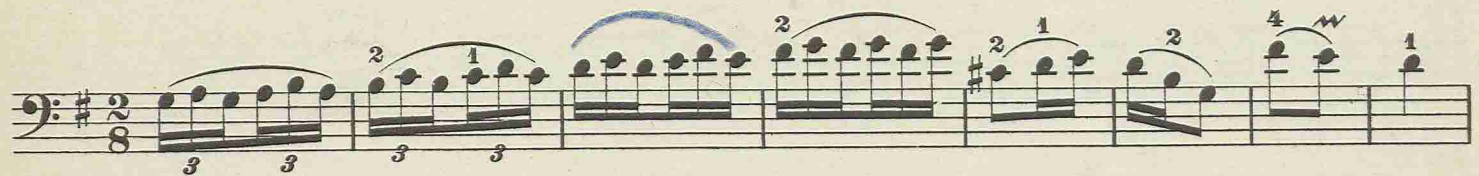
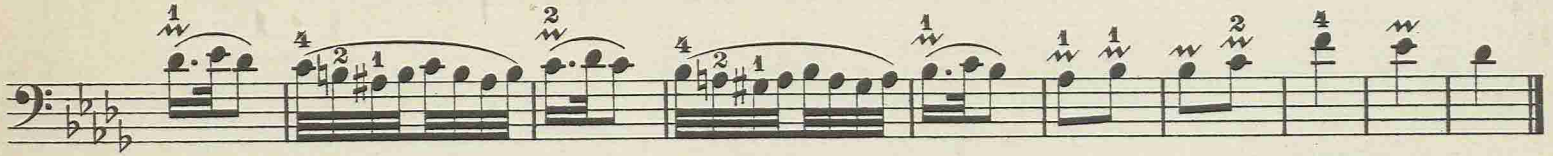
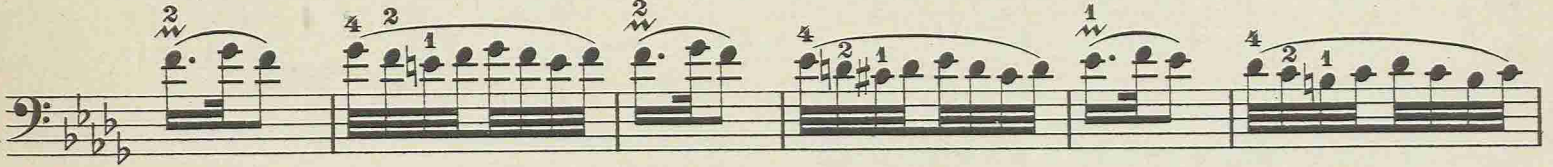
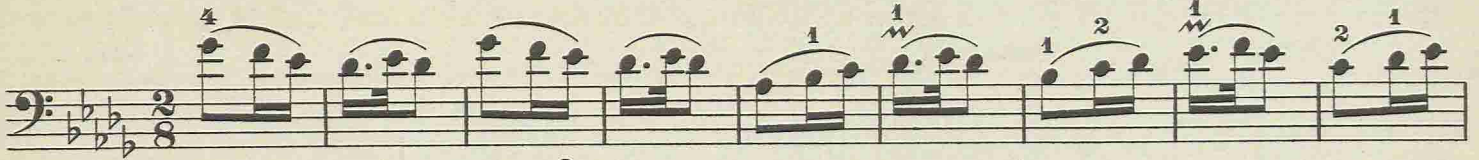
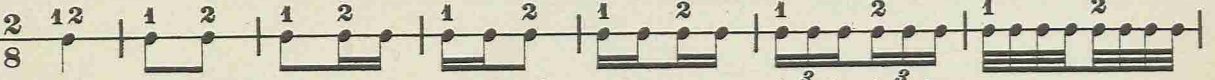
Diese Verzierung entsteht, wenn die Hauptnote schnell mit der oberen Secunde wechselt. Der Pralltriller wird mit *w* bezeichnet.

Schreibweise.

Die G-Saite in allen Lagen.



Der Zweiachteltakt.



Die D-Saite in allen Lagen.

Andante.

Der Mordent oder Beißer. (Mordente.)

Hier wechselt die Hauptnote mit der unteren Secunde schnell ab. Seine Bezeichnung ist *mw*.

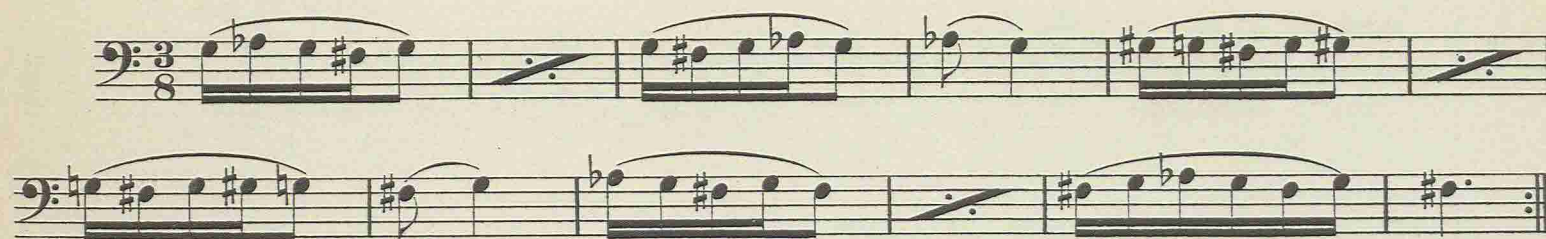
Schreibweise.

Lento.

Andante.

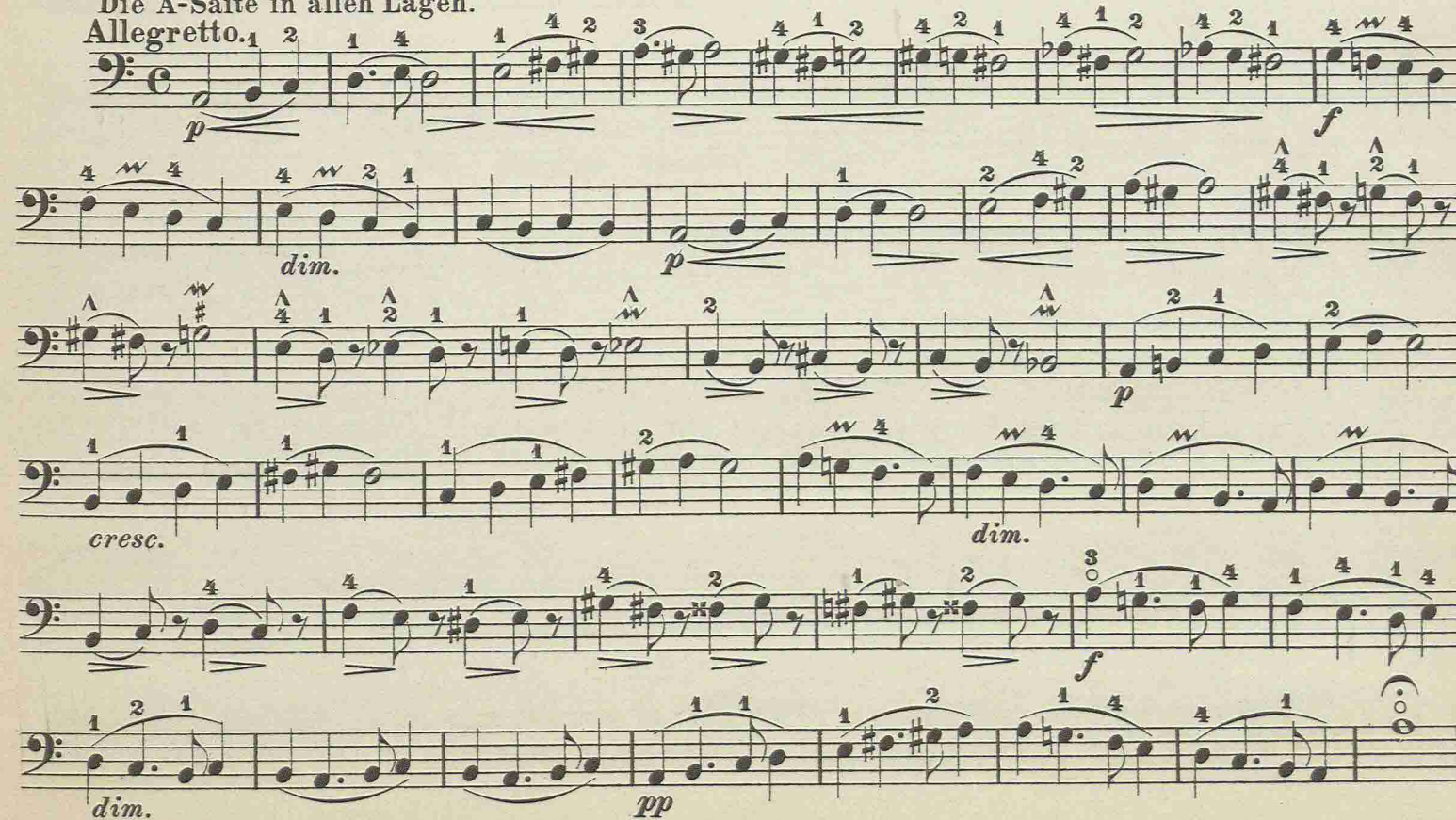
Auf der Spitze des Bogens und mit leichtem Handgelenk zu spielen.

Allegro.



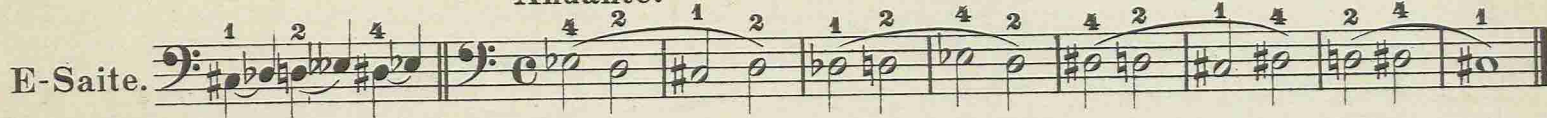
Die A-Saite in allen Lagen.

Allegretto.





Andante.

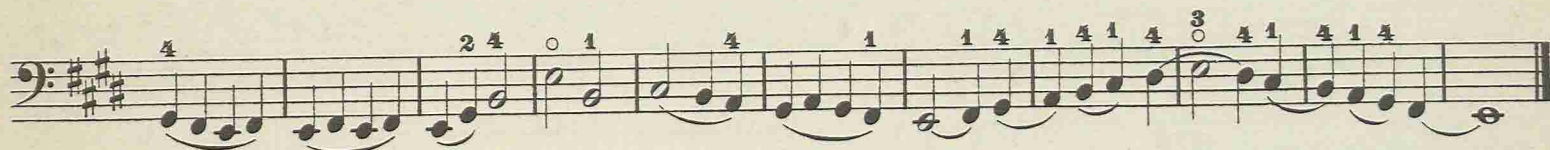


Allegro.

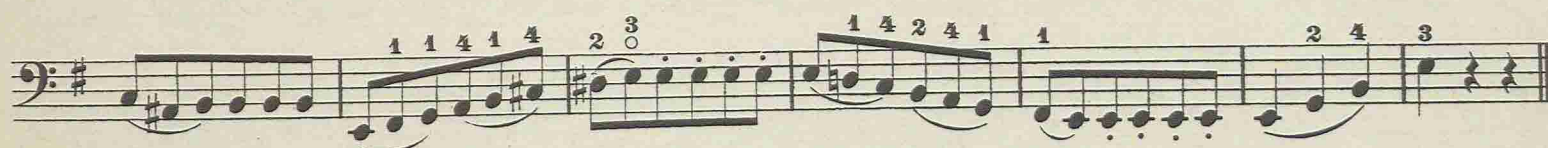
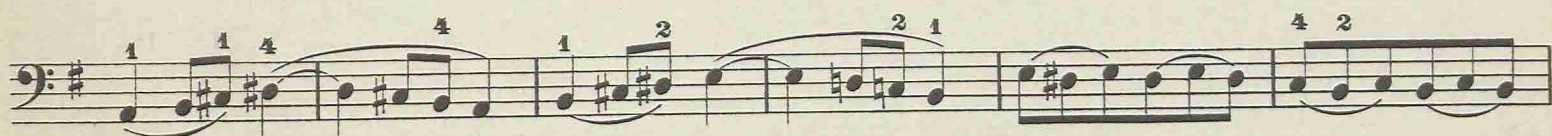
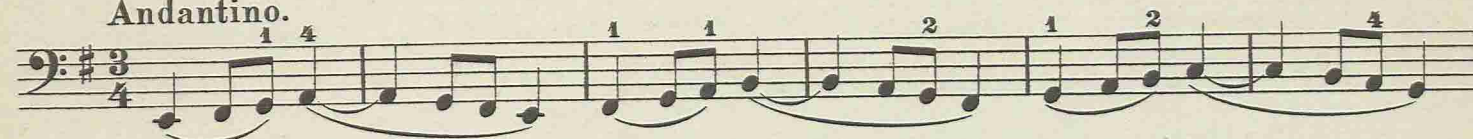


Die E-Saite in allen Lagen.

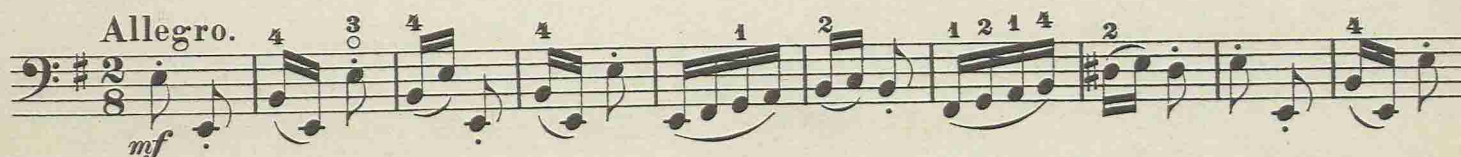
Andante.



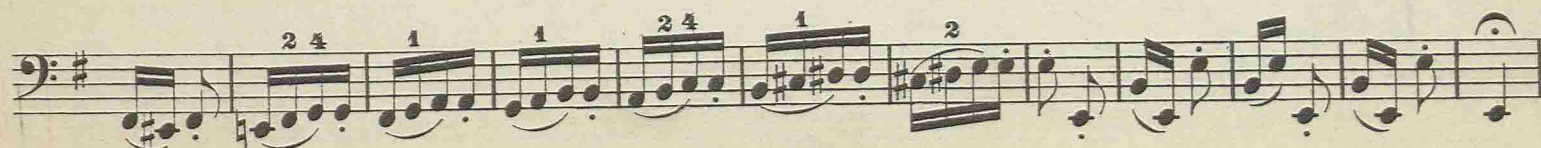
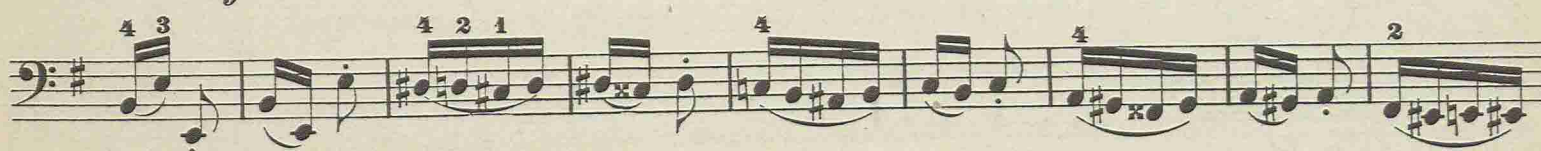
Andantino.



Allegro.



my



Übungen auf allen Saiten in allen Lagen.

Diese C dur Etude wird in folgenden Stricharten geübt.

Fis moll (verwandt mit A dur). *Fa dièse mineur* (fr.), *F sharp minor* (engl.)

Melodisch.

1. Lage. Zwischenlage. —

Der Zwölfachteltakt.

Der Zwölfachtakt.

Andante.

p *cresc.* *f* *ff* *pp* *rit.*

D. D. D. D. D. D. D. D. D. D. D. D.

Allegro moderato deciso.

J. S. Bach.

f

rit.

a tempo

a tempo

sf

mf

rallent.

Adagio.

cresc.

dim.

fp f

pp

Der Triller. (Trillo.)

Eine der schönsten Verzierungen in der Musik. Er wird gebildet, indem die Hauptnote mit der oberen Sekunde schnell abwechselt. Die Länge des Trillers richtet sich nach der Länge der Note. Einen Nachschlag bekommt er nur dann, wenn dieser besonders bezeichnet ist. Die Bezeichnung ist *tr*.

Schreibweise.

Ausführung.

Trillerkette.*)

Adagio.

p

p

p

p

p

mf

f

p

pp

pp

rit

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of two systems. The first system shows the notation for a trill (tr) and its execution (Ausführung) with a series of rapid notes. The second system, labeled 'Adagio', shows a 'Trillerkette' (trill chain) with various dynamics (p, mf, f, pp) and articulation (rit). The notation includes trills, slurs, and fingerings (1, 2, 4). The execution part shows the rapid movement of the fingers for the trills.

*) Eine Trillerkette ist eine fortlaufende Folge mehrerer Triller auf verschiedenen fortschreitenden Tönen, von welchen nur der letzte den Nachschlag bekommt.

Cis moll (verwandt mit E dur). Ut dièse mineur (fr.), C sharp minor (engl.).

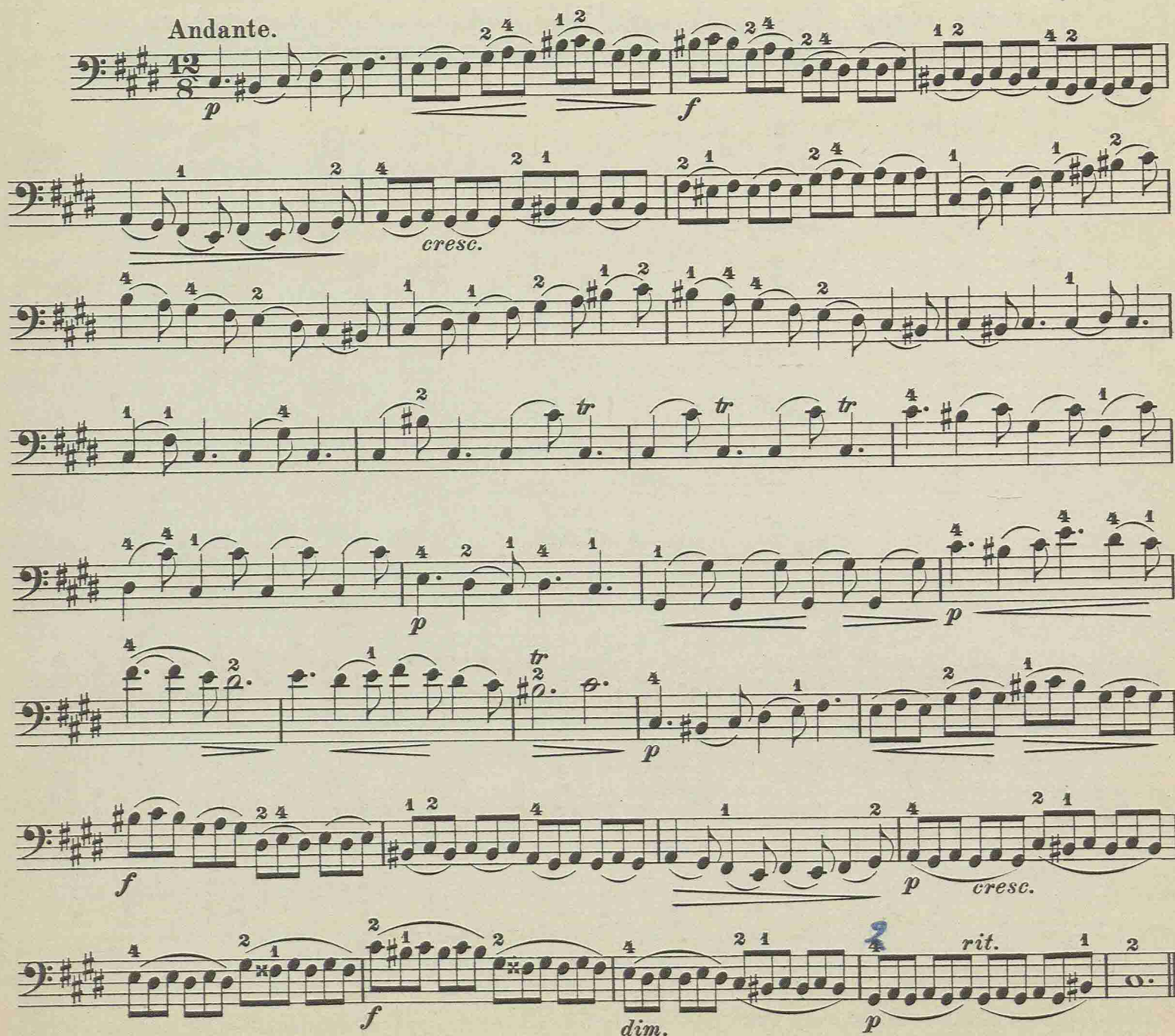
Melodisch.



