

Franz Schubert

AUSGEWÄHLTE WERKE.

Kleines Orchester.	
Am Meer, „Das Meer erglänzte“	1 50
Ständchen, „Horch, horch, die Lerch“	1 50
Salon-Orchester.	
No. 36. Ständchen, „Leise flehen“	1 —
Amerik. od. Pariser Besetzung.	
No. 36. Ständchen, „Leise flehen“	1 —
Militär-Musik.	
Op. 51 No. 3. Militär-Marsch (Farlow)	2 —
Horn-Quartett.	
Die Nacht, arrangirt für 4 Hörner in F von F. J. Litzl, Stimmen netto	1 —
Zither im 6.	
Leise flehen meine Lieder, Ständchen, einge-richtet von Gutmann	— 40
Am Meer, „Das Meer erglänzte“, einge-richtet von Gutmann	— 40
Ziehharmonika (Bandonion).	
Lieder übertragen von G. Ulrich	— 60
Am Meer, „Das Meer erglänzte“	— 60
Piano à 4 mains, Violine & Vlo.	
Op. 26. Ballet-Musik aus „Rosamunde“ (Burchard)	2 —
Ouverture zu „Rosamunde“ (Burchard)	2 —
— Hierzu Flötenstimme ad lib.	— 50
Symphonie, H moll (Burchard). Stimmen	2 50
Zwei Entr'Actes zu dem Drama „Rosamunde“ (Burchard). Stimmen	2 50
Piano & 2 Violinen.	
Op. 94 No. 3. Allegro moderato, F moll, übertragen von Mozart	1 50
Piano, Violine & Violoncello.	
Op. 77. Valses nobles	Bog. 5
Piano, Flöte & Violine.	
Du bist die Ruh', Lied (Menzel)	1 —
Piano & Violine.	
Op. 85. Deutsche Tänze & Ecossaisen	Bog. 34 1/2
Op. 79. Rondeau brillant	9
Op. 77. Valses nobles (Hermann)	5
Op. 157. Trois Sonatines	7
1. D dur, Bog. 3. 2. A moll	5 1/2
3. G moll	—
Lieder übertragen von D. Alard	1 30
Am Meer, „Das Meer erglänzte“	1 30
Ständchen, „Horch, horch, d. Lerch“	1 30
Ständchen, „Leise flehen m. Lieder“	1 30
Lieder übertragen v. A. Blumenstengel	1 80
Ungehduld, „Ich schnitt' es gern“	1 80
Lieder übertragen von B. E. Beckmühl	1 50
No. 1. Ständchen, „Leise flehen“	1 50
No. 2. Ave Maria	1 50
No. 3. Lob der Thränen	1 50
Lieder übertragen von Fr. Forberg	1 —
Die Forelle, „In einem Bächlein“	— 80
Ständchen, „Horch, horch, d. Lerch“	— 80
Lieder übertr. von Hauser & Wiedl	1 30
Abschied, „Adieu du maigre Stadt“	1 30
Banksagung an den Bach	1 30
Die hübe Farbe	1 30
Drang in die Ferne	1 30
Halt! „Eine Mühle seh' ich blinken“	1 30
Trockne Blumen, „Ihr Blumlein“	1 30
Wohin? „Ich hör' ein Bächlein“	1 30

Piano & Violine. (Fortsetzung).	
Lieder übertragen von A. Herman	1 —
Ave Maria	1 —
Lieder übertragen von R. Hoffmann	1 50
Ständchen, „Leise flehen m. Lieder“	1 50
Lieder übertragen von A. Lindner	1 50
No. 1. Ständchen, „Leise flehen“	1 50
No. 2. Ave Maria	1 50
No. 3. Lob der Thränen	1 50
Lieder übertragen von Marc. Rossi	1 30
Ave Maria	1 30
Du bist die Ruh'	1 30
Mennuet a. d. A moll-Quartett (Gilles)	1 30
Piano & Violoncello.	
Op. 137. Drei Sonatinen zum Gebrauche beim Unterrichte in instrukt. Weise von G. Golttermann	1 50
No. 1. Bg. 5/4 No. 2. Bg. 6/4 No. 3. Bg. 5/4	1 50
Andantino a. „Moments music.“ (Lindner)	1 50
Lieder, Beckmühl (unvollst.)	1 30
No. 1. Der Müller und der Bach	1 30
No. 2. Litaney	1 30
No. 3. Die Post	1 30
No. 4. Der Neugierige	1 30
No. 5. Frühlingsglaube	1 30
No. 6. Das Fischermädchen	1 30
No. 7. Trockne Blumen	1 30
No. 8. Die Forelle	1 30
No. 9. Am Meer	1 30
No. 10. Sei mir gegrüsst	1 30
No. 11. Ständchen, „Horch, horch“	1 30
No. 12. Des Mädchens Klage	1 30
Lieder, Transcriptionen, (Beckmühl)	1 50
No. 1. Ständchen, „Leise flehen“	1 50
No. 2. Ave Maria	1 50
No. 3. Lob der Thränen	1 50
Lieder übertragen von Fr. Forberg	1 —
Die Forelle, „In einem Bächlein“	— 80
Ständchen, „Horch, horch, d. Lerch“	— 80
Lieder, Transcript, von G. Golttermann	1 30
Am Meer, „Das Meer erglänzte“	1 30
Das Fischermädchen	1 30
Litancy	1 30
Lieder, übertragen von A. Lindner	1 50
No. 1. Ständchen, „Leise flehen“	1 50
No. 2. Ave Maria	1 50
No. 3. Lob der Thränen	1 50
Lieder, Transcriptionen von D. Poppen	1 50
Ave Maria	1 50
Du bist die Ruh'	1 50
Piano & Flöte.	
Lieder, übertragen von G. Kummer	1 30
Ständchen, „Leise flehen m. Lieder“	1 30
Piano & Clarinette.	
Lieder, übertragen von Beckmühl	1 50
No. 1. Ständchen, „Leise flehen“	1 50
No. 2. Ave Maria	1 50
No. 3. Lob der Thränen	1 50
15 Lieder mit untern Text (Bärmaun, G., op. 88.) Heft I.—V	4 2 00
2 Pianos à 8 mains.	
Symphonie in H moll (Burchard) netto	4 —
2 Pianos à 4 mains.	
Symphonie in H moll (Burchard) netto	2 —
Piano à 6 mains.	
Op. 51. Militär-Märsche, No. 1	1 50
(W. Kraemer). (No. 2 & 3)	1 —
Piano à 4 mains.	
Op. 27. Trois Marches héroïques	Bog. 5 1/2
Op. 35. Deutsche Tänze & Ecossaisen	4 1/2
Op. 30. Six Marches héroïques	5 1/2
Cah. I. 2.	5 1/2
Op. 51. Trois Marches militaires	5 1/2
Op. 54. Divertissement à la hongroise	12
Op. 61. Six Polonaises. Cah. I. 2.	4
Op. 103. Fantaisie, F moll <i>fa min.</i>	7