Harmonisch.



Andante.



Septimen-Übung. (Eine Septime ist ein Sprung von der ersten zur siebenten Stufe. Es gibt große, kleine und verminderte Septimen.)

Septimen-Übung. (Eine Septime ist ein Sprung von der ersten zur siebenten Stufe. Es gibt große, kleine und verdrehte Septimen.)

Allegriſſimo.

Allegro. *Allegro.*

The musical score is written for a single melodic line on a bass clef staff. It begins with a key signature of one sharp (F#) and a time signature of 2/8. The tempo is marked 'Allegro.' and the performance instruction is 'Allegro.' The score consists of ten staves of music. The notation is highly technical, featuring many beamed sixteenth and thirty-second notes, as well as triplets and other complex rhythmic figures. Fingerings are indicated by numbers 1-4 above the notes. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The score concludes with a double bar line and repeat signs. The piece is identified as 'Allegro' by Franz Liszt.

Gis moll (verwandt mit H dur). *Sol dièse mineur* (fr.), *G sharp minor* (engl.).

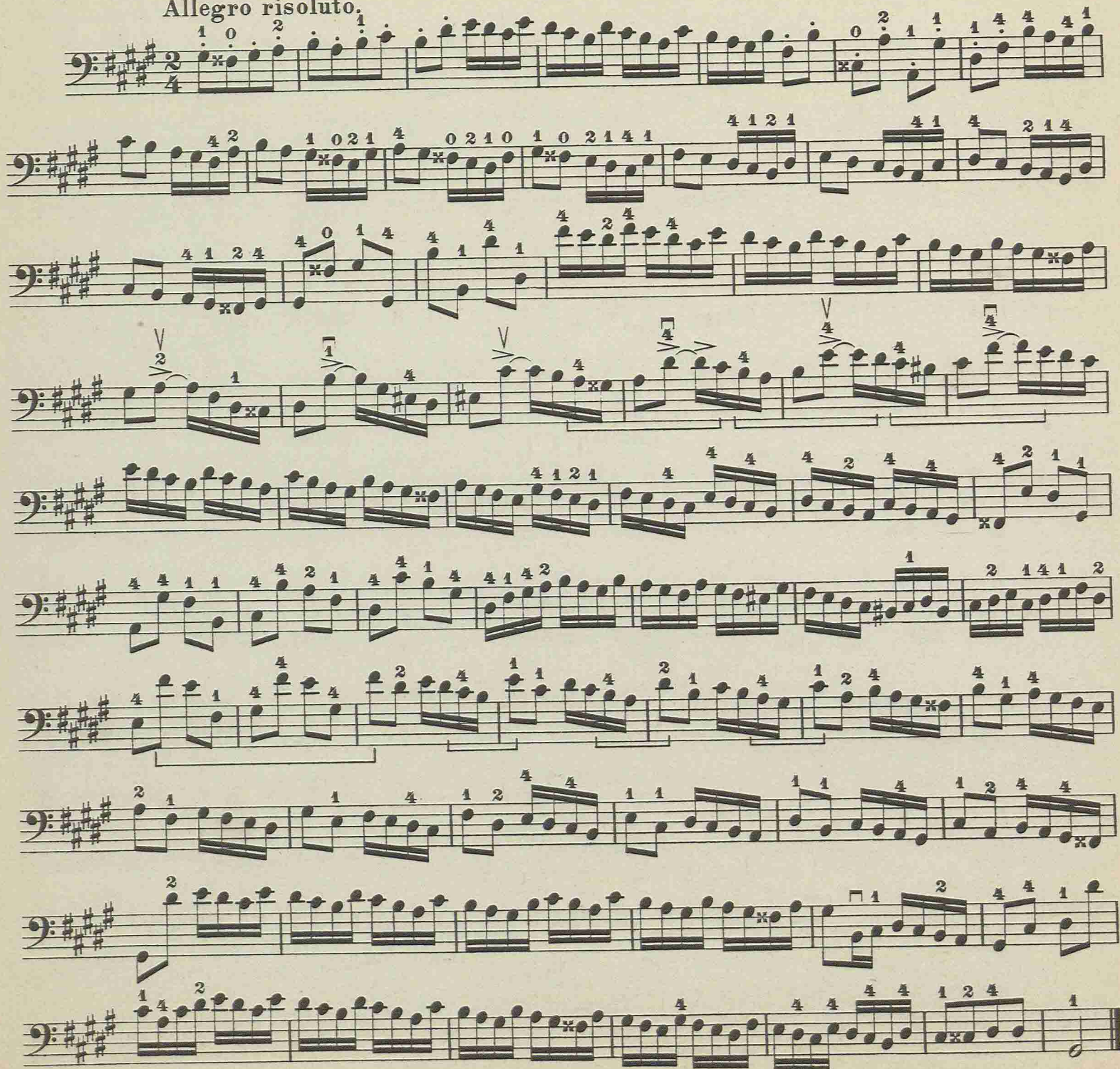
Melodisch.



Harmonisch.



Allegro risoluto.



Andante cantabile.

Musical score for "Andante cantabile" in bass clef, 12/8 time. The score consists of eight staves. It features a variety of musical notations including slurs, ties, trills (tr), and fingerings (0, 1, 2, 4). Dynamics range from piano (p) to fortissimo (f). Performance markings include "cresc." (crescendo), "rit." (ritardando), and "a tempo". The key signature has one flat (B-flat).

Allegro furioso.

Musical score for "Allegro furioso" in bass clef. The score consists of four staves. It features rapid sixteenth-note passages with many slurs and fingerings (1, 2, 4). The dynamic is marked mezzo-forte (mf).

[illegible]

Fis dur. Fa diese majeur (fr.), F sharp major (Engl.)

Der Sechsvierteltakt.

Allegretto.

f

L'istesso tempo.

p

f

1 4 1 4 1 2 1 4 1 1 4 4

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p*

f *p* *f* *p* *f*

p *f*

p *f*

Allegro vivace. $\frac{4}{8}$

12 8

ff *p*

p *ff*

ff *p*

p *cresc.*

p *cresc.*

ff

Aus dem „Forellen-Quintett“.

F. Schubert.

Contrabaß.

Klavier.

The musical score is written for Contrabass and Piano. The key signature is two sharps (D major), and the time signature is 2/4. The score is divided into four systems. The first system begins with a piano (p) dynamic. The Contrabass part features a melodic line with fingerings (1, 4, 1) and a final triplet (1, 4, 4). The Piano part has a rhythmic accompaniment with sixteenth-note patterns and fingerings (6, 6). The second system starts with a forte (f) dynamic in the Contrabass, followed by a piano (p) section. It includes markings for 'A' and 'V'. The third system continues the piano accompaniment. The fourth system concludes with first and second endings for both parts, marked with '1.' and '2.'.

Magnificat.
(Lobgesang von Maria.)

Adagio.

[illegible]

Der rote Sarafan.

Russisches Volkslied.

Sanft, etwas bewegt.

This musical score is for a Russian folk song titled "Der rote Sarafan." It is written for a piano and features a single melodic line in the bass clef, accompanied by a piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked "Sanft, etwas bewegt." (Gentle, somewhat moving). The score is divided into several systems, each containing a vocal line and a piano accompaniment. The piano accompaniment consists of chords and single notes, often with a steady eighth-note or sixteenth-note pattern. The vocal line is a single melodic line with various ornaments and fingerings indicated by numbers above the notes. The score includes dynamic markings such as *p* (piano), *f* (forte), and *rit.* (ritardando). There are also tempo markings like "a tempo" and "V" (Vivace). The score ends with a final chord in the piano accompaniment.

Sanft, etwas bewegt.

p

f

p

f

rit.

a tempo

f

rit.

a tempo

f

a tempo

V.A. 1938.

dim. e rit. *pp*

Heimat, süße Heimat.

Irisches Volkslied.

Langsam.

p

f *dim.* *f*

a tempo *rit.* *p* *pp*

rit. *a tempo* *rit.* *p* *pp*

Con sordino (ital.), mit Dämpfer. Senza sordino, ohne Dämpfer.

Der Dämpfer, eine aus echtem schwarzen Ebenholz geformte Gabel, wird auf den Steg gesetzt; dadurch wird der Ton gedämpft.

Träumerei.

Andante.

Con sordino.

pp

pp

pp

pp

p

pp

morendo e rit.

pp

morendo e rit.

Senza sordino.

Freiheit, die ich meine.

Adagio.

Karl Groos. 1918.

p

f

p

f

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

Old folks at home.

(Nigger Song.)

Amerikanisches Volkslied.

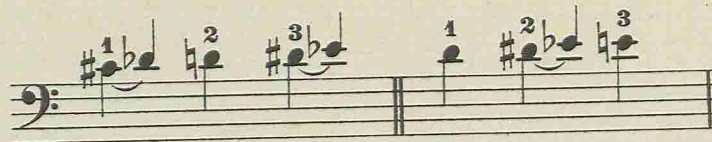
p *mf* *p* *f* *rit.*

Die zwei Außenlagen.

Dieselben liegen außerhalb der 6 Lagen und gehören schon mehr in den Bereich des Daumenaufsatzes. Man drückt in diesen beiden Außenlagen alle Finger fest auf die Saiten, auch bei den Flageolettönen. Um die Druckkraft der Finger auf der A- und E-Saite recht auszunutzen, und da die Spanne der Hand zu schmal sein würde, hebt man bei diesen beiden Außenlagen den Daumen, welcher sonst hemmend wirkt, hoch in die Höhe, wenn man auf der A- und E-Saite spielt.

Die I. Außenlage. Die II. Außenlage.

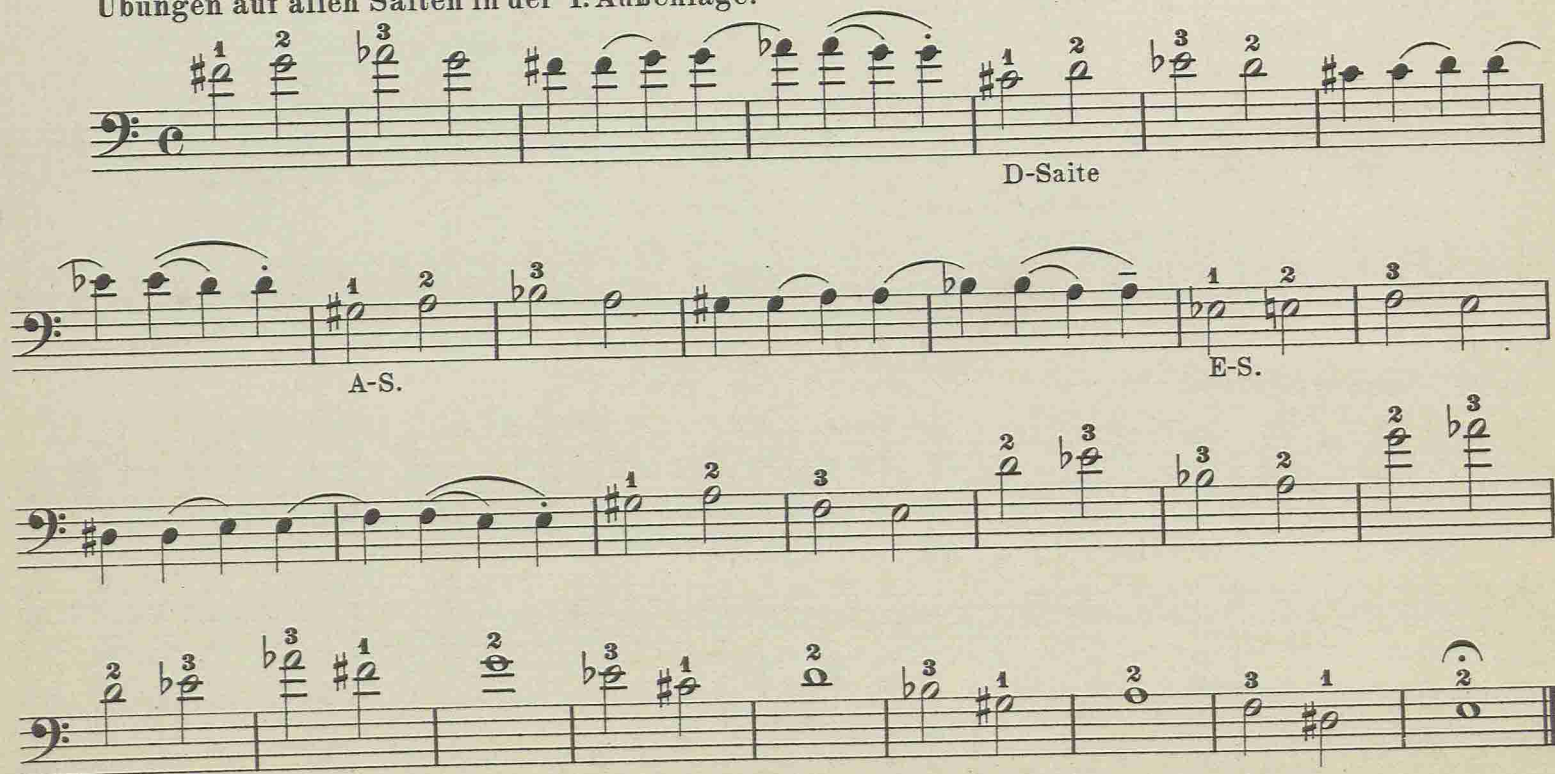
G-Saite. 

D-Saite. 

A-Saite. 

E-Saite. 

Übungen auf allen Saiten in der I. Außenlage.



The exercises are written on four staves, each representing a string: D-Saite, A-S., E-S., and a fourth staff (likely G-Saite). Each staff contains a series of notes with fingerings (1, 2, 3) and accidentals (sharps, flats) indicating specific fret positions. The exercises are designed to be played in the first outer position.

Handwritten blue '2' on the right margin.

Dis moll Tonleiter.

Dis moll (verwandt mit Fis dur), *ré dièse mineur* (fr.), *d sharp minor* (engl.).

Übungen in allen Lagen mit der I. Außenlage.

Man übe ja beide Fingersätze.

Melodisch.

Harmonisch

Allegretto.

Allegretto. Musical score for a single melodic line in bass clef, 6/8 time signature, and key of D major (F# and C#). The piece consists of 10 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1-4 above the notes. Some notes are marked with an 'x' to indicate natural harmonics or specific articulation. The piece concludes with a final whole note chord.

Allegro.

Allegro. Musical score for a single melodic line in bass clef, 12/8 time signature, and key of D major (F# and C#). The piece consists of 10 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1-4 above the notes. Some notes are marked with an 'x' to indicate natural harmonics or specific articulation. The piece concludes with a final whole note chord.

This page contains ten staves of musical notation for guitar, written in D major (indicated by two sharps: F# and C#). The notation includes various guitar-specific symbols such as natural harmonics (marked with 'x'), fretted notes, and fingerings. The music is divided into sections labeled 'D-Saite' and 'A-Saite'.

The first four staves are primarily melodic lines. The fifth staff is a double bar line, with 'D-Saite' and 'A-Saite' written below it. The sixth staff continues the melodic line. The seventh staff is a double bar line, with 'D-S.' and 'A-S.' written below it. The eighth staff continues the melodic line. The ninth staff is a double bar line, with 'D-S.' and 'A-S.' written below it. The tenth staff continues the melodic line.

Übungen auf allen Saiten in der II. Außenlage.

First system of exercises in bass clef, 3/4 time. It consists of four staves. The first staff contains chords: C2 (1), D#2 (2), E3 (3), F3, G2 (1), A#2 (2), B3 (3), C4, D3 (1), E#3 (2), F3 (3), G3, A3 (1), B#3 (2), C4 (3). The second staff contains chords: C3 (3), D#3 (1), E3 (2), F#3 (b2), G3 (1), A#3 (2), B3 (3), C#3 (b2), D3 (1), E3 (2), F3 (3), G3 (2), A3 (1), B3 (1), C4 (1). The third staff contains chords: C3 (1), D3 (2), E3 (3), F3 (1), G3 (2), A3 (3), B3 (1), C4 (3), D4 (1), E4 (2), F4 (3), G4 (1), A4 (2), B4 (3), C5 (1), D5 (2), E5 (3). The fourth staff contains chords: C3 (3), D3 (1), E3 (2), F3 (3), G3 (1), A3 (2), B3 (3), C4 (1), D4 (2), E4 (3), F4 (1), G4 (2), A4 (3), B4 (1), C5 (2), D5 (3), E5 (1), F5 (2), G5 (3).

Allegro.

Second system of exercises in bass clef, 3/4 time. It consists of three staves. The first staff contains triplets: C3 (1), D3 (2), E3 (3); F3 (1), G3 (2), A3 (3); B3 (1), C4 (2), D4 (3); E4 (1), F4 (2), G4 (3); A4 (1), B4 (2), C5 (3). The second staff contains triplets: C3 (1), D3 (2), E3 (3); F3 (1), G3 (2), A3 (3); B3 (1), C4 (2), D4 (3); E4 (1), F4 (2), G4 (3); A4 (1), B4 (2), C5 (3). The third staff contains triplets: C3 (1), D3 (2), E3 (3); F3 (1), G3 (2), A3 (3); B3 (1), C4 (2), D4 (3); E4 (1), F4 (2), G4 (3); A4 (1), B4 (2), C5 (3).

Cis dur, 7 Kreuze vorgezeichnet, ut dièse majeur (fr.), c sharp major (engl.).

Third system of exercises in bass clef, 4/4 time. It consists of two staves. The first staff contains chords: C3 (1), D3 (2), E3 (4), F3 (1), G3 (2), A3 (4), B3 (1), C4 (2), D4 (4), E4 (1), F4 (2), G4 (4), A4 (1), B4 (2), C5 (4). The second staff contains chords: C3 (1), D3 (2), E3 (4), F3 (1), G3 (2), A3 (4), B3 (1), C4 (2), D4 (4), E4 (1), F4 (2), G4 (4), A4 (1), B4 (2), C5 (4).

Andante.

Fourth system of exercises in bass clef, 6/4 time. It consists of two staves. The first staff contains chords: C3 (1), D3 (2), E3 (4), F3 (1), G3 (2), A3 (4), B3 (1), C4 (2), D4 (4), E4 (1), F4 (2), G4 (4), A4 (1), B4 (2), C5 (4). The second staff contains chords: C3 (1), D3 (2), E3 (4), F3 (1), G3 (2), A3 (4), B3 (1), C4 (2), D4 (4), E4 (1), F4 (2), G4 (4), A4 (1), B4 (2), C5 (4).

This page contains ten staves of musical notation for guitar, written in bass clef with a key signature of three sharps (F#, C#, G#). The notation includes various fingerings (1-4), slurs, and dynamic markings. Specific staves are labeled with string names:

- Staff 4: Labeled "D-Saite" and "G-Saite".
- Staff 6: Labeled "A-Saite".
- Staff 9: Labeled "D-Saite".

The music consists of melodic lines with complex fingerings and slurs, typical of classical guitar technique. The notation is arranged in a single system across ten staves.

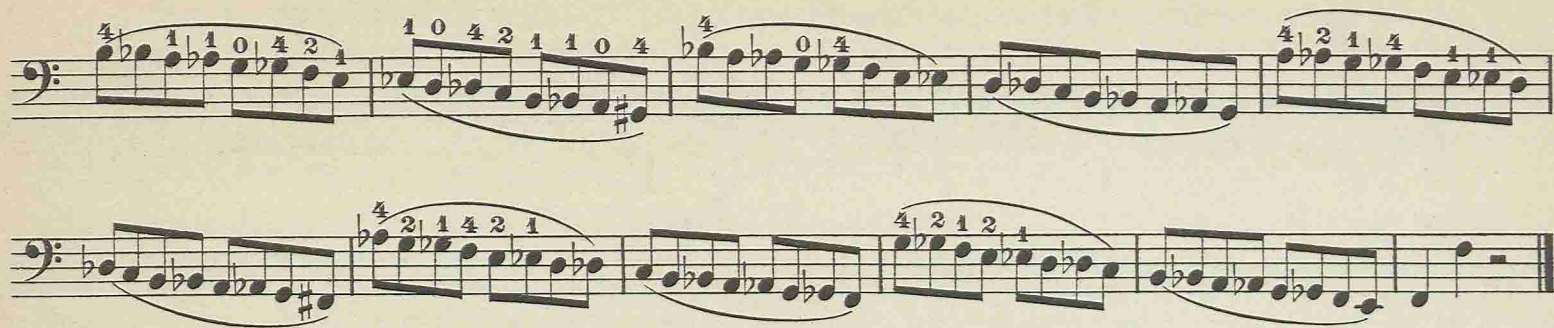
Der Vierzweiteltakt. $\frac{4}{2}$ 1234 12 34 1 2 3 4 1 2 3 4

Schnell und sehr energisch.