Piano à 4 mains. (Fortsetzung).	
Op. 121. Deux Marches caractérist.	Bog. 6 1/2
Op. 138. Notre amitié est invar. Rondeau	5
Ouverture zu „Rosamunde“ (Burchard)	6 1/2
Am Meer, Transcript v. Richard „H. I.“	—
Leise flehen meine Lieder, Ständchen, Arrangement v. Fr. Behr „H. I.“	—
Arrangement v. E. Köhler „H. I.“	— 80
Piano à 2 mains.	
Op. 28. Mennuet a. d. A moll-Quartett	1 1/2
Op. 33. Deutsche Tänze & Ecossaisen	2 1/2
Op. 59. 34 Valses sentimentales	4 1/2
Op. 77. Valses nobles	3
Op. 78. Mennuet a. d. H moll-Fantaisie	1 1/2
Op. 90. 4 Impromptus	—
1. C dur Bog. 3	3
2. Es dur „ 2 1/2 4. As dur	3 1/2
Op. 94. Moments musicaux, Heft I.	3
Heft II.	3 1/2
Daraus: No. 3. Allegro moderato, F moll	1
Op. 103. Fantaisie (Köhler), F moll „H. 2/60“	4
Op. 120. III. grosse Sonate	—
Op. 142. 4 Impromptus	—
1. F moll Bog. 3 1/2	3
2. As dur „ 2	3 1/2
3. F moll	3 1/2
3 Klavierstücke No. 1 (nachgek. Werk)	4
2. Scherzi	1 1/2
Ouverture zu „Alfonso“	2 1/2
Ouverture zu „Pierabra“	3
Ouverture zu „Rosamunde“	2 1/2
Lieder, übertragen v. Fr. Burgmüller	—
Ungehduld	— 80
Lieder, übertragen von H. Cramer	—
Ave Maria, Fantaisie	1 50
Die Forelle, Divertissement	— 60
Lob der Thränen, Fantaisie	1 50
Ständchen, „Leise flehen“, Divert.	1 30
Lieder, Übertragungen v. H. Cramer	—
No. 1. Ungehduld	— 80
No. 2. Lob der Thränen	— 80
No. 3. Ständchen (Horch, horch)	— 60
No. 4. Der Wanderer	— 80
No. 5. Ständchen (Leise flehen)	— 80
No. 6. Die Forelle	— 80
No. 7. Ave Maria	— 80
No. 8. Erkönig	1 —
No. 9. Wohin?	— 80
No. 10. Der Neugierige	— 80
No. 11. Die hübe Farbe	— 60
No. 12. Trockne Blumen	— 80
No. 13. Der Müller und der Bach	— 80
No. 14. Des Mädchens Klage	— 80
No. 15. Auf dem Wasser zu singen	— 80
No. 16. Aufenthalt	— 80
No. 17. Am Meer	— 80
No. 18. Abschied	— 80
No. 19. Drang in die Ferne	— 80
No. 20. Halt!	— 80
Lieder, übertragen von A. Jangmann	—
Blumenbrief, „Ihr Blumlein alle“	1 —
Frühlingsglaube, „Die linden Lüfte“	1 —
Haideröseln, „Sah' ein Knab“	1 —
Lieder, übertragen von E. Richard	—
Am Meer, „H. I.“	1 —
Ave Maria	1 —
Lieder, übertragen von Ch. Voss	—
Ständchen, „Leise flehen“	1 50
Ave Maria	1 50
Lob der Thränen	1 50
Gemischter Chor.	
Ausgewählte Lieder (Abb.)	
No. 1. Wanderers Nachtlid, „Über allen Gipfeln ist Ruh“	1 20
Partitur — 60 & Stimmen — 60	—
No. 2. Haideröseln, „Sah' ein Knab' ein Röslein stehn“	1 20
Partitur — 60 & Stimmen — 60	—
No. 3. Horch, horch, die Lerch“	1 60
Partitur 1.— & Stimmen — 60	—
No. 4. Der Lindenbaum, „Am Brunnen vor dem Thore“	1 20
Partitur — 60 & Stimmen — 60	—
No. 5. In's stille Land	1 20
Partitur — 60 & Stimmen — 60	—
No. 6. Pax vobiscum, „Der Friede sei mit euch“	1 60
Partitur 1.— & Stimmen — 60	—