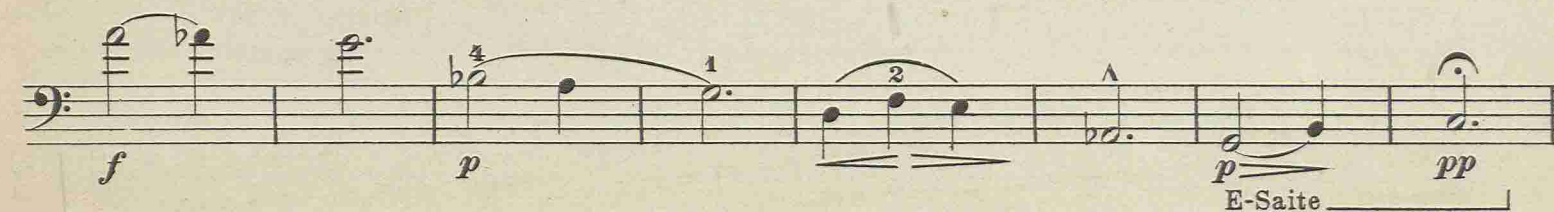
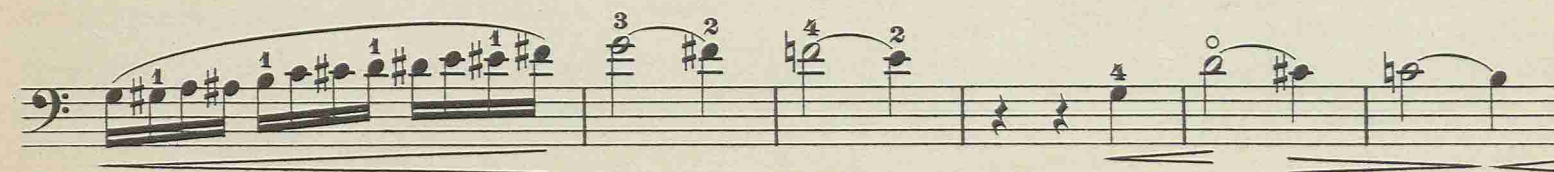
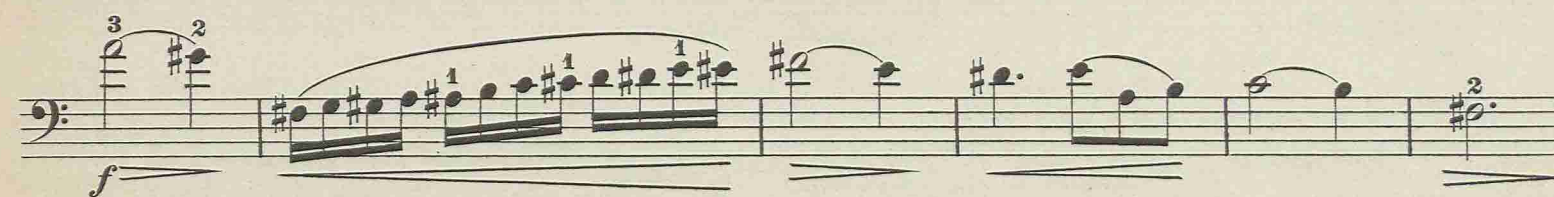
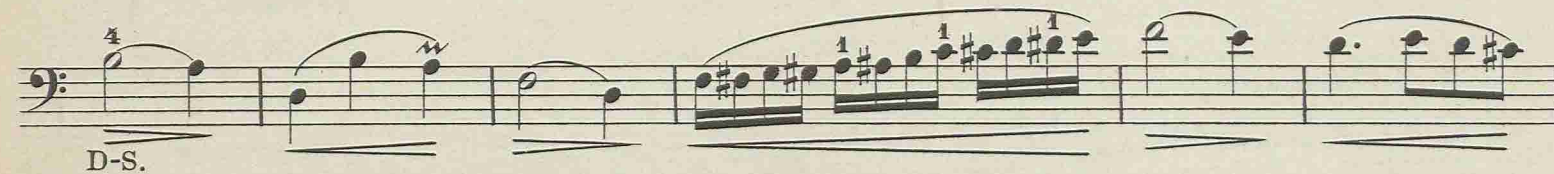
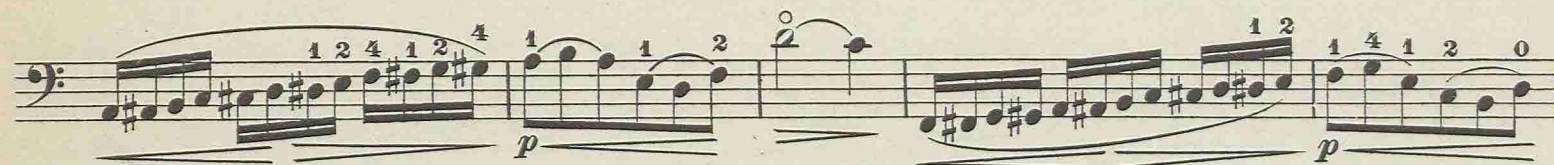
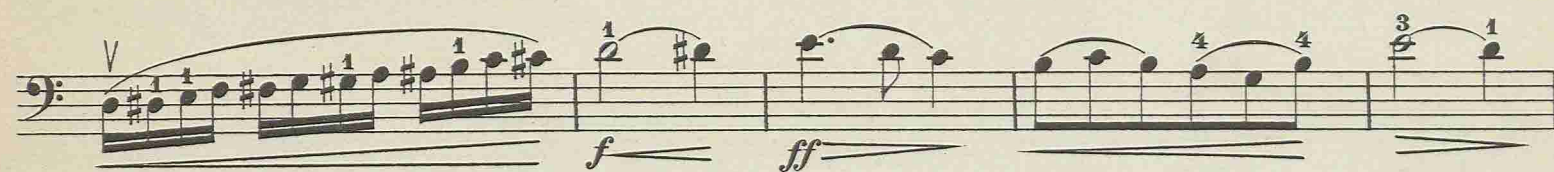
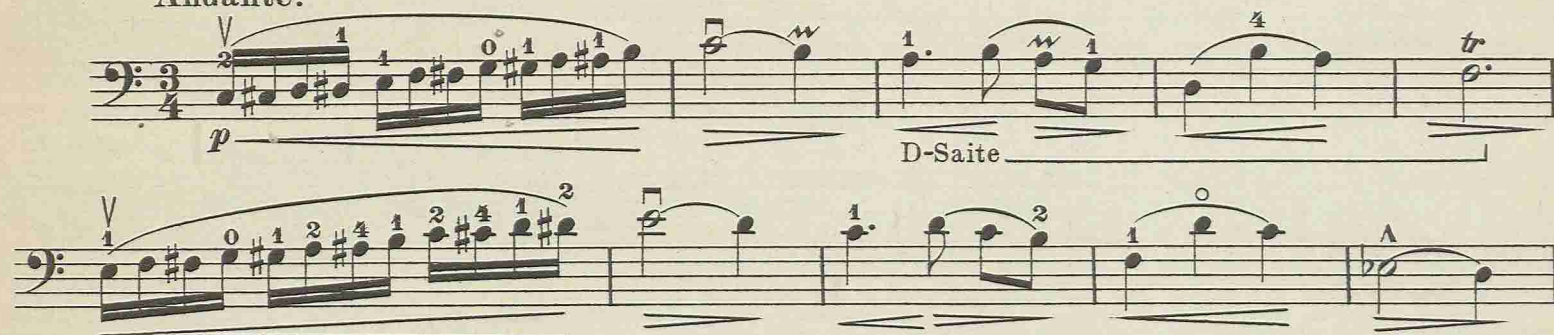
The musical score is written in the bass clef with a key signature of three sharps (F#, C#, G#). It consists of ten staves of music. The tempo is marked 'Schnell und sehr energisch.' The time signature is 4/2. The score is heavily annotated with fingerings (1-4) and articulation marks (accents, slurs, and 'x' marks). The piece concludes with a double bar line on the final staff.

Infernale.

The musical score is written in bass clef with a common time signature (C). It consists of ten staves of music. The notation includes various musical notes, rests, and fingerings (1, 2, 3, 4, 0). The key signature is one sharp (F#). The first staff begins with a treble clef and a common time signature, followed by a bass clef. The notation includes many slurs, ties, and fingerings (1, 2, 3, 4, 0). The key signature is one sharp (F#).



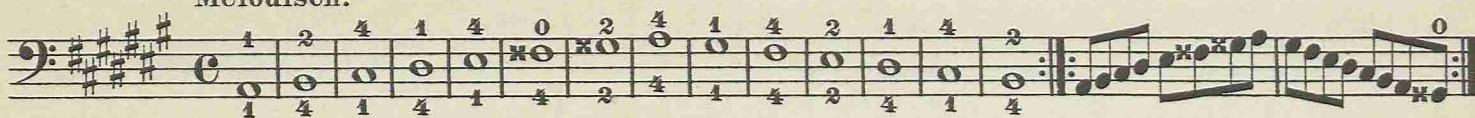
Andante.



E-Saite

Ais moll, (verwandt mit Cis dur), *la dièse mineur* (fr.), *A sharp minor* (engl.).

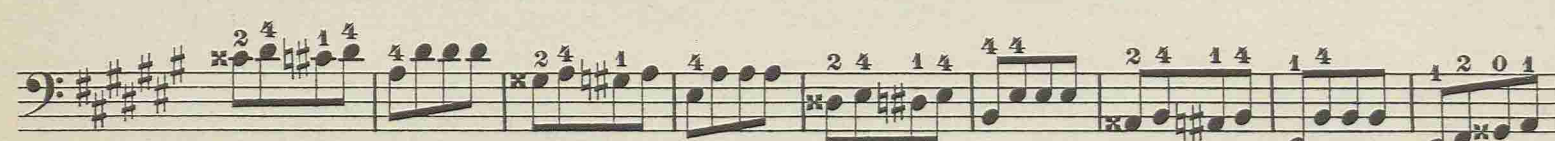
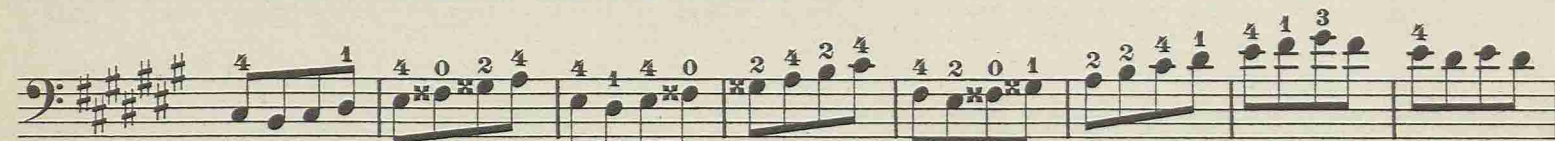
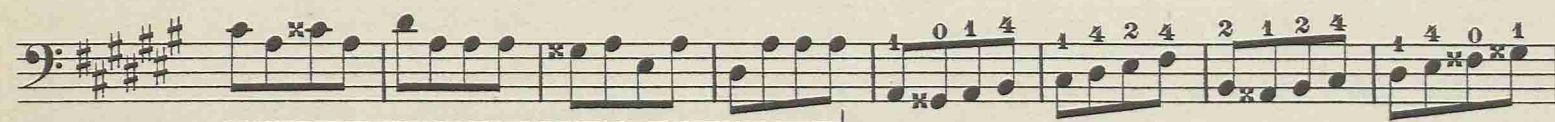
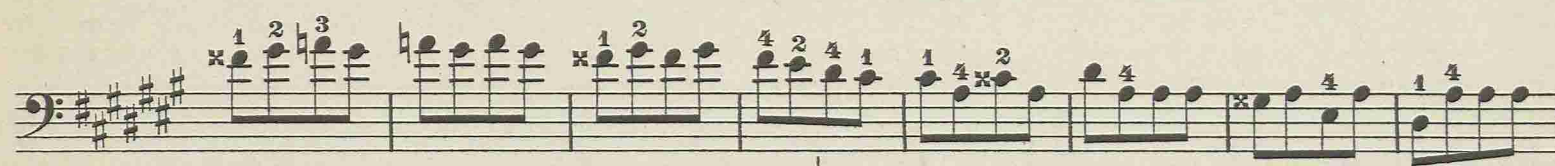
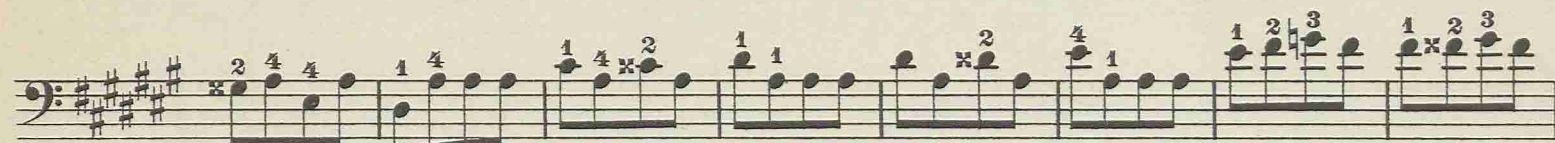
Melodisch.



Harmonisch.



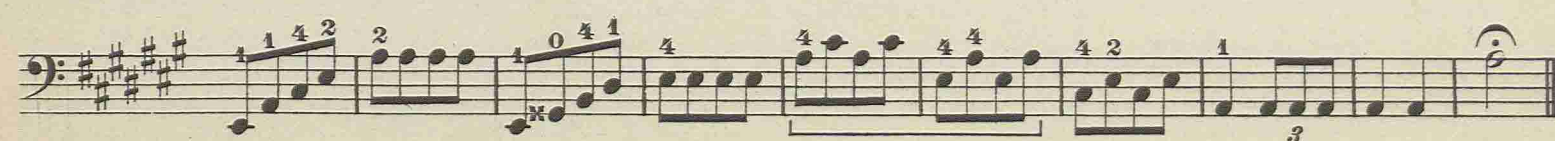
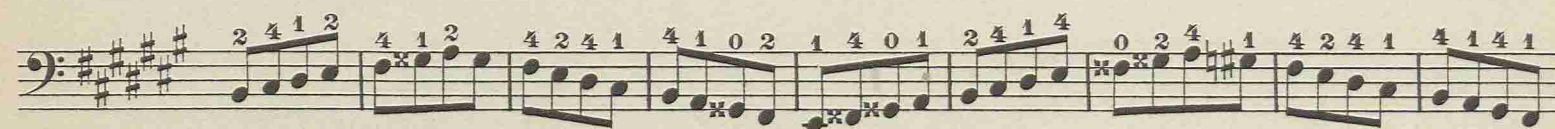
Allegretto.



D-Saite

A-Saite

E-Saite



Andante.

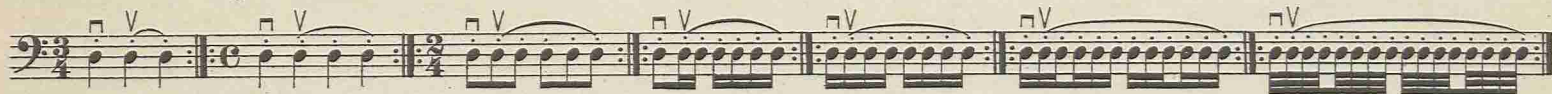
Allegretto. (Mit leichtem Bogenstrich.)



Staccato, (ital.) abgekürzt: *stacc.*

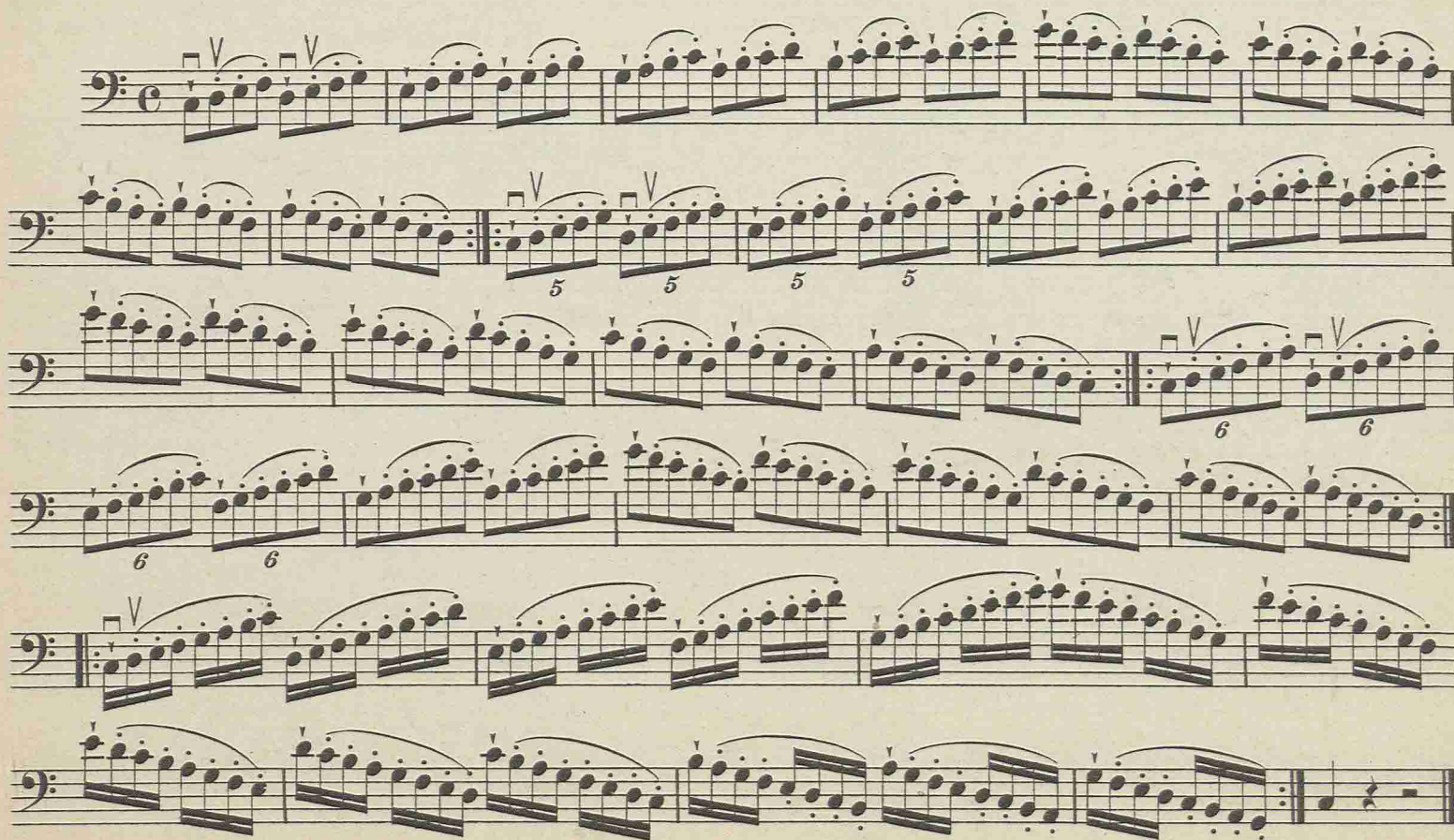
Mit ganz leichter Handgelenk-Bewegung viele Noten auf einen Strich genommen und die Noten getrennt gespielt, heißt „*Staccato*“.

Staccato - Übungen auf der leeren Saite.



Dieselben Übungen mit umgekehrtem Bogenstrich.

Man achte ja darauf, daß der Bogen nicht schief, sondern gerade streicht. Übt man zu Hause ohne Lehrer, so ist es am besten, man stellt sich vor einen Spiegel und beobachtet so die Führung des Bogens. Man eigne sich ja ein schönes Staccato an, denn es ist die Zierde und der Glanz eines jeden Spielers.