Gemischter Chor (Fortsetzung)	
Ausgewählte Lieder (Fortsetzung)	
No. 7. Schläfe, du erregte Welt	—
Partitur — 60 & Stimmen — 60	—
No. 8. Kreuzzug, „Ein Mönch steht“	—
Partitur 1.20 & Stimmen — 60	—
No. 9. Frühlingsglaube, „Die Lüfte sind erwacht“	—
Partitur — 60 & Stimmen — 60	—
No. 10. Grablied, „Noch lebt u. g.“	—
Partitur — 60 & Stimmen — 60	—
No. 11. Litaney auf das Fest „Allseele“, „Ruhe in Frieden“	—
Partitur — 60 & Stimmen — 60	—
No. 12. Der du von dem Himmel bist	—
Partitur — 60 & Stimmen — 60	—
No. 13. Das Wandern, „Das Wandern ist des Müllers Lust“	—
Partitur — 60 & Stimmen — 60	—
No. 14. Des Müllers Blumen	—
Buche viel kleine Blumen	—
Partitur — 60 & Stimmen — 60	—
No. 15. Die hübe Farbe, „In Grün' ich mich kleiden“	—
Partitur — 60 & Stimmen — 60	—
No. 16. Das Wirthshaus, „Auf ein Totentseker“	—
Partitur 1.— & Stimmen — 60	—
No. 17. Am Meer, „D. Meer erglänzte“	—
Partitur 1.— & Stimmen — 60	—
No. 18. Abendstern, „Was willst du“	—
Partitur — 60 & Stimmen — 60	—
Vierstimmiger Männerchor	
a) mit Begleitung.	
Die Post, „Von der Strasse her, ein Posthorn klingt“, mit obligat. 2 Pistons (Abb.)	—
Klav.-Auszug — 70 & Stimmen — 60	—
Der Kreuzzug, „Ein Mönch steht“	—
Männerchor mit Bariton-Solo, Piano- (oder Organ)-Begleitung bearbeitet von A. Glück	—
Klav.-Auszug 1.20 & Stimmen — 60	—
b) ohne Begleitung.	
Zwölf Gesänge, einge-richtet von Fr. J. Litzl	
No. 1. Frühlingsglaube, „Die Lüfte sind erwacht“	—
No. 2. Das Wandern, „Das Wandern ist des Müllers Lust“	—
No. 3. Der Neugierige, „Ich will keine Blume“	—
No. 4. Ungehduld, „Ich schnitt' es gern“	—
No. 5. Morgenruss, „Guten Morgen, schöne Mullerin“	—
No. 6. Die hübe Farbe, „In Grün' will ich mich kleiden“	—
No. 7. Trockne Blumen, „Ihr Blumlein alle“	—
No. 8. Du bist die Ruh' (Abb.)	—
No. 9. Der Lindenbaum, „Am Brunnen vor dem Thore“	—
No. 10. Ständchen, „Leise flehen“	—
No. 11. Am Meer, „Das Meer erglänzte“	—
weit hinaus“	—
No. 12. Morgenständchen, „Horch, horch, die Lerch“	—
Jede Nummer: } Partitur — 60 & Stimmen — 60	—
Wiegeliied, „Schläfe, schlafe, Leise süßer Knabe“, f. Männerchor, Sopran-Solo, einge-richtet von C. W.	—
Partitur & Sopran-Solosänger & 4 Männerchor-Stimmen	—
Gesangs-Terzette.	
Op. 74. Die Advokaten, komisch. Text für Tenor I. II. & Bass mit Partitur mit eingelegten Singstimmen	—
Litancy auf das Fest „Allerseelen“, 2 Soprane & Alt mit Piano & Klavier-Auszug & Stimmen	—
1 Singstimme.	
Ständchen, „Leise flehen meine Lieder“ für hohe Stimme mit Piano- & Violoncello-Begleitung	—
Der Schiffer, (Nachlass 33a), für Sopran od. Tenor mit Piano	—

FANTASIE.

Allegre molto moderato

Fr. Schubert, Op.103.

This page of the musical score for Schubert's Fantasy in B-flat major, Op. 103, contains measures 41 through 52. The score is written for piano in a grand staff with two systems of treble and bass clefs. The tempo is marked 'Allegre molto moderato' and the dynamics include piano (*p*) and fortissimo (*fp*). The key signature has two flats (B-flat major). The music features a variety of textures, including arpeggiated chords, sixteenth-note passages, and trills. Measure numbers 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, and 52 are clearly marked. The piece concludes with a final chord in measure 52.

3 4 3 4 3

cresc.

f

This system contains the first two staves of music. The upper staff features a melodic line with triplets and a dynamic marking of *f*. The lower staff provides harmonic accompaniment. A *cresc.* marking is placed between the staves.

This system continues the musical piece with two staves. The upper staff has a melodic line with various ornaments and slurs. The lower staff continues the accompaniment with chords and moving lines.

f *fz*

This system shows two staves of music. The upper staff has a melodic line with slurs and ornaments. The lower staff has a more active accompaniment. Dynamic markings *f* and *fz* are present.

This system consists of two staves. The upper staff features a melodic line with many slurs and ornaments. The lower staff has a steady accompaniment.

fz *fz* *fz* *fz*

This system contains two staves. The upper staff has a melodic line with slurs. The lower staff has a very active accompaniment with many sixteenth notes. Dynamic markings *fz* are repeated.

fz *fz* *p* *pp*

This system shows two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has an active accompaniment. Dynamic markings *fz*, *p*, and *pp* are used.

pp *pp* *pp* *pp*

This system contains two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has an active accompaniment. Dynamic markings *pp* are repeated.

First system of a musical score. It consists of two staves, treble and bass. The treble staff begins with a *cresc.* marking and contains a series of chords and melodic fragments. The bass staff features a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings *fz* are present throughout the system.

Second system of the musical score, continuing the two-staff format. The treble staff has a more active melodic line with eighth notes and some slurs. The bass staff continues with a steady accompaniment. The *fz* dynamic marking is maintained.

Third system of the musical score. The treble staff shows a melodic line with some rests and slurs. The bass staff has a consistent eighth-note accompaniment. Dynamic markings *fz* are present.

Fourth system of the musical score. The treble staff features a melodic line with a large slur over the latter half. The bass staff continues with its accompaniment. Dynamic markings *fz* are present.

Fifth system of the musical score, starting with a measure rest of 8 measures. The treble staff begins with a *pp* marking and contains a melodic line. The bass staff has a rhythmic accompaniment. A dashed line is above the system.

Sixth system of the musical score. The treble staff has a melodic line with a large slur. The bass staff continues with its accompaniment. A dashed line is above the system.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a rhythmic accompaniment with slurs and fingerings.

Second system of musical notation. The treble clef has a melodic line with slurs and fingerings (2, 2, 2, 2, 4, 3, 2, 3). The bass clef has a rhythmic accompaniment with a slur and the instruction *legato*.

Third system of musical notation. The treble clef has a melodic line with a slur and fingerings (1, 4). The bass clef has a rhythmic accompaniment with a slur and fingerings (4, 3).

Fourth system of musical notation. The treble clef has a melodic line with slurs and fingerings (3, 3, 3). The bass clef has a rhythmic accompaniment with a slur and fingerings (3, 3, 3). The instruction *dim.* is present.

Fifth system of musical notation. The treble clef has a melodic line with slurs and fingerings (1, 3, 3). The bass clef has a rhythmic accompaniment with a slur and fingerings (1, 3, 3). The instruction *ppp* is present.

Sixth system of musical notation. The treble clef has a melodic line with slurs and fingerings. The bass clef has a rhythmic accompaniment with a slur and the instruction *cresc.* followed by *f*.

Largo

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#). The tempo is marked "Largo".

- System 1:** Starts with a dynamic marking of *fp* (fortissimo piano). The first staff has a *tr* (trill) over a note. The second staff has a *ben marcato* marking. There are various ornaments and trills throughout the system.
- System 2:** Continues the melodic and harmonic development with complex textures.
- System 3:** Features a *ff* (fortissimo) dynamic marking in the first staff.
- System 4:** Shows a *p* (piano) dynamic marking in the first staff.
- System 5:** Includes a *tr* marking in the first staff.
- System 6:** Ends with a *cresc.* (crescendo) marking in the second staff.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two sharps (F# and C#). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics include a forte *f* marking at the beginning and a fortissimo *sp* marking towards the end. A *cresc.* (crescendo) instruction is placed above the lower staff.