Handwritten musical score for a bassoon part, consisting of six systems of staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and fingerings. The first system is in 2/4 time with a key signature of one sharp (F#). The second system is in 6/8 time with a key signature of one flat (Bb). The third system is in common time (C) with a key signature of one sharp (F#). The fourth system is in common time (C) with a key signature of one flat (Bb). The fifth system is in common time (C) with a key signature of one flat (Bb). The sixth system is in common time (C) with a key signature of one flat (Bb). The notation includes many slurs, ties, and fingerings, indicating a complex and technically demanding piece.



Ges dur, sol bémol majeur (fr.), g flat major (engl.)



Der Fünfvierteltakt. $\frac{5}{4}$ 123 45 12 3 45 123 4 5 12 3 4 5 1 2 3 45 1 2 3 4 5 1 2 3 4 5

Andante.

The musical score is written for a single melodic line in bass clef. It begins with a key signature of three flats and a 5/4 time signature. The tempo is marked 'Andante'. The first staff starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The music is characterized by intricate rhythmic patterns, often using sixteenth and thirty-second notes, and is heavily annotated with fingerings (numbers 1-5) and slurs. The piece concludes with a final cadence on the tenth staff.

Pizzicato, (ital.), gezwickt, abgekürzt **pizz.**, mit Fingern zart gerissen.

Man hält den Bogen mit dem kleinen und dem Ringfinger lose im Frosche des Bogens, legt den Daumen auf die Kante des Griffbrettes, beim *piano* in der Gegend der II. Außenlage, im *forte* noch tiefer (also näher dem Stege) und reißt die Saiten abwechselnd mit dem Zeige- und Mittelfinger. Man muß darauf sehen, daß die Finger der linken Hand die Saite gut durchdrücken, um einen schönen und langen Ton zu erzielen. Natürlich nur so lange den Ton nachklingen lassen wie es vorgeschrieben ist oder wie es vom Dirigenten gewünscht wird, und die Harmonie verträgt. Es wäre eine Unart und im höchsten Grade unmusikalisch, wenn man den Ton überlang nachklingen ließe, wo schon eine andere, fremde Harmonie eintritt und so der nachklingende Ton gar nicht hineingehört. Hauptsächlich gilt das von den leeren Saiten, welche am längsten nachklingen. Soll nach einer Pizzicato-Stelle wieder mit dem Bogen gespielt werden, so wird dies bezeichnet durch: *arco* (ital.) *archet* (fr.). Richard Wagner hat den deutschen Ausdruck benutzt: *Bo-* gen, *Bgn.* *Bg.* (abgekürzt.).

The musical score is written in bass clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff is marked 'pizz.' and shows a sequence of notes with dynamic markings *p*, *f*, *p*, and *f*. The second staff continues the sequence with *p*, *p*, *f*, and *pp*. The third staff is marked 'Andantino.' and shows a sequence of notes with dynamic markings *p*, *p*, *f*, *pp*, *p*, and *f*. The fourth staff continues the sequence with *p*, *p*, *f*, *pp*, *p*, and *f*. The fifth staff is marked 'arco' and shows a sequence of notes with dynamic markings *p*, *p*, *f*, *pp*, *p*, and *f*. The sixth staff continues the sequence with *p*, *p*, *f*, *pp*, *p*, and *f*. The seventh staff is marked 'pizz.' and shows a sequence of notes with dynamic markings *p*, *f*, *p*, *f*, *p*, and *mf*. The eighth staff continues the sequence with *p*, *f*, *p*, *f*, *p*, and *mf*. The ninth staff is marked 'arco' and shows a sequence of notes with dynamic markings *p*, *pp*, *p*, *pp*, *p*, and *pp*. The tenth staff continues the sequence with *p*, *pp*, *p*, *pp*, *p*, and *pp*.

pizz. Bg. pizz. Bg. pizz. Bg. pizz. Bg. pizz.

cresc. *f* *cresc.*

1

[illegible]

Es moll, (verwandt mit Ges dur), *mi bémol mineur* (fr.), *E flat minor* (engl.)

[illegible]

Harmonisch.

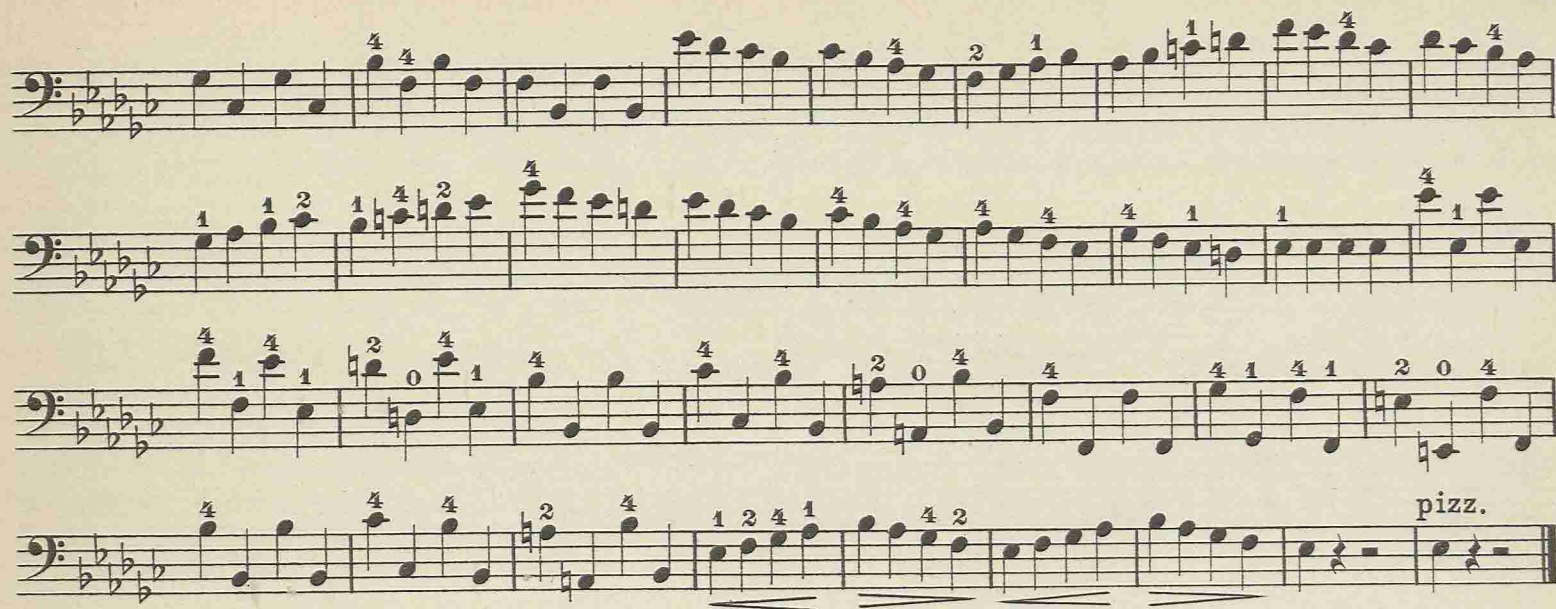
The musical notation for 'Harmonisch.' is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The first measure contains a whole note chord with the number '1' above it. The second measure contains a whole note chord with the number '4' above it. The third measure contains a whole note chord with the number '1' above it. The fourth measure contains a whole note chord with the number '4' above it. The fifth measure contains a whole note chord with the number '2' above it. The sixth measure contains a whole note chord with the number '4' above it. The seventh measure contains a whole note chord with the number '2' above it. The eighth measure contains a whole note chord with the number '4' above it. The ninth measure contains a whole note chord with the number '2' above it. The tenth measure contains a whole note chord with the number '4' above it. The eleventh measure contains a whole note chord with the number '2' above it. The twelfth measure contains a whole note chord with the number '4' above it. The thirteenth measure contains a whole note chord with the number '1' above it. The fourteenth measure contains a whole note chord with the number '4' above it. The notation then continues with a series of eighth notes, some beamed together, and some with accidentals, indicating a melodic line.

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is simple and consists of several measures, some of which are repeated. The notes are mostly quarter and eighth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the corresponding notes. The score is presented in a clear, legible format with a white background and black ink.

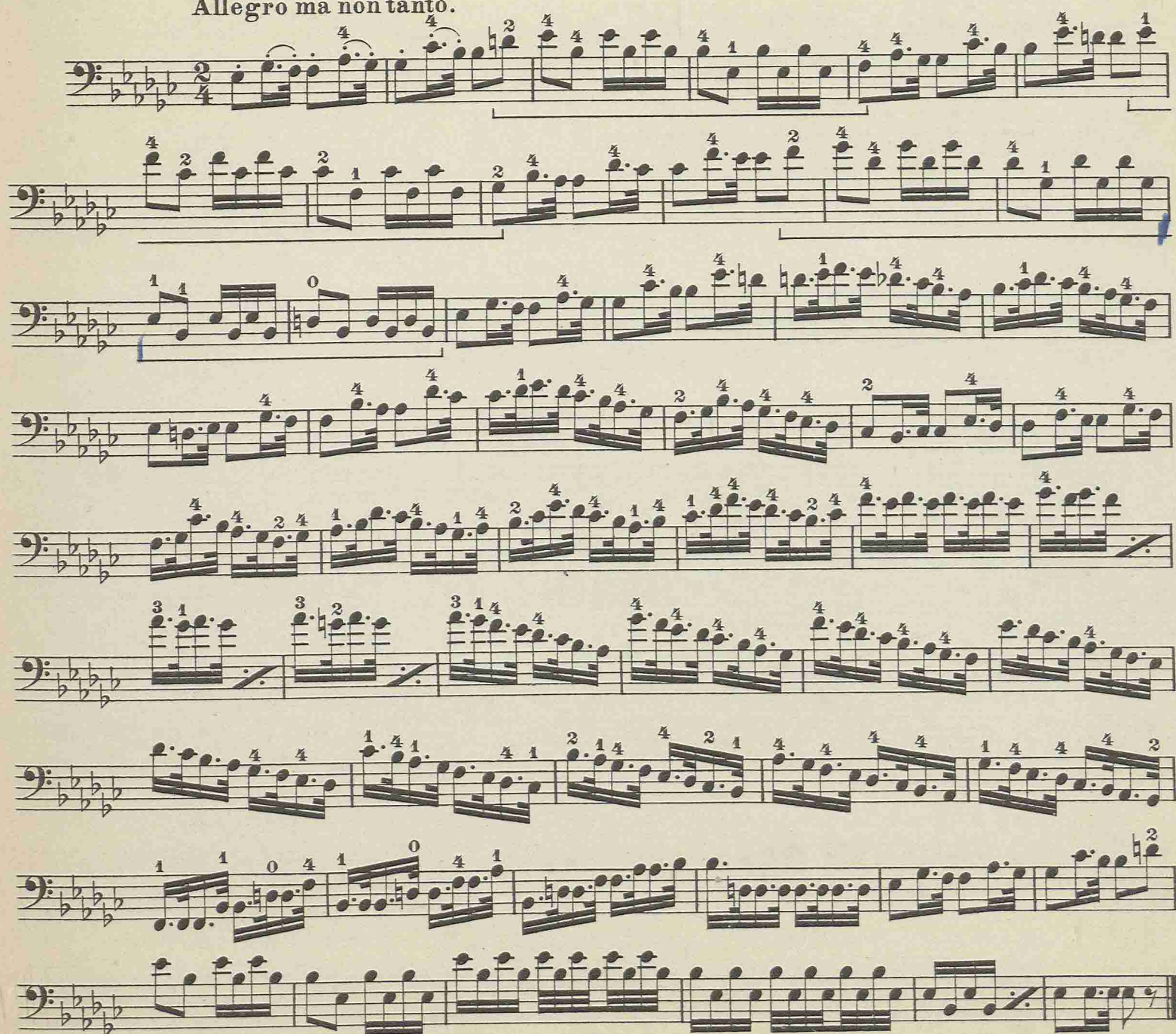
Der Zweizweitel-
oder Allabrevetakt.



Allegro assai.



Allegro ma non tanto.



Der Accent.

Mit demselben werden einzelne Töne, entweder die erste Note im Takte, oder die zweite, oder jenachdem der Komponist es für gut findet, durch stärkere Betonung hervorgehoben. Sein Zeichen ist $\wedge$, $>$, *sf*, *sfz*.

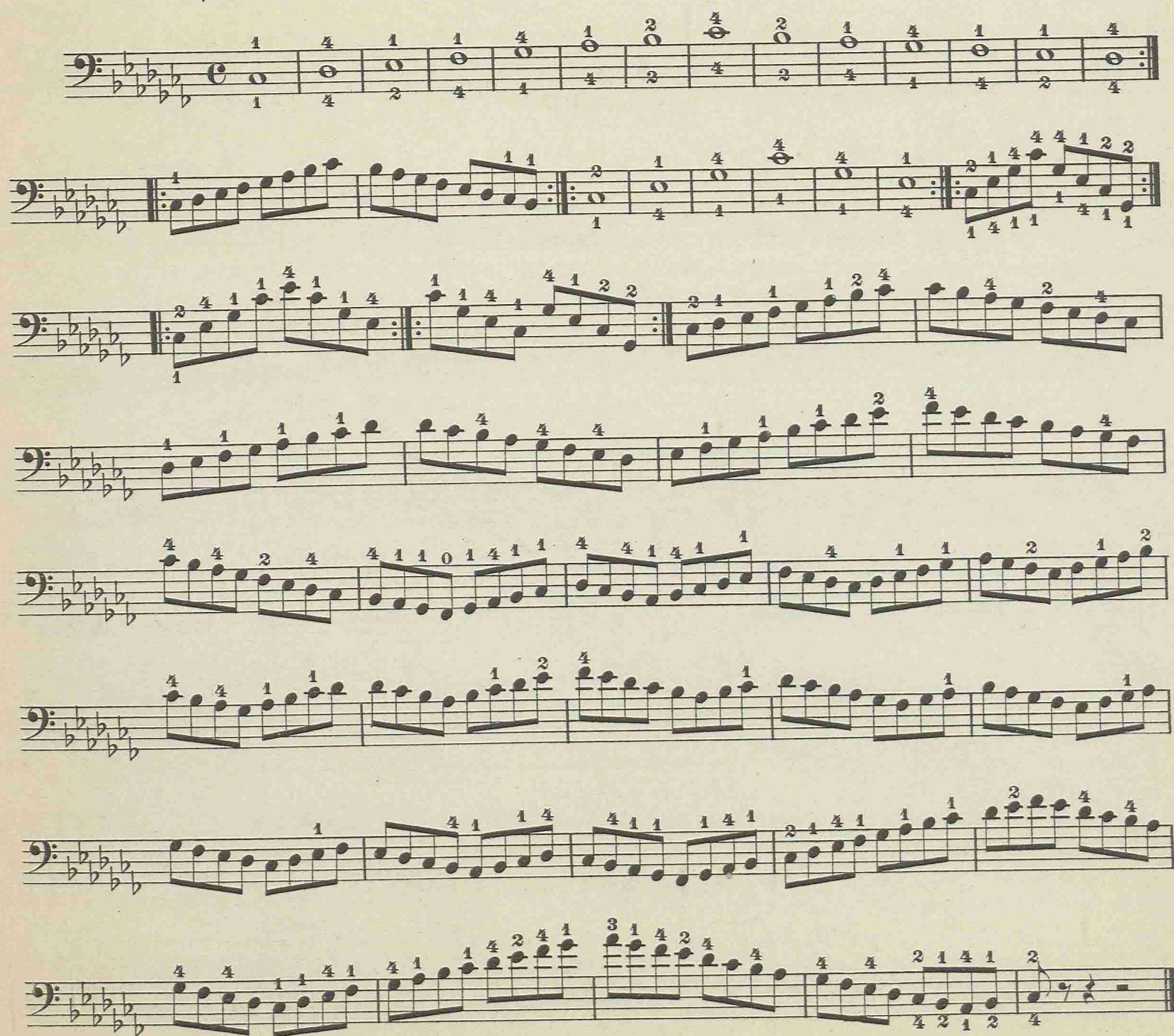
Adagio.

Andante.

Allegro molto.



Ces dur, (Enharmonisch vertauscht gibt H dur,) *ut bémol majeur* (fr.), *c flat major* (engl.)



Der Vierachteltakt. $\frac{4}{8}$ 1234 | 12 34 | 1 2 34 | 12 3 4 | 1 2 3 4 | 1 2 3 4 |

Moderato.

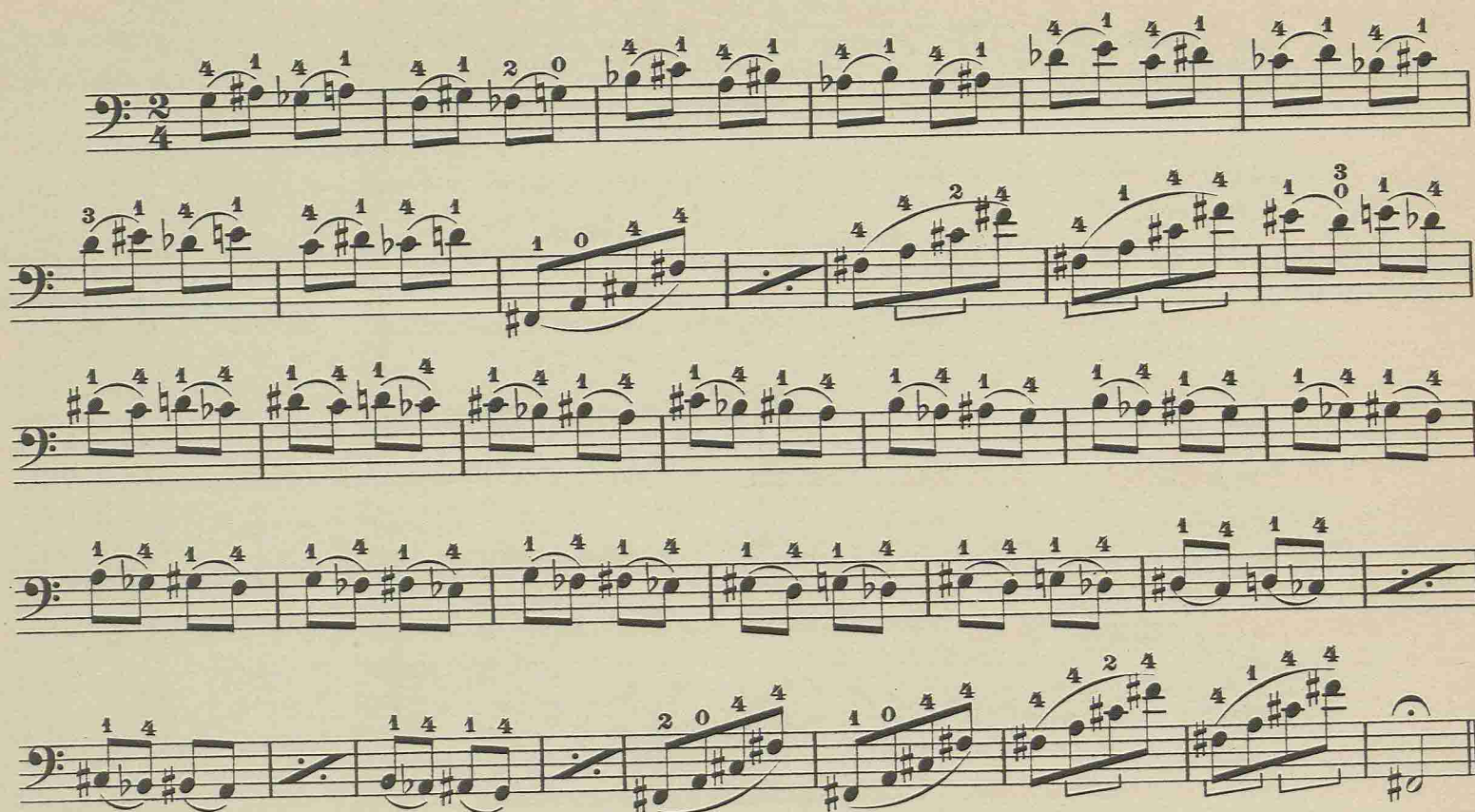
The musical score is written for a single melodic line in bass clef. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/8. The tempo is marked 'Moderato'. The first staff shows a rhythmic pattern: 1234 | 12 34 | 1 2 34 | 12 3 4 | 1 2 3 4 | 1 2 3 4 |. The following staves contain a series of eighth-note exercises, many of which are beamed in groups of four. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The score includes various musical notations such as slurs, ties, and dynamic markings (e.g., 'f' for fortissimo and 'p' for piano). The exercises progress from simple eighth-note runs to more complex patterns involving slurs and ties across multiple staves.

Der Leitton.

Derselbe ist ein Ton, welcher in erregter Erwartung der Auflösung harret. Er löst sich sowohl nach oben als auch nach unten auf. Die Auflösung geschieht nach oben durch $\sharp$, (*fis* zu *g*, *cis* zu *d*) und nach unten durch $\flat$, (*ges* zu *f*, *des* zu *c*). Sein Schritt zur Auflösung beträgt nur einen halben Ton, d. h. nur geschrieben, denn in Wirklichkeit ist er weniger als ein viertel Ton, soviel wie 7 zu 8, oder 8 zu 7.

Adagio.

Die übermäßige Secunde.



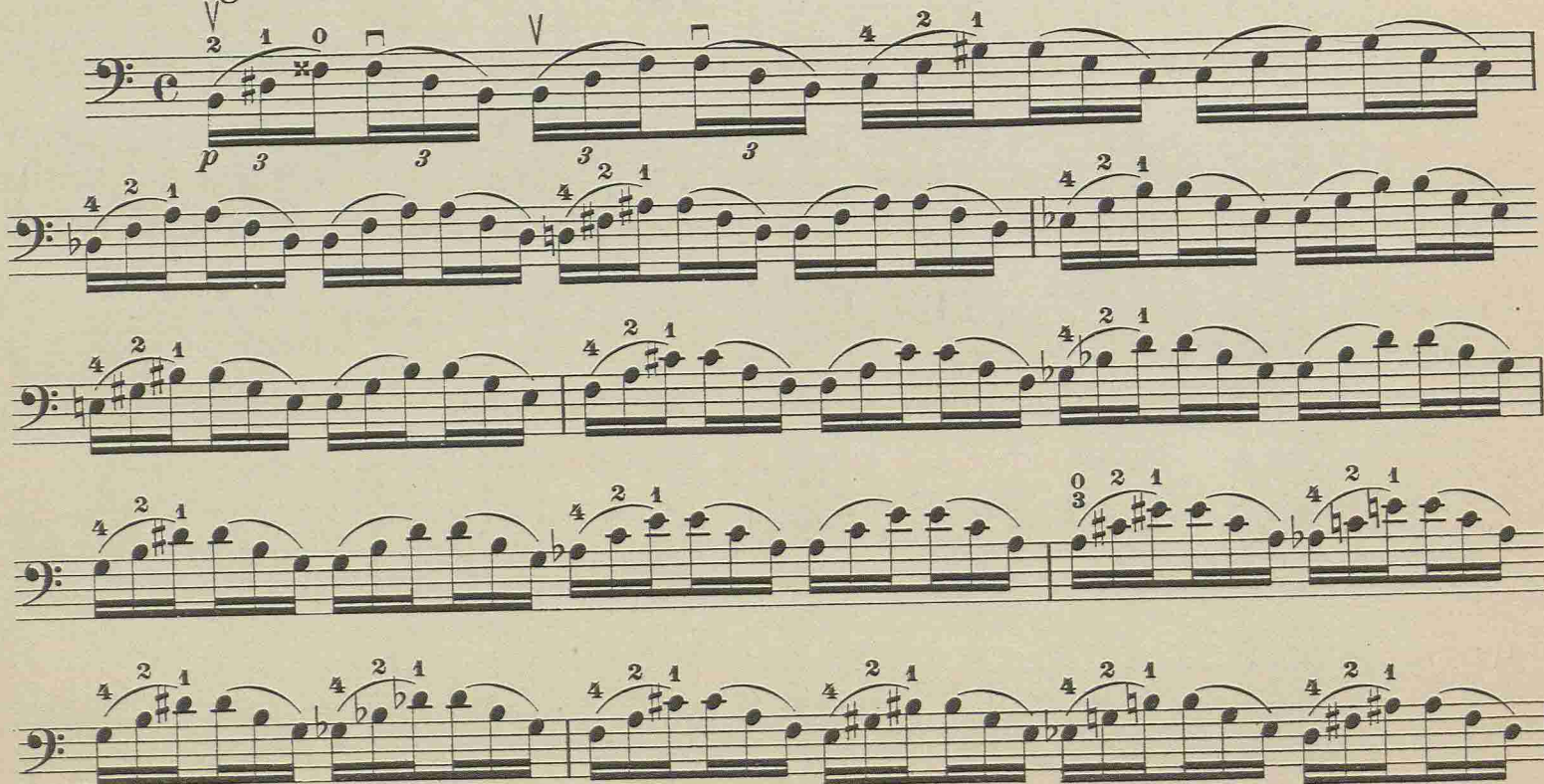
Arpeggio oder arpeggiato (ital.)

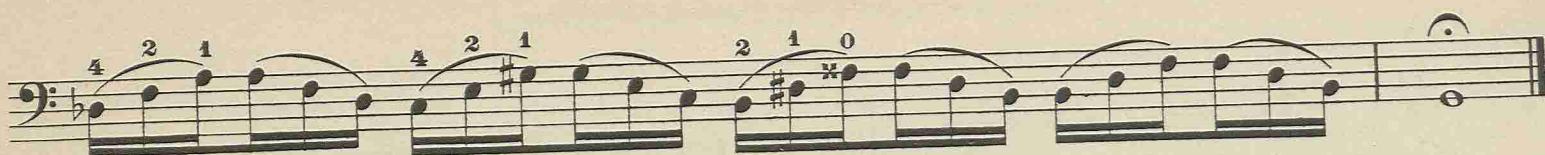
Zerstreute, gebrochene Accorde, wie auf der Harfe.

Der übermäßige Dreiklang.

Er besteht aus einer großen Terz und einer übermäßigen Quinte.

Allegro.





Der **Sextaccord** mit der großen Terz und der großen Sexte.



Der Sextaccord mit der kleinen Terz und der kleinen Sexte.



Der verminderte Septimenaccord.

Derselbe besteht aus lauter kleinen Terzen.

Tremolo. (ital.)

Man nimmt den Bogen ganz leicht nur mit dem Daumen und Zeigefinger und bebt und zittert sehr schnell mit demselben über die Saite, etwas mehr an der Spitze als in der Mitte.

Andante.

Übe dieselbe Tremolo-Etude mit Dämpfer.

Springbogen. Saltato. (ital.)

Ein hüpfender, springender Bogen, welcher leicht gegen die Saite geworfen wird und von dieser elastisch von selbst zurückspringt.

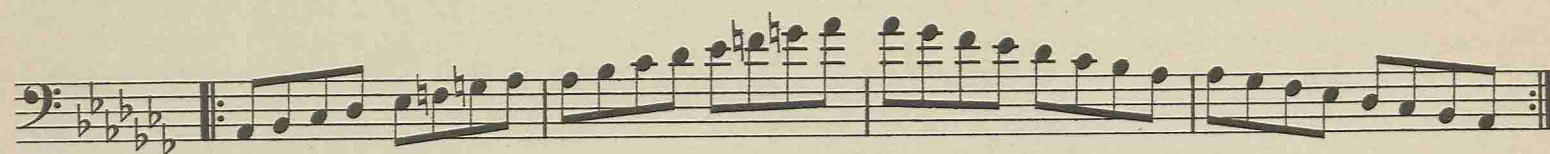
Scherzando.

Fine.

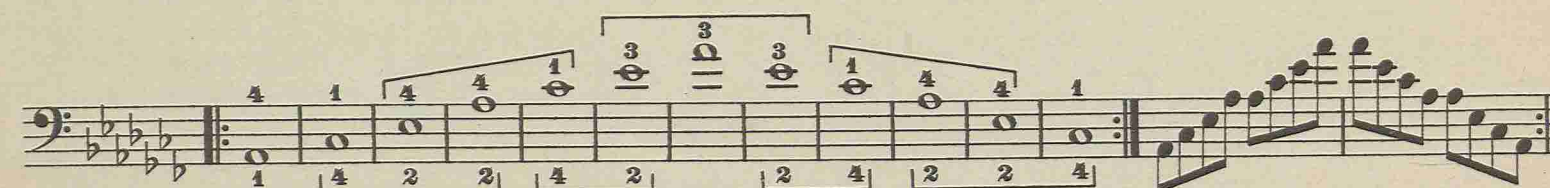
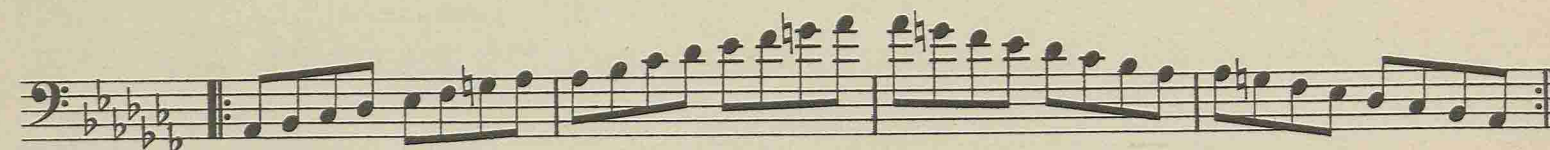
D. C.

As moll (verwandt mit Ces dur). *la bémol mineur* (fr.), *A flat minor* (engl.).

Melodisch.

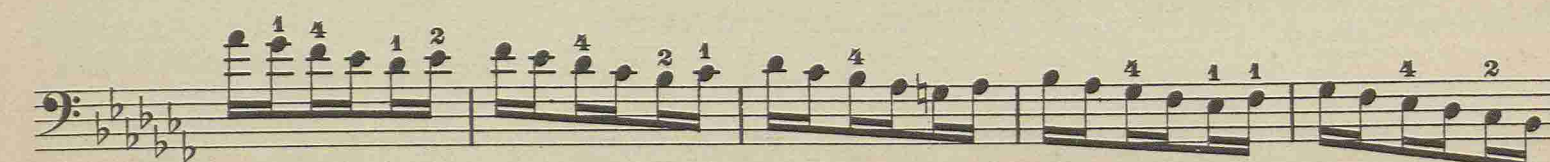


Harmonisch.



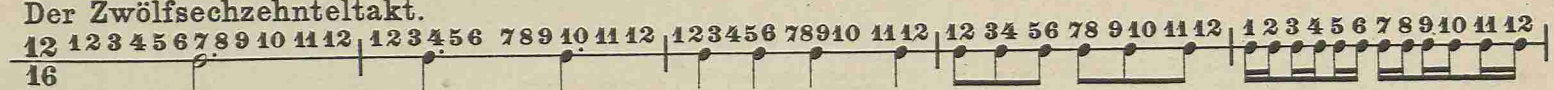
Der Sechssechzehnteltakt. $\frac{6}{16}$ 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Allegro.



This page of musical notation, numbered 85, contains ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is not explicitly shown but appears to be 4/4. The notation is for a guitar, as evidenced by the use of numbers 1-4 for fingerings and 0 for the open string. The music is written in a style typical of early 20th-century guitar sheet music. The first staff begins with a series of eighth notes, followed by a series of quarter notes. The second staff continues the melody with more eighth notes and quarter notes. The third staff introduces a trill (marked with a triangle) and a series of eighth notes. The fourth staff features a series of eighth notes and quarter notes. The fifth staff continues the melody with more eighth notes and quarter notes. The sixth staff introduces a trill (marked with a triangle) and a series of eighth notes. The seventh staff features a series of eighth notes and quarter notes. The eighth staff continues the melody with more eighth notes and quarter notes. The ninth staff introduces a trill (marked with a triangle) and a series of eighth notes. The tenth staff features a series of eighth notes and quarter notes.

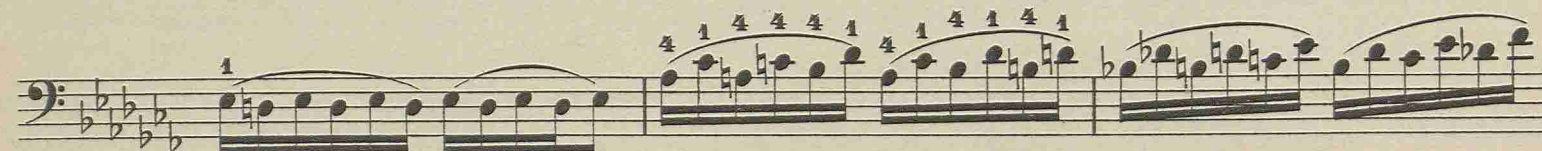
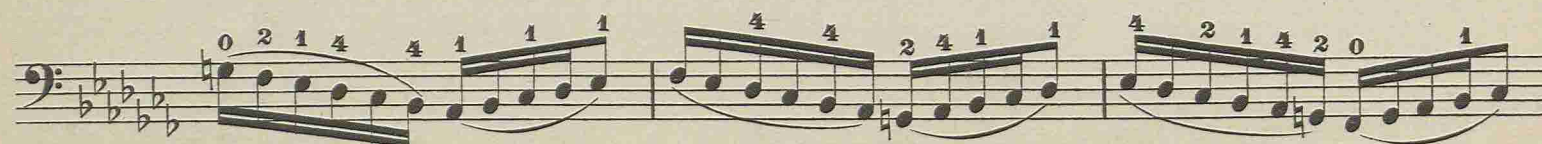
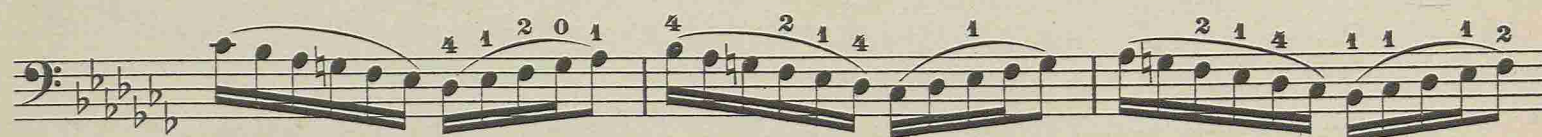
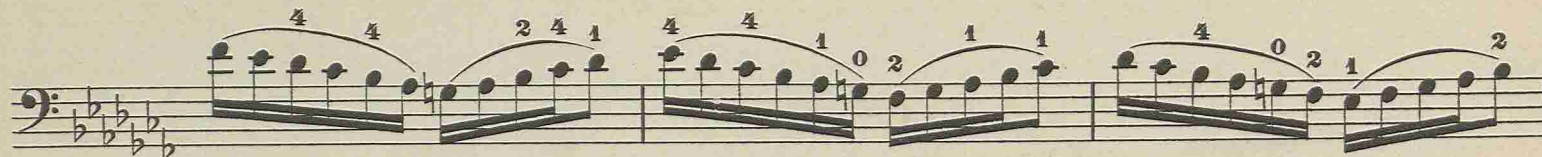
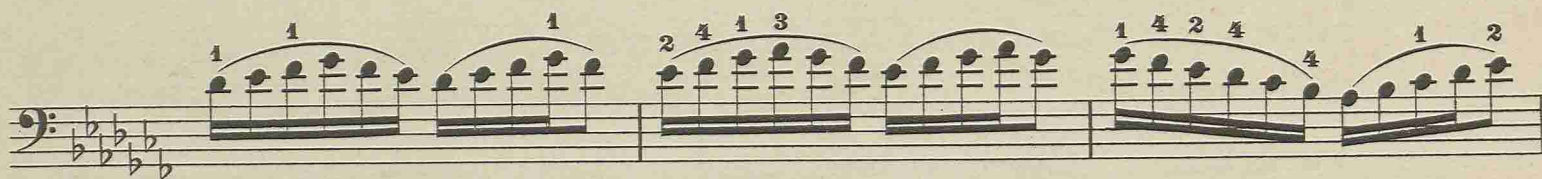
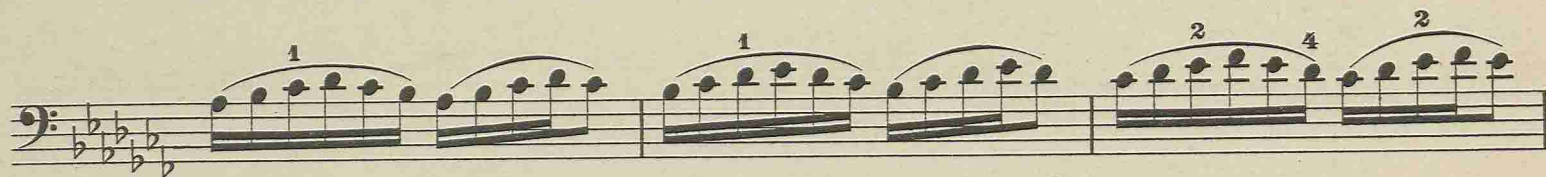
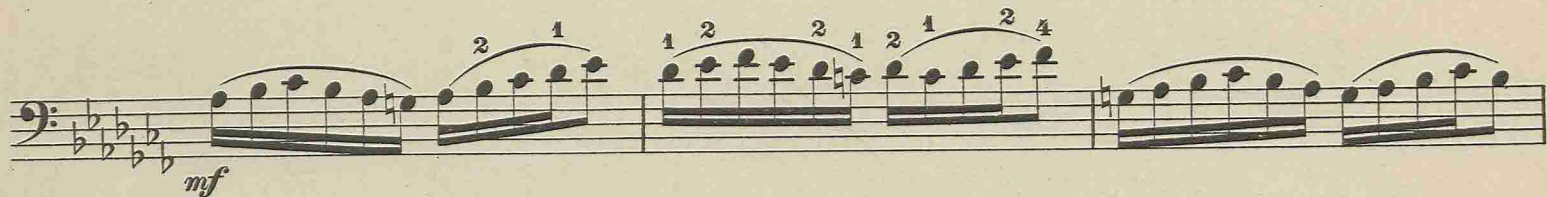
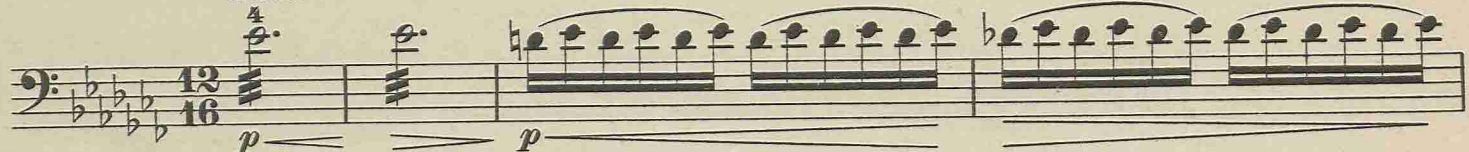
Der Zwölfsechzehnteltakt.



Moderato.

trem.

4



4 1 1 4 1

1 1 2 4 1 4 2 1 4 1 4

2 1 4 1 4 1 4 1 4 1 4

2 2 0 1 4 0 2 4 2 1 4 1 4 4 1 4 2 1 4 0 2 4 4

2 0 1 1 4 1 4 1 4 0 2 1 4 1 4 1 4 1 4 0 1 4 4 1

0 1 4 1 4 4 1 0 4 1 4 0 2 0 4 1 4 2 0 1 4 1 1 0 2

1 4 1 4 0 4 1 trem. 4 1 4 4 1 4 2 3

3 1 4 2 4 1 4 4 4 4 1 4 1

4 4 4 4 4 4 4 1 2 4 0 1 1 2

4 4 2 4 4 4 4 2 4 4 4 2 0 1 1 2 4 0 1 1 2 4 1 1

cresc. 3

f *p* *cresc. e rit.*

Böhmischer Blütenzweig.

The image displays a musical score for three instruments: Contrabaß (Bass), Klavier (Piano), and D-Saite (Double Bass). The score is divided into two main sections: **Adagio.** and **Andante.**

Contrabaß: The bass line is written in a single staff. It begins with a 3/4 time signature and a key signature of three flats. The tempo is marked **Adagio.** The section transitions to **Andante.** with a 3/4 time signature and a key signature of one flat. Dynamics include *p* (piano) and *f* (forte).

Klavier: The piano accompaniment is written in two staves. It begins with a 3/4 time signature and a key signature of three flats. The tempo is marked **Adagio.** The section transitions to **Andante.** with a 3/4 time signature and a key signature of one flat. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). The score includes various musical notations such as triplets, slurs, and accents.

D-Saite: The double bass line is written in a single staff. It begins with a 3/4 time signature and a key signature of three flats. The tempo is marked **Adagio.** The section transitions to **Andante.** with a 3/4 time signature and a key signature of one flat. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). The score includes various musical notations such as triplets, slurs, and accents.

The score concludes with a section marked **Allegro** in 2/4 time, featuring a key signature of three sharps. Dynamics include *f* (forte).

ff

Adagio.