Second system of musical notation. The grand staff continues the piece. The upper staff has a *pp* (pianissimo) dynamic marking. The lower staff includes a *sempre pp* instruction. Trills are indicated with *tr* above notes. A dotted line with the number 8 spans across both staves, indicating a specific rhythmic or phrasing unit.

Third system of musical notation. This system features several trills marked with *tr*. The upper staff has a *pp* dynamic. A dotted line with the number 8 is present. The lower staff shows a sequence of notes with fingerings 4, 2, 1, 3, 5, 4.

Fourth system of musical notation. The upper staff contains a sequence of notes with fingerings 5, 4, 5, 3, 2, 4, 1. The lower staff has a *ff* (fortissimo) dynamic marking and a sequence of notes with fingerings 5, 4, 5, 4.

Fifth system of musical notation. This system continues the complex texture with multiple voices in both staves. A dotted line with the number 8 is visible at the beginning of the system.

Sixth system of musical notation. The final system on the page, showing dense chordal textures and melodic fragments in both staves.

Allegro vivace

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro vivace'. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system shows a melodic line in the treble and a supporting bass line. The second system continues the melodic development. The third system features a complex sixteenth-note passage in the treble with fingering numbers (4 2, 2 1, 4 2, 3 1, 4 2, 4 2) above it. The fourth system continues with similar rhythmic patterns. The fifth system includes a first ending marked '1.' and a second ending marked '2.', with dynamic markings 'cresc.', 'p', 'f', and 'p'. The sixth system concludes the piece with a final melodic flourish and a double bar line.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings such as *f*.

Second system of musical notation, continuing the piece with various articulations and dynamic markings.

Third system of musical notation, including fingerings (e.g., 3 2, 4 2, 2 1) and dynamic markings.

Fourth system of musical notation, featuring a *4* marking in the bass clef and dynamic markings like *ff*.

Fifth system of musical notation, including dynamic markings *fz* and *p*, and a measure with a circled *8*.

Sixth system of musical notation, concluding the page with dynamic markings and fingerings.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together, and several slurs. The bass staff starts with a bass clef and contains a similar rhythmic pattern of eighth and sixteenth notes, also with slurs.

The second system continues the musical piece. It features two staves with treble and bass clefs. The treble staff has a dynamic marking of *p* (piano) in the middle. The bass staff has a dynamic marking of *pp* (pianissimo) near the end of the system. The notation includes various note values and slurs.

The third system shows two staves. The treble staff includes first and second endings, marked with '1.' and '2.'. The bass staff has a dynamic marking of *pp con* (pianissimo con forza) towards the end. The music features complex rhythmic patterns and slurs.

The fourth system consists of two staves. The treble staff is marked with the instruction *delicatezza* (delicacy). The bass staff has dynamic markings of *sp* (sforzando) in two places. The notation includes various note values, slurs, and fingerings.

The fifth system features two staves. The treble staff has a dynamic marking of *f* (forte) in the middle. The bass staff has a dynamic marking of *pp* (pianissimo) towards the end. The system includes first and second endings and various rhythmic figures.

The sixth system consists of two staves. The treble staff has dynamic markings of *cresc.* (crescendo) and *f* (forte). The bass staff has a dynamic marking of *pp* (pianissimo). The notation includes various note values, slurs, and fingerings.

8

fp *f* *p*

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and dynamics. The lower staff provides harmonic support with chords and bass lines. Dynamics include *fp*, *f*, and *p*.

Allegro vivace

This system contains the third and fourth staves. The tempo is marked *Allegro vivace*. The music continues with intricate melodic and harmonic patterns.

This system contains the fifth and sixth staves. The upper staff has a complex melodic line with many notes and ornaments. The lower staff continues the harmonic accompaniment.

p

This system contains the seventh and eighth staves. The dynamics are marked *p*. The music features flowing melodic lines and rich harmonic textures.