Adagio.

rit.

rit. *Cadenza.*

Moderato.

First system of musical notation. The top staff is in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a complex melodic line with many beamed eighth and sixteenth notes, some marked with fingerings (2, 3, 0, 3, 0, 2, 1, 4, 0, 4, 1). The bottom staff is in treble clef with the same key signature and time signature, containing a simple accompaniment of eighth notes. The dynamic marking *pp* is present at the beginning.

Second system of musical notation. The top staff continues the complex melodic line. The middle staff is in treble clef and contains a series of dotted eighth notes. The bottom staff is in bass clef and contains a series of dotted eighth notes. The dynamic marking *pp* is present in the middle of the system.

Third system of musical notation. The top staff continues the complex melodic line. The middle staff contains a series of dotted eighth notes. The bottom staff contains a series of dotted eighth notes.

Fourth system of musical notation. The top staff continues the complex melodic line. The middle staff contains a series of dotted eighth notes. The bottom staff contains a series of dotted eighth notes.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clef). The key signature is two sharps (F# and C#). The notation is highly technical, featuring extensive arpeggiated figures in the bass and treble. The first system shows a continuous arpeggiated pattern in the bass, while the treble has sparse chords. The second system introduces a 'ppp' (pianissimo) dynamic marking in the treble. The third system continues the arpeggiated patterns, with the treble featuring more complex chords. The fourth system shows a transition where the bass continues its arpeggiated pattern, but the treble and bass of the grand staff are mostly empty, suggesting a rest or a specific performance instruction. The fifth system returns to a more active texture, with the bass continuing its arpeggiated pattern and the treble featuring sparse notes. Fingering numbers (1, 4) are indicated above several notes in the bass. The page concludes with a double bar line.

This page of musical notation is for a piano piece, likely in the key of D major (indicated by two sharps). It consists of five systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex rhythmic patterns, including triplets, sixteenth notes, and sixteenth rests. Dynamic markings such as *pp* (pianissimo), *cresc.* (crescendo), *ff* (fortissimo), and *p* (piano) are used throughout. Articulations like *trem.* (trémolo) and *Maestoso.* (Maestoso) are also present. The piece concludes with a final *ff* marking. The notation is written in a clear, professional style, typical of early 20th-century musical publications.

pp *cresc.*

trem. *ff*

Maestoso. *ff*

ff *ff*

ff *ff*

p *trem.* *cresc.* *ff*

cresc. *ff*

Andantino.

p dolce

trem.

pp

p

p

cresc.

f

ff

rit.

rit. e morendo

Lento.

dim.

p

1. trem.

2.

3.

4.

5.

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100.

Der Daumenaufsatz.

Er bildet die Fortsetzung für die Spielweise zu den hohen Lagen und ist nicht nur für den Solisten, sondern auch für den Orchesterspieler sehr notwendig. Der Daumen wird da, wo die Flageolettöne der 6. Lage sich befinden, lose auf die Saite gelegt, oder wenn der Vortrag es erheischt, wird die Saite mit dem Daumen durchgedrückt. Das besondere Zeichen für den losen Daumen ist: $\vee$, für den durchgedrückten Daumen: ♩ . Weiter wird im Daumenaufsatz der erste und der zweite Finger am meisten angewendet, weil diese beiden Finger die längsten und die kräftigsten sind. Selten wird der 3. Finger, und niemals der 4. Finger angewendet.

Um den allzuhohen Bass-Noten mit den vielen Nebenlinien aus dem Wege zu gehen, bedienen wir uns des Tenor- und auch des Violin-Schlüssels.

Der Baß- oder F-Schlüssel.



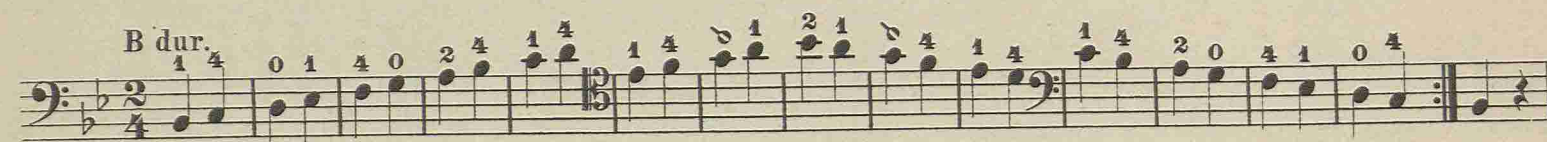
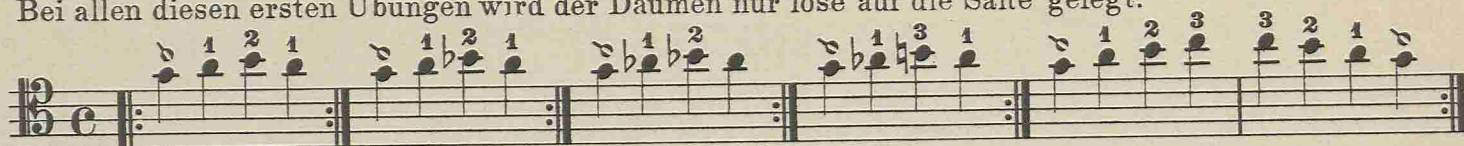
Der Tenor- oder C-Schlüssel.



Der Violin- oder G-Schlüssel.



Bei allen diesen ersten Übungen wird der Daumen nur lose auf die Saite gelegt.



B moll harmonisch.

H dur.

H moll melodisch.

H moll harmonisch.

Des dur.

Cis moll melodisch.

Cis moll harmonisch.

Übung im Daumenaufsatz auf allen Saiten.

D-Saite

A-Saite

E-Saite

D-S. G-S. D-S. A-S. E-S. A-S. D-S. G-S. D-G-D-G-S.

D moll melodisch.

D moll harmonisch.

A single staff of music in D minor, harmonic scale. The key signature has one flat (Bb). The time signature is 2/4. The notation includes fingerings (0, 1, 2, 3, 4) and breath marks (vertical lines with a small circle) above the notes. The scale is: D2 (0), Eb2 (1), F2 (2), G2 (3), Ab2 (4), Bb2 (2), C3 (4), D3 (2), Eb3 (4), F3 (2), G3 (1), Ab3 (2), Bb3 (1), C4 (2), D4 (1), Eb4 (2), F4 (4), G4 (2), Ab4 (4), Bb4 (2), C5 (4), D5 (2), Eb5 (4), F5 (2), G5 (1), Ab5 (2), Bb5 (1), C6 (2), D6 (1), Eb6 (2), F6 (4), G6 (2), Ab6 (4), Bb6 (2), C7 (4), D7 (2), Eb7 (4), F7 (2), G7 (1), Ab7 (2), Bb7 (1), C8 (2), D8 (1), Eb8 (2), F8 (4), G8 (2), Ab8 (4), Bb8 (2), C9 (4), D9 (2), Eb9 (4), F9 (2), G9 (1), Ab9 (2), Bb9 (1), C10 (2), D10 (1), Eb10 (2), F10 (4), G10 (2), Ab10 (4), Bb10 (2), C11 (4), D11 (2), Eb11 (4), F11 (2), G11 (1), Ab11 (2), Bb11 (1), C12 (2), D12 (1), Eb12 (2), F12 (4), G12 (2), Ab12 (4), Bb12 (2), C13 (4), D13 (2), Eb13 (4), F13 (2), G13 (1), Ab13 (2), Bb13 (1), C14 (2), D14 (1), Eb14 (2), F14 (4), G14 (2), Ab14 (4), Bb14 (2), C15 (4), D15 (2), Eb15 (4), F15 (2), G15 (1), Ab15 (2), Bb15 (1), C16 (2), D16 (1), Eb16 (2), F16 (4), G16 (2), Ab16 (4), Bb16 (2), C17 (4), D17 (2), Eb17 (4), F17 (2), G17 (1), Ab17 (2), Bb17 (1), C18 (2), D18 (1), Eb18 (2), F18 (4), G18 (2), Ab18 (4), Bb18 (2), C19 (4), D19 (2), Eb19 (4), F19 (2), G19 (1), Ab19 (2), Bb19 (1), C20 (2), D20 (1), Eb20 (2), F20 (4), G20 (2), Ab20 (4), Bb20 (2), C21 (4), D21 (2), Eb21 (4), F21 (2), G21 (1), Ab21 (2), Bb21 (1), C22 (2), D22 (1), Eb22 (2), F22 (4), G22 (2), Ab22 (4), Bb22 (2), C23 (4), D23 (2), Eb23 (4), F23 (2), G23 (1), Ab23 (2), Bb23 (1), C24 (2), D24 (1), Eb24 (2), F24 (4), G24 (2), Ab24 (4), Bb24 (2), C25 (4), D25 (2), Eb25 (4), F25 (2), G25 (1), Ab25 (2), Bb25 (1), C26 (2), D26 (1), Eb26 (2), F26 (4), G26 (2), Ab26 (4), Bb26 (2), C27 (4), D27 (2), Eb27 (4), F27 (2), G27 (1), Ab27 (2), Bb27 (1), C28 (2), D28 (1), Eb28 (2), F28 (4), G28 (2), Ab28 (4), Bb28 (2), C29 (4), D29 (2), Eb29 (4), F29 (2), G29 (1), Ab29 (2), Bb29 (1), C30 (2), D30 (1), Eb30 (2), F30 (4), G30 (2), Ab30 (4), Bb30 (2), C31 (4), D31 (2), Eb31 (4), F31 (2), G31 (1), Ab31 (2), Bb31 (1), C32 (2), D32 (1), Eb32 (2), F32 (4), G32 (2), Ab32 (4), Bb32 (2), C33 (4), D33 (2), Eb33 (4), F33 (2), G33 (1), Ab33 (2), Bb33 (1), C34 (2), D34 (1), Eb34 (2), F34 (4), G34 (2), Ab34 (4), Bb34 (2), C35 (4), D35 (2), Eb35 (4), F35 (2), G35 (1), Ab35 (2), Bb35 (1), C36 (2), D36 (1), Eb36 (2), F36 (4), G36 (2), Ab36 (4), Bb36 (2), C37 (4), D37 (2), Eb37 (4), F37 (2), G37 (1), Ab37 (2), Bb37 (1), C38 (2), D38 (1), Eb38 (2), F38 (4), G38 (2), Ab38 (4), Bb38 (2), C39 (4), D39 (2), Eb39 (4), F39 (2), G39 (1), Ab39 (2), Bb39 (1), C40 (2), D40 (1), Eb40 (2), F40 (4), G40 (2), Ab40 (4), Bb40 (2), C41 (4), D41 (2), Eb41 (4), F41 (2), G41 (1), Ab41 (2), Bb41 (1), C42 (2), D42 (1), Eb42 (2), F42 (4), G42 (2), Ab42 (4), Bb42 (2), C43 (4), D43 (2), Eb43 (4), F43 (2), G43 (1), Ab43 (2), Bb43 (1), C44 (2), D44 (1), Eb44 (2), F44 (4), G44 (2), Ab44 (4), Bb44 (2), C45 (4), D45 (2), Eb45 (4), F45 (2), G45 (1), Ab45 (2), Bb45 (1), C46 (2), D46 (1), Eb46 (2), F46 (4), G46 (2), Ab46 (4), Bb46 (2), C47 (4), D47 (2), Eb47 (4), F47 (2), G47 (1), Ab47 (2), Bb47 (1), C48 (2), D48 (1), Eb48 (2), F48 (4), G48 (2), Ab48 (4), Bb48 (2), C49 (4), D49 (2), Eb49 (4), F49 (2), G49 (1), Ab49 (2), Bb49 (1), C50 (2), D50 (1), Eb50 (2), F50 (4), G50 (2), Ab50 (4), Bb50 (2), C51 (4), D51 (2), Eb51 (4), F51 (2), G51 (1), Ab51 (2), Bb51 (1), C52 (2), D52 (1), Eb52 (2), F52 (4), G52 (2), Ab52 (4), Bb52 (2), C53 (4), D53 (2), Eb53 (4), F53 (2), G53 (1), Ab53 (2), Bb53 (1), C54 (2), D54 (1), Eb54 (2), F54 (4), G54 (2), Ab54 (4), Bb54 (2), C55 (4), D55 (2), Eb55 (4), F55 (2), G55 (1), Ab55 (2), Bb55 (1), C56 (2), D56 (1), Eb56 (2), F56 (4), G56 (2), Ab56 (4), Bb56 (2), C57 (4), D57 (2), Eb57 (4), F57 (2), G57 (1), Ab57 (2), Bb57 (1), C58 (2), D58 (1), Eb58 (2), F58 (4), G58 (2), Ab58 (4), Bb58 (2), C59 (4), D59 (2), Eb59 (4), F59 (2), G59 (1), Ab59 (2), Bb59 (1), C60 (2), D60 (1), Eb60 (2), F60 (4), G60 (2), Ab60 (4), Bb60 (2), C61 (4), D61 (2), Eb61 (4), F61 (2), G61 (1), Ab61 (2), Bb61 (1), C62 (2), D62 (1), Eb62 (2), F62 (4), G62 (2), Ab62 (4), Bb62 (2), C63 (4), D63 (2), Eb63 (4), F63 (2), G63 (1), Ab63 (2), Bb63 (1), C64 (2), D64 (1), Eb64 (2), F64 (4), G64 (2), Ab64 (4), Bb64 (2), C65 (4), D65 (2), Eb65 (4), F65 (2), G65 (1), Ab65 (2), Bb65 (1), C66 (2), D66 (1), Eb66 (2), F66 (4), G66 (2), Ab66 (4), Bb66 (2), C67 (4), D67 (2), Eb67 (4), F67 (2), G67 (1), Ab67 (2), Bb67 (1), C68 (2), D68 (1), Eb68 (2), F68 (4), G68 (2), Ab68 (4), Bb68 (2), C69 (4), D69 (2), Eb69 (4), F69 (2), G69 (1), Ab69 (2), Bb69 (1), C70 (2), D70 (1), Eb70 (2), F70 (4), G70 (2), Ab70 (4), Bb70 (2), C71 (4), D71 (2), Eb71 (4), F71 (2), G71 (1), Ab71 (2), Bb71 (1), C72 (2), D72 (1), Eb72 (2), F72 (4), G72 (2), Ab72 (4), Bb72 (2), C73 (4), D73 (2), Eb73 (4), F73 (2), G73 (1), Ab73 (2), Bb73 (1), C74 (2), D74 (1), Eb74 (2), F74 (4), G74 (2), Ab74 (4), Bb74 (2), C75 (4), D75 (2), Eb75 (4), F75 (2), G75 (1), Ab75 (2), Bb75 (1), C76 (2), D76 (1), Eb76 (2), F76 (4), G76 (2), Ab76 (4), Bb76 (2), C77 (4), D77 (2), Eb77 (4), F77 (2), G77 (1), Ab77 (2), Bb77 (1), C78 (2), D78 (1), Eb78 (2), F78 (4), G78 (2), Ab78 (4), Bb78 (2), C79 (4), D79 (2), Eb79 (4), F79 (2), G79 (1), Ab79 (2), Bb79 (1), C80 (2), D80 (1), Eb80 (2), F80 (4), G80 (2), Ab80 (4), Bb80 (2), C81 (4), D81 (2), Eb81 (4), F81 (2), G81 (1), Ab81 (2), Bb81 (1), C82 (2), D82 (1), Eb82 (2), F82 (4), G82 (2), Ab82 (4), Bb82 (2), C83 (4), D83 (2), Eb83 (4), F83 (2), G83 (1), Ab83 (2), Bb83 (1), C84 (2), D84 (1), Eb84 (2), F84 (4), G84 (2), Ab84 (4), Bb84 (2), C85 (4), D85 (2), Eb85 (4), F85 (2), G85 (1), Ab85 (2), Bb85 (1), C86 (2), D86 (1), Eb86 (2), F86 (4), G86 (2), Ab86 (4), Bb86 (2), C87 (4), D87 (2), Eb87 (4), F87 (2), G87 (1), Ab87 (2), Bb87 (1), C88 (2), D88 (1), Eb88 (2), F88 (4), G88 (2), Ab88 (4), Bb88 (2), C89 (4), D89 (2), Eb89 (4), F89 (2), G89 (1), Ab89 (2), Bb89 (1), C90 (2), D90 (1), Eb90 (2), F90 (4), G90 (2), Ab90 (4), Bb90 (2), C91 (4), D91 (2), Eb91 (4), F91 (2), G91 (1), Ab91 (2), Bb91 (1), C92 (2), D92 (1), Eb92 (2), F92 (4), G92 (2), Ab92 (4), Bb92 (2), C93 (4), D93 (2), Eb93 (4), F93 (2), G93 (1), Ab93 (2), Bb93 (1), C94 (2), D94 (1), Eb94 (2), F94 (4), G94 (2), Ab94 (4), Bb94 (2), C95 (4), D95 (2), Eb95 (4), F95 (2), G95 (1), Ab95 (2), Bb95 (1), C96 (2), D96 (1), Eb96 (2), F

Übung auf der D-Saite.

The exercise is written on a single staff with a bass clef and a common time signature (C). It consists of several measures of music, each containing a single note on the D string (line 1). The notes are marked with various fingering numbers (1, 2, 1, 2, 1) and accidentals (sharps) to indicate different positions and techniques. The exercise is divided into sections by double bar lines with repeat dots.

D-Saite

[illegible][illegible]

A moll harmonisch.

D-Saite

Übung auf der A-Saite.

A single staff of music in bass clef, featuring a series of eighth and sixteenth notes with fingerings (1, 2) and accidentals (sharps, flats) indicating a specific melodic line.

E dur.

A-Saite

E moll melodisch.

A-Saite

E moll harmonisch.

A-Saite

Detailed description: This musical staff shows the E minor harmonic scale on a single string. The key signature has one sharp (F#) and the time signature is 2/4. The notes are E, F#, G, A, B, C, D, E, played in ascending and descending order. Above the notes are fingering numbers: 0 1 2 0 1 2 for the first six notes, and 2 4 2 4 1 2 # 1 2 # 1 2 1 4 2 4 2 2 1 0 2 1 for the second half. There are also some accidentals like naturals and sharps above specific notes. A bracket under the first seven notes is labeled 'A-Saite'.

Es dur.

The musical score is written on a single staff in 2/4 time. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and quarter notes. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (for natural). A key signature change to B major (two sharps) occurs in the middle of the piece, marked with a 'B' in a box. The piece ends with a double bar line and repeat dots.

Es moll melodisch.

The musical notation is written on a single five-line staff. It begins with a bass clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with various fingerings (1, 2, 3, 4) and articulations (accents, slurs) indicated above the notes. The piece concludes with a double bar line and repeat dots.

Es moll harmonisch.

A musical score for a piece titled 'Es moll harmonisch.' The score is written on a single staff with a bass clef and a 2/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Fingering numbers (1, 2, 3, 4) are written above the notes. There are several trills indicated by a 'tr' symbol. The piece ends with a double bar line and repeat dots.[illegible][illegible][illegible]

E moll harmonisch.

E moll harmonisch.

D-Saite.

[illegible]

F dur.

F dur.

1 4 0 1 4 0 2 4 0 2 4 1 4 2 4 1 2 1 2

F moll melodisch.

[illegible]

F moll harmonisch.

F moll harmonisch.

G dur.

First system of G major exercise. Bass staff: 2 0 1 2 0 1 4 0 1 4 1 4 1 4 1 2 1 2. Treble staff: 1 2 1 2 1 4 1 4 1 0 4 1 0 2 1 0 2. Includes a repeat sign.

G moll melodisch.

First system of G minor melodic exercise. Bass staff: 4 0 1 4 0 1 4 0 1 2 1 4 1 4 1 2 1 2. Treble staff: 1 2 1 2 1 4 1 4 1 0 4 1 0 2 1 0 2. Includes a repeat sign.

G moll harmonisch.

First system of G minor harmonic exercise. Bass staff: 4 0 1 4 0 1 4 0 1 2 1 4 1 4 1 2 1 2. Treble staff: 1 2 1 2 1 4 1 4 1 0 4 1 0 2 1 0 2. Includes a repeat sign.

Second system of G minor harmonic exercise. Bass staff: 1 2 1 2 1 4 1 4 1 0 4 1 0 2 1 0 2. Treble staff: 1 2 1 2 1 4 1 4 1 0 4 1 0 2 1 0 2. Includes a repeat sign.

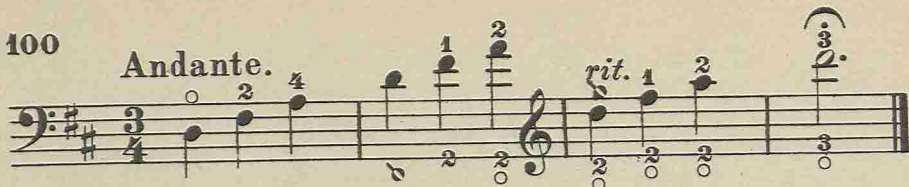
And^{te}

First system of Andante exercise. Bass staff: 2 1 0 2 4 2 2 2 2 2 2 2 2 2 2 2 2 2. Treble staff: 1 2 1 2 1 4 1 4 1 0 4 1 0 2 1 0 2. Includes a repeat sign.

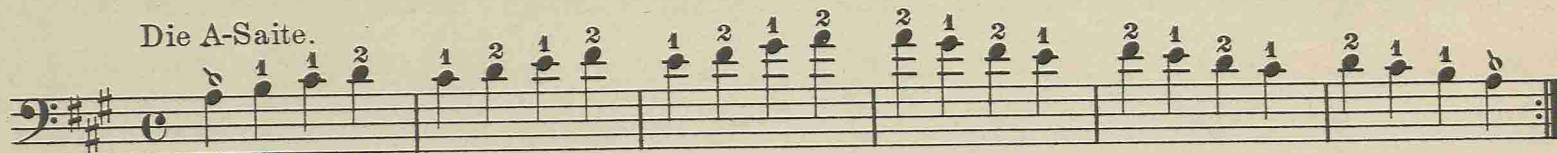
Die D Saite.

First system of Die D Saite exercise. Bass staff: 1 2 1 2 1 4 1 4 1 0 4 1 0 2 1 0 2. Treble staff: 1 2 1 2 1 4 1 4 1 0 4 1 0 2 1 0 2. Includes a repeat sign.

Andante.



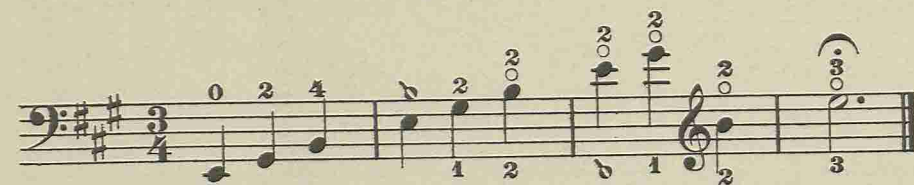
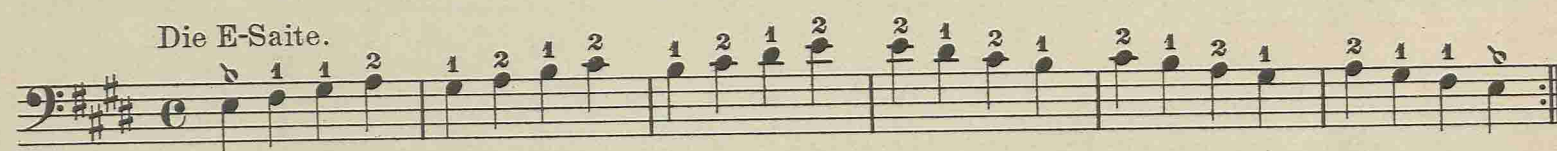
Die A-Saite.



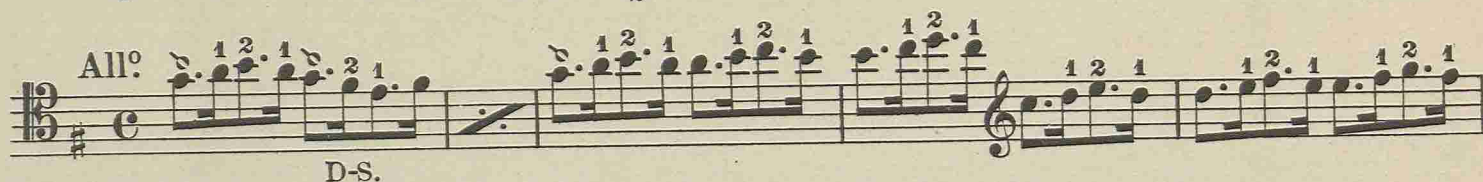
Andante.



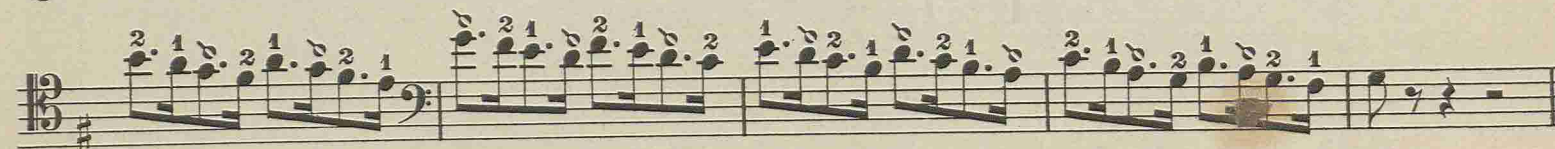
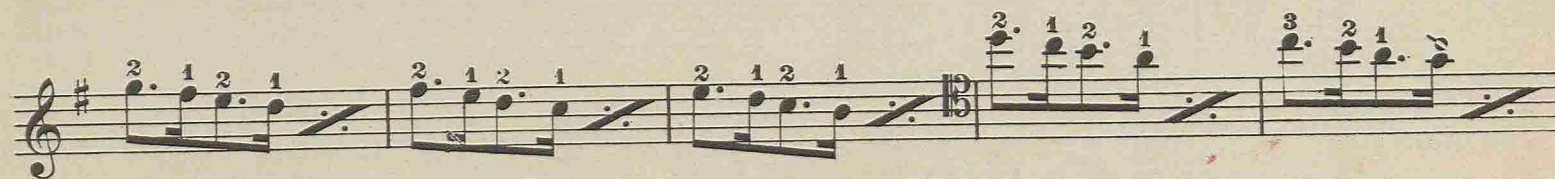
Die E-Saite.



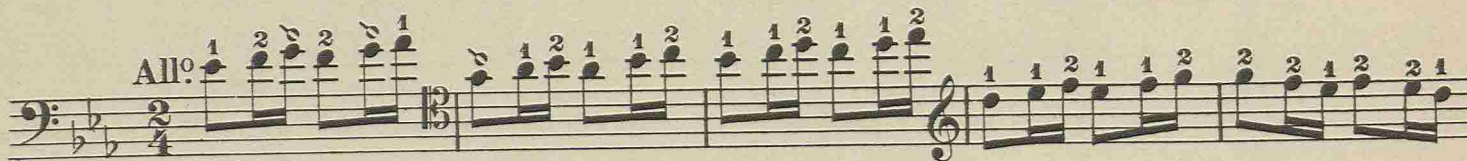
All^o.



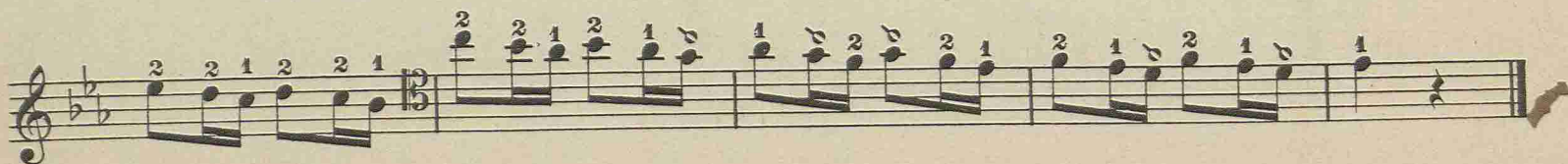
D-S.



All^o.



D-S. G.



Allegro assai.

Allegro assai. Musical score for measures 1-16. The piece is in 2/4 time with a key signature of one sharp (F#). The notation is spread across four staves. The first staff begins with a bass clef and a key signature change to one sharp. Fingerings are indicated by numbers 1-3. The music features eighth and sixteenth notes, often beamed together in groups of three or four.

Andante cantabile.

Andante cantabile. Musical score for measures 17-32. The tempo is slower, in common time (C). The notation is spread across four staves. The first staff begins with a bass clef and a key signature change to one sharp. The music features half notes, quarter notes, and eighth notes, often with slurs and fingerings indicated by numbers 1-4.

All.

All. Musical score for measures 33-40. The tempo is faster, in common time (C). The notation is spread across four staves. The first staff begins with a bass clef and a key signature change to one sharp. The music features eighth notes, often beamed together in groups of four, with slurs and fingerings indicated by numbers 1-2.

Arietta.

Andante cantabile.

p D-Saite. *f*

pp

f D-Saite. *dim.*

Più mosso.

f *mf*

103

f

dim. e rit.

p *pp*

Tempo I.

con espress.

f

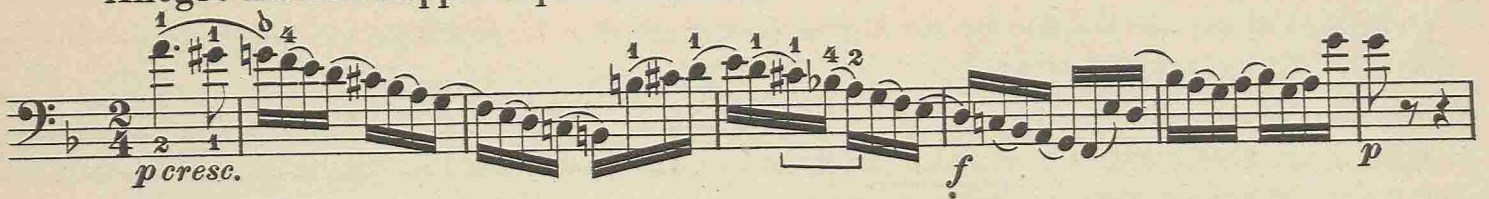
p

pp

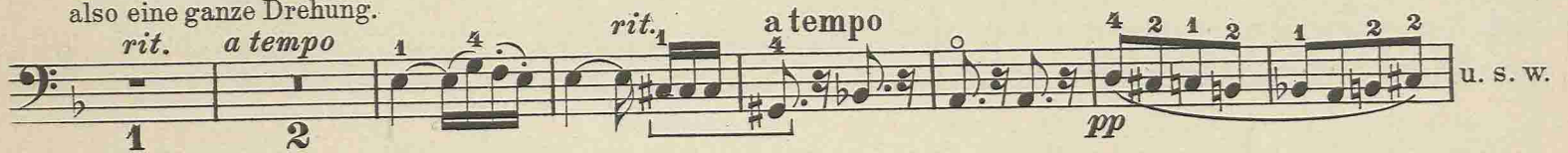
pp

pp rit.

Allegro ma non troppo un poco maestoso.



Herunterstimmen auf D,
also eine ganze Drehung.



Während des II. Satzes die-
ser Symphonie bleibt die
E-Saite in D gestimmt:

Molto vivace.



Bei der folgenden Stelle schraubt man die E-
Saite nicht zum tiefen C, denn in dem schnel-
len Tempo wirkt dasselbe unklar und ver-
schleiert, man spielt diese Stelle eine Oktave
höher, dann klingt dieselbe klar:



Auch im III. Satz der IX. Symphonie, im himmlischen Adagio molto e cantabile, bleibt die E-Saite in D gestimmt, denn hier kommt das tiefe Des vor, welches eine wunderbare Wirkung hervorbringt. Man stimmt die Saite deshalb in D, weil man mit den Griffen besser vertraut ist, als wenn man gleich in Des stimmt. Erst kurz vor der Stelle stimmt man eine halbe Drehung tiefer:



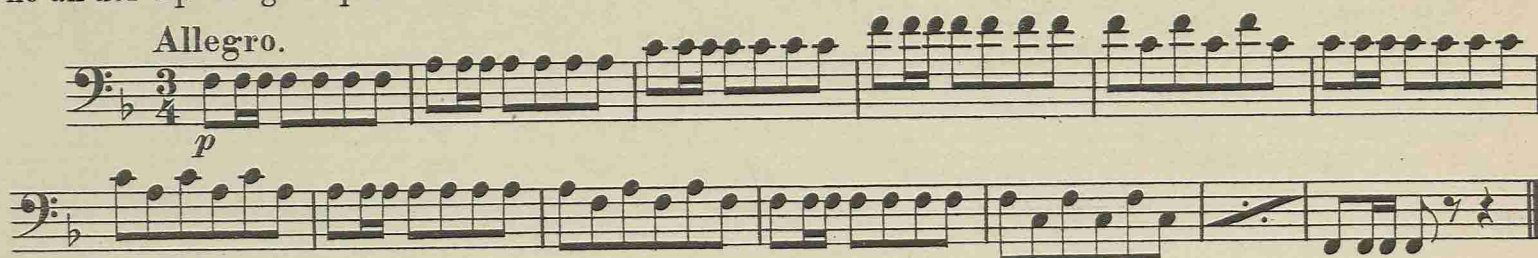
Ponticello, sul ponticello.

Spiele die Noten mit dem Bogen nahe am Stege, so daß der Klang ein näseler ist.



Collegno, (mit dem Holz).

Bezeichnung für die Stellen, wo die Saiten anstatt mit dem Haarbezüge, mit dem Holze des Bogens nahe an der Spitze geklopft werden.

**Recitativ, abg. Rec.**

Ist ein freier, deklamatorisch ungebundener Redegesang, welcher keinen strengen Rhythmus hat und ohne besondere Vorschrift frei vorgetragen wird. Die Geltung der Noten im Recitativ wird nicht streng beobachtet, sondern der Sänger singt nach seinem Geschmack bald schnell, bald langsamer, und die Begleitungs-Accorde fallen sehr frei ein, so daß die Begleitenden sehr aufmerksam auf den Dirigenten sehen müssen.

Recitativ aus Don Juan.

W. A. Mozart.
Donna Anna.

Allegro assai.

Gesang. — — — — — Welch' ein

Klavier. *ff* *cresc.* *f*

Contrabaß. *sf* *sf* *cresc.* *f*

schreckliches Bild erscheint vor meinen Augen! Gerechter Himmel!

Don Ottavio.

Mein Va-ter! Ach! mein Va-ter! Teu-er-ster Va-ter! Dein

cresc. *f* *p*

D. Anna.

Va-ter! Warst du sein Mörder? entseelt'st du ihn? Dies

Blut... Diese Wunde... Dies Ge - sicht... Weh mir! mit

To - desblässe ganz be - decket!

Sein O - dem ist da - hin, kalt sei - ne Glieder! Ach! mein

Va - ter! Welch'Entset - zen! Be - ster der Vä - ter!

f *p*

Ich sin - ke... Ich ster - be!

f

D. Ottav. **Maestoso.**

Eilt, schnell zu Hül - fe, Freunde, dem teu - ren Mädchen! O kommt! bringt La - bung und

Andante.

Stärkung, bringt La - bung und Stärkung der Ar - men! Freundin!

p *p*

Ge_lieb_te! Der ü_ber_mäß'_ge Schmerz raubt ihr das Le_ben!

D. Anna. D. Ottav. D. Anna.

Ach! Sie er_holt sich! Erneuert eu_re Hil_fe! Ach, mein Va_ter!

D. Ottav.

Ver_berget, entfernt geschwind aus ih-ren Augen den Ge-genstand des Schreckens;

o du, mein Le_ben! tröste dich!

Klavier-Musik.

Für Klavier zu 2 Händen.

- Nr. 1 Bach, Album (Reinecke). gr. 8.
764 — Dasselbe. Neue Folge. (Reinecke).
1261 — Chaconne (Lamping). 4.
218/1484 — Klavierwerke. 8 Bde. 4. (Reinecke).
2 — I. 49 Stücke. (Reinecke). 4.
3 — II. Englische Suiten. Kplt. (Reinecke).
4 — III. Klavierüb. I. Partiten. Kplt. (Reinecke).
5 — IV. Klavierübung II. (Reinecke). 4.
6/7 — VI. Wohltemp. Klav. I. II. (Reinecke). 4.
8 — Dasselbe v. Rob. Franz u. Otto Dresel. 4.
9 — VII. 21 Stücke. (Reinecke). 4.
1484 — VIII. 22 Stücke.
12 — Matthäus-Passion mit Text (Bagge). 8.
1871/72 — Orgeltoccata, C. Dm. (Busoni). 4.
1442 — Kleine Präludien (Reinecke). 4.
1443 — Präludien und Fugen (Reinecke). 4.
1465 — Auswahl beliebiger Vortragsstücke für Klavierspieler (Köhler). 4.
129 Bargiel, Pianofortwerke. 4.
21 Beethoven, Album (Reinecke). gr. 8.
929 — Album. Neue Folge. (Reinecke). gr. 8.
22 — Konzerte. Kplt. (Reinecke). 4.
934/88 — Dasselben einzeln: Nr. 1—5. 4.
1873 — Konzert Nr. 4. G. Op. 58. (d'Albert). 4.
1874 — Konzert Nr. 5. Es. Op. 73. (d'Albert). 4.
1418 — Sämtliche Märsche. 4.
1606 — Romanzen, Cavatine, Lento und Allegretto. 4.
403 — Septett. Op. 20 (Horn). 4.
1712 — Smtl. Sonaten. (Reinecke). Buchausg. 8.
35/36 — 36 Sonat. Kplt. 2 Bde. (Reinecke). 8.
1824/25 — Dasselben. gr. 8.
1713 — Smtl. Sonaten. Instr. Ausg. (Reinecke). 4.
1481/11 — Dasselben. 2 Bde. (Reinecke). 4.
1714/15 — Dies. Pr.-Ausg. (Reinecke). Fol. 2 Bde.
1165 — Sonatinen. Instr. Ausg. (Reinecke). 4.
39 — 9 Symphonien. Kplt. (Kalkbrenner, Liszt). gr. 8.
40 — Dasselben. 2 Bde. (Liszt). 4.
766/74 — Dasselben. Einzeln: Nr. 1—9.
1620 — Symphonie Nr. 9 mit engl. Text. gr. 8.
45 — 54 kleinere Stücke. Kplt. (Reinecke). 8.
47 — Variationen. Kplt. (Reinecke). 8.
512 Berger, Etuden. Op. 12. 22. (Reinecke). gr. 8.
280 Bertini, Etuden (Dörffel). gr. 8.
435/36 — Etuden für d. Unterricht v. Hennes. 2 Bde. 4.
1827/29 — Etuden. Op. 29. 92. 100. 4.
171 Blumenenthal, Pianofortwerke. 4.
357 Boieldieu, Die weisse Dame. gr. 8. (Jadassohn).
987 Breslaur, Techn. Grundl. d. Klaviersp. 4.
1652 — Op. 30. Techn. Übungen f. d. Elementar-Unterricht. 4.
1361 Brüll, Klavierwerke. Op. 44. 45. 47. Bretonische Melodien. 4.
1263 Burgmüller, Mussestunden (Heures de Loisir). Op. 35. 4.
1598 Cherubini, Album. (Reinecke). gr. 8.
49/58 Chopin, Pianofortwerke. 10 Bde. 4. Neue rev. Ausg. m. Fingersatz v. Reinecke.
49 — I. Balladen (Reinecke). 4.
0 — II. Etuden (Reinecke). 4.
51 — III. Mazurkas (Reinecke). 4.
52 — IV. Nottornos (Reinecke). 4.
53 — V. Polonaisen (Reinecke). 4.
54 — VI. Präludien (Reinecke). 4.
55 — VII. Rondos u. Scherzos (Reinecke). 4.
55a — Rondos (Reinecke). 4.
55b — Scherzos (Reinecke). 4.
56 — VIII. Sonaten (Reinecke). 4.
57 — IX. Walzer (Reinecke). 4.
58 — X. Verschied. Werke (Reinecke). 4.
96a/97a — Dasselben in 2 Abtheilungen.
96 — I. Abth. Balladen, Etuden, Mazurkas, Nottornos, Polonaisen (Reinecke). 4.
97 — II. Abth. Präl., Rondos u. Scherzos, Sonaten, Walzer, Versch. Werke. 4.
95 — Ergänzungsband (Suppl. z. d. Breitkopf & Härtelschen Original-Ausgaben). 4.
71/80 — Dasselbe Ausgabe. gr. 8.
92/93 — Dasselbe in 2 Abtheilungen.
92 — I. Abth. Balladen, Etuden, Mazurkas, Nottornos, Polonaisen (Reinecke). gr. 8.
98 — II. Abth. Präludien, Rondos u. Scherzos, Sonaten, Walzer, Versch. Werke (Reinecke). gr. 8.
89 — Ergänzungsband. (Suppl. z. d. Breitkopf & Härtelschen Original-Ausgaben) (Reinecke). gr. 8.
94 — Konzerte und Konzertstücke. Neue rev. Ausgabe für Pianoforte allein m. Fingersatz vers. v. Reinecke. 4.
82 — Dasselben (Reinecke). gr. 8.
1193 — Op. 11. Gr. Konzert. Emoll. (Reinecke). 4.
1194 — Op. 21. 2. Konzert. Fmoll. (Reinecke). 4.
61/70 — Pianofortwerke. 10 Bde. (Or.-Ausg.). 8.
81 — Album (Reinecke). gr. 8.
729 — Album. Neue Folge (Reinecke). gr. 8.
1355 — Walzer. Pr.-Ausg. 4.
261 Clementi, Präludien (Reinecke). gr. 8.
286 — Sonatinen. Op. 36. 37. 38 (Dörffel). 4.
540 — Dasselb. f. d. Unterricht v. A. Hennes. 4.
287 — Grad. ad Parn. 50 Etud. (Köhler). gr. 8.
1463 — Ausgew. Etuden daraus (Kühner). 4.
471/78 — Sonaten f. d. Pianoforte. 3 Bde. 4.
1604/8 — Ausgew. Sonaten. (Germer). 3 Bde. 4.
1455 Corelli, Album. (Reinecke). gr. 8.
1604 Couperin, Album. (Reinecke). gr. 8.
288 Cramer, Pianoforte-Schule (Brissler). gr. 8.
407 — 42 Etuden von Knorr. 4.
440/43 — Etuden. 4 Hefte (Coccusi). 4.
988 — Ausgew. Etuden (Henselt). 4.
1417 — Ausgew. Etuden (Kühner). (Instr. Ausg.) 4.
951 — Album (Reinecke). gr. 8.