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

This system contains the ninth and tenth staves. It includes fingerings such as 4 2, 2 1, 4 2, 2 3, 1, 4 2, 4 2, and 3. The music is highly technical and rhythmic.

5 2 1

This system contains the eleventh and twelfth staves. It includes fingerings such as 5, 2, and 1. The system concludes the piece with a final melodic flourish.

First system of musical notation, featuring a treble and bass clef. The key signature is two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as *p* (piano).

Second system of musical notation, continuing the piece. It includes dynamic markings *f* (forte) and *p* (piano).

Third system of musical notation, featuring dynamic markings *f* (forte).

Fourth system of musical notation, including dynamic markings *f* (forte) and fingerings (1, 2, 3, 4).

Fifth system of musical notation, including dynamic markings *f* (forte) and fingerings (1, 2).

Sixth system of musical notation, including dynamic markings *fz* (forzando).

First system of musical notation. Treble and bass staves. Includes dynamic markings *fz* and *p*. A bracketed section of 8 measures is indicated above the treble staff.

Second system of musical notation. Treble and bass staves. Includes dynamic markings *fz* and *p*. Fingerings 1, 2, 1, 2 are indicated in the bass staff.

Third system of musical notation. Treble and bass staves. Includes dynamic marking *f*.

Fourth system of musical notation. Treble and bass staves. Includes dynamic marking *p*.

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *cresc.* and *cresc. f*.

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings *fz*, *cresc.*, and *fz*. A bracketed section of 8 measures is indicated above the treble staff. Fingerings 3, 4 and 1 are indicated.

Tempo I

First system of musical notation, measures 1-5. Treble clef, bass clef, common time signature. Dynamics include *p*.

Second system of musical notation, measures 6-10. Treble clef, bass clef, common time signature. Dynamics include *p*.

Third system of musical notation, measures 11-15. Treble clef, bass clef, common time signature. Dynamics include *p*. Fingerings 1, 2, 3, 4, 5 are indicated.

Fourth system of musical notation, measures 16-20. Treble clef, bass clef, common time signature. Dynamics include *sp*. Fingerings 1, 2, 3, 4, 5 are indicated.

Fifth system of musical notation, measures 21-25. Treble clef, bass clef, common time signature. Dynamics include *f*, *cresc.*, and *pp*. Fingerings 1, 2, 3, 4 are indicated.

Sixth system of musical notation, measures 26-30. Treble clef, bass clef, common time signature. Dynamics include *f*.

Seventh system of musical notation, measures 31-35. Treble clef, bass clef, common time signature. Dynamics include *fz*. Fingerings 1, 2, 3, 4 are indicated.

This page of piano sheet music consists of seven systems of staves. Each system contains a treble and bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first system begins with a forte (*f*) dynamic marking. The second system continues with *f* dynamics. The third system starts with a piano (*p*) dynamic marking. The fourth system continues with *p* dynamics. The fifth system includes a *cresc.* (crescendo) marking. The sixth system continues with *f* dynamics. The seventh system concludes with a final *f* dynamic marking. The score is filled with intricate musical notation, including sixteenth and thirty-second notes, rests, and various fingerings indicated by numbers 1-5. Some notes are marked with accents or slurs. The overall texture is dense and technically demanding.

non legato

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a four-measure rest marked '4'. The bass clef contains a rhythmic accompaniment.

Second system of musical notation. The treble clef has dynamic markings *fz* and *fz*. The bass clef continues the accompaniment.

Third system of musical notation. The treble clef has dynamic markings *fz*, *fz*, *fz*, *fz*, *fz*, and *ff*. The bass clef has the instruction *non legato* and includes fingerings 2, 1, and 3.

Fourth system of musical notation. The bass clef includes fingerings 4 5 5 4, 2 3, 2 3, 1/2, and 4 3.