Für Klavier zu 2 Händen.

- Nr. Czerny, C. Studienwerke f. Pfte. Herausgeg. u. sorgf. bezeichnet v. Anton Krause.
790 — Klavierunterricht für Anfänger. (100 Erholungen) 4.
807/10 — 100 Übungsstücke. Op. 139. 4 Hfte. 4.
900 — Dasselben in 1 Bde. 4.
811/14 — Schule der Geläufigkeit. Vierzig Etuden. Op. 299. 4 Bde. 4.
901 — Dasselben in 1 Bde. 4.
1571 — Op. 337. 40 tägl. Übungen. 4.
815 — Vorschule z. Fingerfertigkeit. Op. 636. 4.
816/21 — Die Kunst der Fingerfertigkeit. Fünfzig Etuden. Op. 740. 6 Hefte. 4.
902 — Dasselben in 1 Bde. 4.
409 — Aufmunterung zum Fleiss. 24 unterhaltende Übungsstücke. 4.
Diabelli, Unterrichtswerke.
1225 — Op. 151. Vier Sonatinen. 4.
1226 — Op. 168. Sieben Sonatinen. 4.
1445 Döhler, Op. 47. Grosser Walzer. 4.
1429 Döring, Op. 30. Rhythmische Studien. 4.
444/45 Dussek, Sonaten. 2 Bde. 4.
259 — Leichte u. instr. Stücke u. Sonat. 4.
1595 — Op. 20. 6 Sonatinen (Jadassohn). 4.
457 Duvernoy, 15 Etuden. Op. 120. 4.
408 — 24 melodische Etuden. Op. 61. 4.
1593 — Op. 274. Die musikal. Woche. 4.
516 Eggeling, 30 Exercises für die Pianof. 1837 — Studien f. die höhere mech. Ausbildung im Klavierspiel. 4.
416 Field, Nottornos (Reinecke). 4.
1765 v. Flietz, Klavierw. Bd. I. Op. 7. 17. 23. 37. 4.
1766 — — Bd. II. Op. 27. 48. 49. 61. 4.
1711 Frey, Anfangsgründe d. Klavierspiels. 4.
804 Gade, Pianofortwerke. 4.
751 — Album (Reinecke). gr. 8.
927 Gluck, Album (Reinecke). gr. 8.
1165 — Iphigenia in Aulis.
1166 — Iphigenia auf Tauris.
520 Grenzbach, Etuden für das Pianoforte. 4.
749 Grieg, Op. 7. Sonate (Emoll). 4.
100 Händel, Album (Reinecke). gr. 8.
958 — Album. Neue Folge. (Krause). gr. 8.
1784/86 — Klavierwerke. Auf Grund der Ausg. der deutschen Händelgesellschaft für d. prakt. Gebrauch u. Unterricht bearb. u. erläutert von C. Kühner. 3 Bde. 4.
1202 — 17 Menuetten. 4.
1787 Hasse, Ausgewählte Werke (O. Schmid). (Musik am sächs. Hofe Bd. 2). gr. 8.
1321 Hässner, Heideberger Potpourri. 4.
115 Haydn, Jos., Album (Reinecke). gr. 8.
937 — Album. Neue Folge. (Reinecke). gr. 8.
118a/b — 34 Sonaten. Kplt. 2 Bde. (Dörffel). 4.
539 — Sonaten f. d. Unterricht v. Hennes. 4.
121 — 7 kleine Stücke. 4.
455 — 12 kleine Stücke. 4.
124a/b — 12 Symphonien. 2 Bde. (Rietz). 4.
776/89 — Dasselben. Einzeln: Nr. 1—14.
1322 — Dasselben in 1 Bde. 4.
1498 Haydn, Mich., Album (Schmid). gr. 8.
446/43 Heller, Pianofortwerke. Bd. I—III. 4.
552/53 — Dasselben. Bd. IV, V. 4.
922 — 24 mel. u. instr. Etuden f. d. Jugend. gr. 8.
1396 — Dasselben. 4.
752 — Album (Reinecke). gr. 8.
1407 — Album. Neue Folge (Reinecke). gr. 8.
1583 — 24 Präludien. Op. 81. 4.
1589 — 32 Präludien. Op. 119. 4.
1076 — Präludien. Op. 119. Min.-Ausg. Blaukart. 4.
1689 — Tarantellen. Op. 85 u. 137. 4.
815 Henselt, 12 Etuden. Op. 5. 8.
1391 — Dasselben. 4.
219 — Pianofortwerke. 4.
1330 — Album. 8.
1447 Herz, Gammes (Deutsch-engl.). 4.
1963 Hiller, Klavierwerke. Op. 17. 33. 88. 115. 196. 197. 4.
1964 Hofmann, H., Tromp. v. Sakk. Op. 52. 4.
1456 Huber, Klavierwerke. 4.
294 Hummel, Pianofortwerke (Reinecke). 4.
1496/97 — Dasselben in 2 Bänden. 4.
292 — Sonaten (Reinecke). 8.
965 — Phantasie Op. 18. (Henselt). 4.
1479 Hüntner, Klavierwerke. 4.
577 Jadassohn, Pianofortwerke. Bd. I. Op. 26. 35. 40. 48. 66. 71. 75. 4.
1667 — — Bd. II. Op. 92. 111. 116. 121. 124. 135. 136. 4.
1365 Jaell, Lohengrin. Transcript. Op. 142. 4.
179 Kalkbrenner, Ausg. Pianofortwerke. gr. 8.
1436 — Etuden. 4.
1195 Kirchner, Nachbilder. Op. 25. 4.
1283/84 — Op. 71. 100 Kl. Studien. 2 Bände. 4.
1789 Klee, Elementar-Klavierschule. Kl. 4.
449/50 Klengel, Kanons u. Fugen. Bd. I, II. 4.
458 Knorr, Materialien. 4.
496 — Wegweiser. 4.
459/60 Köhler, Sonatenstudien. 2 Bde. 4.
1794/96 — — Heft 13.
557 — Virtuosen-Studien f. Klavierspieler.
1741 — Dasselben. Englische Ausgabe.
906 — Mechanische u. technische Klavierstudien f. jede Bildungsstufe. 4.
980 — Klavier-Etuden. Op. 135. 4.
981 — Klavier-Etuden. Op. 145. 4.
962 — Kleinkinder-Klavierschule. Op. 200. 4.
982 — Die Technik der Mittelstufe für den Klavierunterricht. Op. 166. 4.
1222/24 — Pianoforte-Werke. 3 Bde. 4.
356 Krause, Instruktive Sonaten. Kplt. 4.
941 — Erstes Notenbuch f. Anf. qu. 4.
1430 — Triller-Etuden. Op. 2. 4.
1461 — Op. 5. Etuden. 4.
1690 — Op. 15. 10 Etuden f. die linke Hand. 4.
293 Kuhlau, Sonatinen. 4.
511 — — Dasselb. f. d. Unterr. v. A. Hennes. 4.
1282 — 7 Sonatinen. Op. 60. 68. (Krause). 4.

Für Klavier zu 2 Händen.

- Nr. 1490 Kuhlau, Rondeaux faciles. Op. 41. 4.
1547/50 Kühner, Etudenschule. Heft 1—4. 4.
1635/38 — Dasselbe. Heft 5—8. 4.
1670/73 — Dasselbe. Heft 9—12. 4.
1386 Kullak, Klavierwerke. Bd. I. Op. 54. 92. 93. 4.
1389 — Dasselben. Bd. II. Op. 96. 97. 105. 106. 4.
1386/92 Lanner, Werke. 7 Bände. 4.
404 Le Couppé, Das Alphabet. 4.
570 — A B C des Pianoforte. Schule für Anfänger (Deutsch-Französisch).
1400 — L'Agilité. Op. 20. 25 Etuden. 4.
731 — Schule d. Mécan. d. Klavierspiels.
1410 Lefébure-Wély, Pianofortwerke. 4.
131 Lemoine, 50 leichte Etuden. Op. 37. 4.
305 Liszt, Aus R. Wagners Opern. Transcript. 4.
366 — 42 Lieder v. Beeth., Franz, Mendelssohn, Rob. u. Clara Schumann. 4.
367 — 12 Etuden. Kplt. 8.
1384/85 — Dasselben. 2 Bände. 4.
541/42 — Symphonische Dichtungen (v. Komp.). 2 Bde. 4.
434 — Paganini, Etüden.
930 — Dasselben. gr. 8.
1482 — Illustr. aus Meyerbeers Prophet. 4.
1483 — Album (Reinecke). gr. 8.
44 Lortzing, Waffenschmied (Schubert). 4.
48 — Czaar u. Zimmermann (Schubert). 4.
102 — Undine (Schubert). 4.
319 Lumby, 6 Phantasien und Festmärsche. 4.
320 — Ausgewählte Tänze. q. 4.
130 Mendelssohn, Album (Reinecke). gr. 8.
726 — Album. Neue Folge (Reinecke). gr. 8.
132 — Konzerte und Konzertstücke. Kplt. (Reinecke). gr. 8.
1291 — Dasselben. Instr. Ausg. (Reinecke). 4.
1077 — Scherzo, Intermezzo, Nottorno und Hochzeitsmarsch a. d. Sommernachts-traum. Min.-Ausg. Blau kart.
156 — 79 Lieder. Kplt. (Czerny). 4.
160 — 48 Lieder ohne Worte (Rietz). gr. 8.
161 — Dasselben (Rietz). 4.
721 — Lieder ohne Worte. Instr. Ausgabe (Schmidt). Kplt. 4.
909/16 — Dasselben Einz.: Heft 1—8. 4.
153a — Pianofortwerke. Kplt. (Rietz). gr. 8.
158 — Dasselben ohne Lieder ohne Worte (Rietz). gr. 8.
172/74 — Dasselben. 3 Bde. (Rietz). gr. 8.
1431 — Sonaten für Pianoforte. Op. 6, Edur, Op. 105 Gmoll. Op. 106 B dur.
177 — Streichquartette. Kplt. (Tschernitzky, Waldersee). 4.
182 — Symphonien. Kplt. (Hermann und Schubert). 4.
1402/6 — Dasselben einzeln. 4.
197 — Dasselben. Kplt. gr. 8.
385 — Athalia (Rietz). 4.
386 — Lobgesang (vom Komp.). 4.
763 — Derselbe. 8.
387 — Oedipus (Schubert). gr. 8.
388 — Sommernachtsstraum (Richter). 4.
159 — Derselbe (Richter). gr. 8.
1492/93 Merkel, Klavierwerke. 2 Bde. 4.
463 Meyerbeer, Hugenotten (Schwenke). 4.
747 — Hugenotten mit übergelegt. Text. (Kogel). gr. 8.
1466 — Hugenotten. Neue rev. Ausg. 4.
743 — Prophet mit überlegt. Text (Kogel). gr. 8.
1467 — Prophet. Neue rev. Ausg. 4.
464 — Prophet (Schwenke). 4.
1292 — Krönungsmarsch, Walzer, Redowa, Schlittschuh-Tanz u. Galopp a. d. Proph.
1469 — Album für Klavier (Unsere Meister, Band 28).
1746/47 Moscheles, Op. 70. Studien. 2 Bde. 4.
1748 — Op. 73. 50 Präludien. 4.
1749 — Op. 95. Charakteristische Studien. 4.
1750 — Rondos: Op. 66. 71. 82a. 35. Rondo mil. 4.
200 Mozart, Album (Reinecke). gr. 8.
763 — Album. Neue Folge. (Reinecke). gr. 8.
424/27 — Klavierkonzerte. 4 Bde. (Reinecke). 4.
215 — 12 Klavierstücke (Dörffel). 4.
1542 — Requiem (Richter). 4.
217 — Sonaten (Dörffel). 4.
218 — Dasselben (Reinecke). gr. 8.
526/27 — Sonaten f. d. Unterr. v. Hennes. 2 Bde. 4.
1196 — Sonaten. Schulausg. (Breslaur). 4.
228/29 — 12 Symphonien. 2 Bände (Schubert, Röhr). 4.
— Symphonien Nr. 22—41. Einzelausg. 4.
800 — Symp. (Serenade Nr. 7). 4.
301 — Symp. (Serenade Nr. 9). 4.
302 — Symp. Gdur (Köch.-V. Anh. 293). 4.
222 — Variationen (Dörffel).
295 Müller, 15 gr. Caprices (Reinecke). gr. 8.
1317 Nicodé, Ital. Volkstänze u. Lieder. Op. 13. 4.
484 Paganini, Etuden (Liszt). 4.
930 — Dasselben. gr. 8.
1252 Plaidy, Techn. Studien. 4.
1767 — Dasselben. Neue revidierte u. ergänzte Ausgabe von K. Klindworth. 4.
563/65 Raff, Pianofortwerke. 3 Bde. 4.
563 Reinecke, Pianofortwerke. Bd. I. Instruk. Stücke. 4.
584 — — Bd. II. Bearbeitungen.
585 — — Bd. III. Schwierigere Stücke.
358 — 18 Sonatinen. Kplt. 4.
1674 — Album. gr. 8.
1433 Rheinberger, Klavierwerke. Op. 5, 53, 59. 4.
1078/79 Rinaldi, Redets et Paysages. I. II. gr. 8.
453 Rubinstein, Pianofortwerke. 4.
1356 — Album. 8.
454 Scarlatti, Sonaten. 4.
432 — 20 ausgewählte Sonaten. 4.

Für Klavier zu 2 Händen.

- Nr. 1206 Scharwenka, Ph., Pianofortwerke. Band I. Sonaten. 4.
1207 — — Band II. Tänze. 4.
1208 — — Band III. Instr. Stücke.
1368 — — Band IV. Phantasiestücke. 4.
512 Scharwenka, Xaver, Pianofortwerke. Band I. Tänze. 4.
513 — — Bd. II. Sonaten u. kleinere Stücke. 4.
240 Schubert, Album (Reinecke). gr. 8.
1143 — Album. Neue Folge (Reinecke). gr. 8.
281 — Pianofortwerke. Kplt. (Reinecke). 4.
502 — Dasselben. Bd. I. Phantasien und kleinere Stücke.
503 — — Bd. II. Tänze.
504 — — Bd. III. Impr. u. Moments musicaux.
263 — Sonaten. Kplt. (Reinecke). 8.
264 — Dasselben (Reinecke). 4.
484 — Symphonie. Cdur. 4.
27 Schumann, Clara, Pianofortwerke. 4.
Schumann, R., Sämtliche Klavierwerke. Mit Fingersatz und Vortragszeichen versehen instruktive Ausgabe. Nach den Handschriften und persönl. Ueberlieferung herausgegeben von Clara Schumann. (Silbergrau.)
Quartausgaben:
2623/4 2 Abtheilungen (einschl. Konzerte).
2617/22 6 Bände.
2649 Ergänzungsband: Konzerte.
2617 Band I.
2638 1. Variationen über den Namen »Abege« Op. 1.
2659 2. Papillons. Op. 2.
2660 3. Studien nach Kapricen von Paganini bearbeitet. Op. 3.
2661 4. Intermezzi. Op. 4.
2662/63 5. Impromptus über ein Thema v. Clara Wieck. Op. 5. I. u. II. Ausg.
2664/65 6. Die Davidsbündler. 13 Charakterstücke. Op. 6. I. u. II. Ausg.
2666 7. Toccata. Op. 7 in C.
2667 8. Allegro. Op. 8 in Hmoll.
2618 Band II.
2668 9. Carnaval. Scènes mignonnes. Op. 9.
2669 10. 6 Konzert-Etuden nach Kapricen von Paganini. Op. 10.
2670 11. Grosse Sonate. Nr. 1. Op. 11 in Fmoll.
2671 12. Phantasiestücke. Op. 12.
2672 13. Symphonische Etuden. In Form von Variationen. Op. 13 in Cismoll.
2619 Band III.
2673 14. Grosse Sonate. Nr. 3. Op. 14 in Fmoll.
2674 15. Kinderszenen. Op. 15.
2675 16. Kreisleriana. Op. 16.
2676 17. Phantasie. Op. 17 in C.
2677 18. Arabeske. Op. 18 in C.
2678 19. Blumenstück. Op. 19 in Des.
2620 Band IV.
2679 20. Humoreske. Op. 20 in B.
2680 21. Novelletten. Op. 21.
2681 22. Sonate. No. 2. Op. 22 in Gmoll.
2682 23. Nachtstücke. Op. 23.
2683 24. Faschingschwanka. Wien. Op. 24 in B.
2684 25. 3 Romanzen. Op. 25 in Bmoll, Fis, H.
2685 26. Scherzo, Gigue, Romanze u. Fughette. Op. 32.
2621 Band V.
2686 27. Studien für den Pedalfügel. Op. 56.
2687 28. Skizzen für den Pedalfügel. Op. 58.
2688 29. Album f. d. Jugend. 43 Klavierst. Op. 63.
2689 30. Vier Fugen. Op. 72.
2690 31. Vier Märsche. Op. 76.
2691 32. Waldscenen. 9 Klavierstücke. Op. 82.
2622 Band VI.
2692 33. Bunte Blätter. 14 Stücke. Op. 99.
2693 34. Drei Phantasiestücke. Op. 111.
2694 35. Drei Klaviersonaten f. d. Jug. Op. 118.
2695 36. Albumblätter. 20 Klavierst. Op. 124.
2696 37. Sieben Klavierstücke in Fughettenform. Op. 126.
2697 38. Gesänge der Frühe. 5 Stücke. Op. 133.
2722 Sonaten. Op. 11. 14. 22.
2714 Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo), u. Op. 22 (Presto).
2643 Konzerte u. Konzertst. Op. 54, 92, 134.
2704 Konzert A. m. Op. 54.
2705 Introduction und Allegro appassionato (Konzertstück) G. Op. 92.
2706 Konz.-Allegro m. Intr. Dm. Op. 134.
Schumann, R., Sämtliche Klavierwerke. Erste mit Fingersatz u. Vortragszeichen versehen instr. Ausgabe. Nach den Handschriften u. persönl. Ueberlieferung herausgeg. von Clara Schumann. (Silbergrau.) Grossoktav-Ausgaben:
631/32 2 Abtheilungen. Abthell. I. Band 1—8. Abthell. II. Band 4—6 (7).
625/30 6 Bände.
698 Ergänzungsband: Konzerte u. Konzertst. Nr. 1/3. Kplt.
Einzeln:
633 Die Davidsbündler. 13 Charakterst. Op. 6.
634 Carnaval. Scènes mignonnes. Op. 9.
635 Phantasiestücke. Op. 12.
636 Kinderszenen. Op. 15.
637 Novelletten. Op. 21.
638 Album f. die Jugend. 43 Klavierst. Op. 63.
639 Waldscenen. 9 Klavierstücke. Op. 82.
640 Bunte Blätter. 12 Stücke. Op. 99.
641 Albumblätter. 20 Klavierstücke. Op. 124.
642 Sonaten. Op. 11. 14. 22.