Fifth system of musical notation. The bass clef includes fingerings 3 3 and *fz*.

Sixth system of musical notation. The bass clef includes the instruction *cresc.*

First system of musical notation. Treble and bass staves. Includes dynamic markings *fz* and *cresc.*. Fingerings 5, 2, 4, 2, 4 are indicated. A *rit.* marking is present at the end of the system.

Second system of musical notation. Treble and bass staves. Includes dynamic marking *fz*.

Third system of musical notation. Treble and bass staves. Includes dynamic markings *cresc.* and *fz*.

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *fz*, *cresc.*, and *p*. A first ending bracket labeled '1' is present.

Fifth system of musical notation. Treble and bass staves. Includes dynamic markings *p* and *cresc.*.

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings *fz*, *cresc.*, *p*, *cresc.*, *fz*, and *p*. A first ending bracket labeled '1' is present.

in schwererer Ausführbarkeit

für Piano zu 2 Händen.

Beethoven, L. v., Op. 33. Bagatellen	Bog. 5
— Op. 51 No. 1. Rondo, C dur	2
— Menuett, Es dur (Richard)	1
— Sehnsucht-, Schmerzens- und Hoffnungs-Walzer	2
Blasser, G., Op. 43. Tanzende Gedanken, 3 Stücke complet	2 50
No. 1. Impromptu, E dur	1 50
No. 2. Scherzo, A dur	1 50
No. 3. Gavotte, E dur	1 50
Boccherini, L., Menuetto grazioso, C dur Bog. 1 1/2	
Gernsheim, Fr., Op. 26. In's Stammbuch, complet	2 —
No. 1. F dur. .60 No. 5. E dur — 60	
No. 2. F dur. —.60 No. 6. C dur — 60	
No. 3. As dur —.60 No. 7. F dur — 60	
No. 4. E dur. —.60	
Händel, G. F., The Harmonious Black- smith, Variat. E dur. Bg. 1 1/2	
Haydn, Jos., Ungar. Rondo (Gipsy-Rondo) a. Trio No. 5, G dur. Bog. 2.	
— Menuet du boeuf (Ochsen-Menuet) in C dur Bog. 1 1/2	
— Menuetto giocoso, in C dur. „ 1 1/2	
Heyblom, A. W., Op. 61. Joie printanière. Scènes lyriques (Oeuvre posth.)	
No. 1. Entrée de printemps, Marche solennelle, C dur	1 20
No. 2. Murmure de ruisseau, B dur	1 —
No. 3. Sous l'ombrage, Es dur	1 —
No. 4. Chant de mai, As dur	1 —
No. 5. Dans la forêt (Duetto) Des dur	1 20
No. 6. Près des fontaines, E dur	1 20
No. 7. Sous de nuit, A dur	1 20
No. 8. Danse des Gnomes, A dur	1 50
Heydrich, H., Quatre Morceaux.	
No. 1. Romance, B dur	1 —
No. 2. Feuille d'Album, As dur	— 80
No. 3. Valse Impromptu, Es dur	1 80
No. 4. Le Moulin, B dur	1 50
Hummel, J. N., Op. 11. Rondo favori, Es dur	Bog. 2 1/2
— Op. 55. La bella Capricciosa, Polacca, B dur	5 1/2
— Op. 56. Rondo brillant, A dur	7
— Op. 120. La Galante, Rondo, Es dur.	3 1/2
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— Op. 52. Rondo précède d'une Intro- duction, Es dur Bog. 3 1/2	

Kalkbrenner, F., La femme du marin, Pensée fugitive, G dur. Bog. 1 1/2	
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No. 8. Op. 123. Nagy-Szebeni emlék, Csárd. (Erinnerung an Hermannstadt)	1
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No. 2. Bagatelle, G dur	— 80
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Santesteban, J. de, Deux Morceaux.	
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Sapellnikoff, W., Op. 2. Petite Mazourka in C dur	
— Op. 5 No. 3. Feuille d'Album, Des	
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