

71159



Meinem lieben MORITZ MOSZKOWSKI
in herzlichster Freundschaft.

Frühlingswogen.

Symphonische Dichtung

(Ae-dur)

für grosses Orchester

komponiert von

PHILIPP SCHARWENKA.

OP. 87.

Partitur	netto	M. 10.
Orchesterstimmen	netto	M. 14.
für zwei Klaviere zu vier Händen		M.
für ein Klavier zu vier Händen		M.

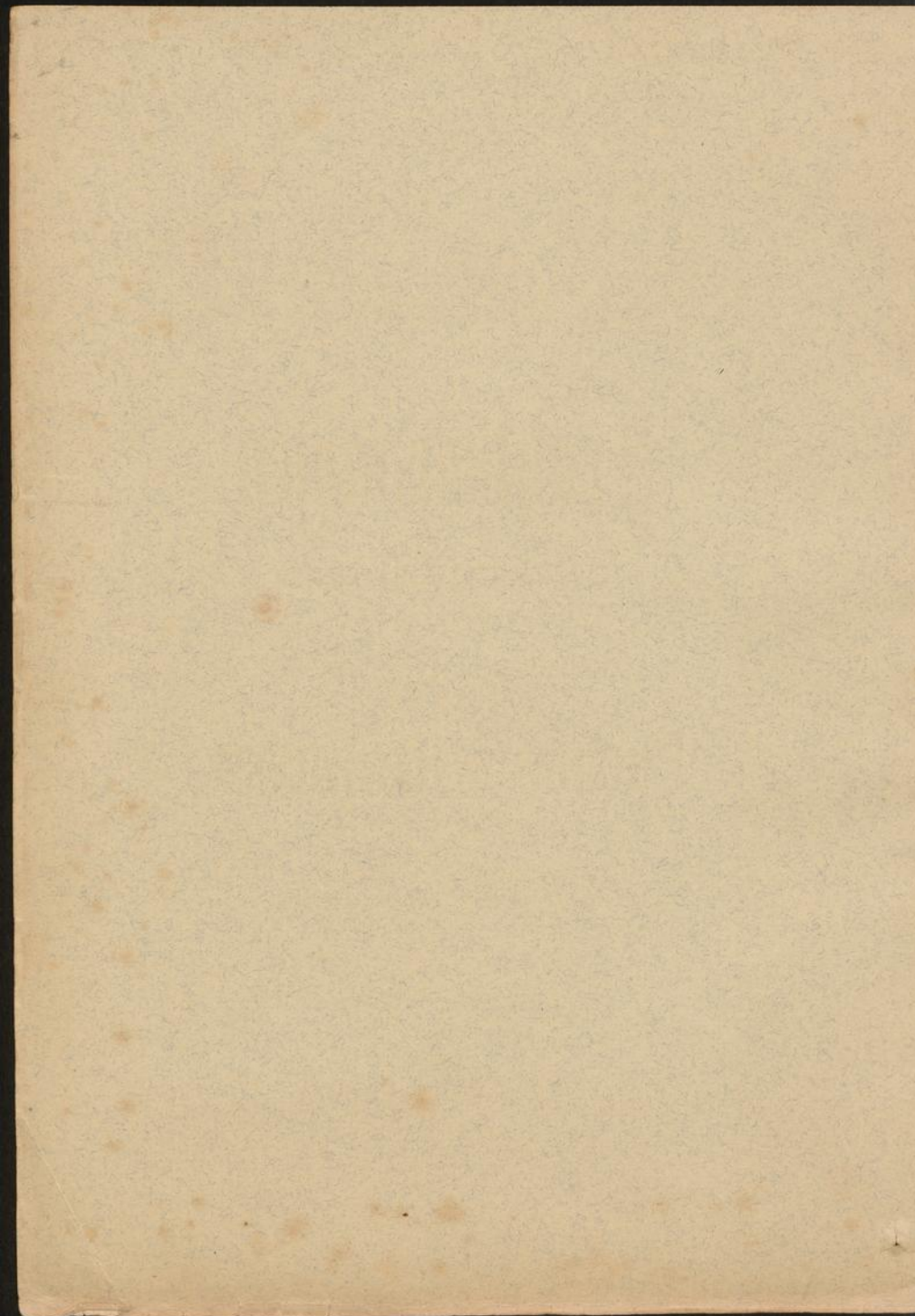
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Carl Simon, Musikverlag, Berlin S.W.
Hofmusikalienhändler Sr. Hoheit des Erbprinzen von Anhalt.
Markgrafenstrasse 21
Generalvertretung und Lager von Schiedlmayr's Harmoniumfabrik
Auslieferungslager bei F. Volckmar in Leipzig
C. S. 1797-1800

70. 15



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Lith. Anst. v. C. G. Reber, Leipzig.

A. J. NEUWEKEMER
ANTIQUAARIAAT - KUNSTHANDEL
Bredeweg 21 AMSTERDAM



Philipp Scharwenka.

Philipp Scharwenka wurde am 16. Februar 1847 in der kleinen Kreisstadt Samter in der preussischen Provinz Posen als ältester Sohn eines Architekten geboren und genoss eine sehr sorgfältige Erziehung. Frühzeitig brachen sich seine Liebe und Veranlagung zur Musik Bahn und zeichneten ihm — bei den Eltern auf keinen Widerstand stossend — die Richtung seines Bildungsganges vor. Nachdem er das Gymnasium zu Posen, wohin seine Eltern 1858 gezogen waren, absolviert hatte, siedelt er 1865 mit denselben nach Berlin über, um sich ganz dem Studium der Musik hinzugeben. Er trat in die unter Dr. Theodor Kullaks Leitung zu Ruf gelangte „Akademie der Tonkunst“ als Schüler ein und widmet

sich unter Anleitung von Rich. Wüerst und Heinrich Dorn mit solchem Erfolg dem Studium der musikalischen Theorie und Kompositionslehre, dass er nach beendetem Studium (1870) als Lehrer der musikalischen Theorie an der genannten Anstalt angestellt wurde. Bald darauf trat er (1874) zum erstenmale in einem eigenen Konzert mit grösseren Kompositionen, darunter eine Ouvertüre und eine Sinfonie, vor die Öffentlichkeit. Im Jahre 1880 gründete er mit seinem jüngeren Bruder Xaver ein neues Konservatorium (Scharwenka-Konservatorium) an dem er als Lehrer der Komposition wirkte. In diese Zeit fällt auch seine Vermählung mit der bekannten Violinistin Marianne Stresow, welche gleichfalls als Lehrerin an dem Scharwenka-Konservatorium tätig war. 1885 führte er in Berlin sein grosses Chorwerk „Sakuntala“ mit aussergewöhnlichem Erfolg auf. Als sein Bruder Xaver, einem an ihn ergangenen Rufe folgend, 1891 nach Neuyork übersiedelte und dort ein neues Konservatorium gründete, begleitete ihn Philipp dorthin und blieb ein Jahr daselbst. 1892 nach Europa zurückgekehrt, übernahm er zunächst die Direktion des Berliner Scharwenka-Konservatoriums und wurde, als dieses sich 1893 mit dem Klindworth-Konservatorium vereinigte, neben Hugo Goldschmidt Mitdirektor der neuen Anstalt, welche gegenwärtig das am stärksten besuchte musikalische Bildungsinstitut der deutschen Reichshauptstadt ist.

Als Komponist hat sich Philipp Scharwenka sowohl durch die Menge, wie besonders auch durch den Gehalt seiner mannigfachen Werke der modernen Konzert-, Salon- und Hausmusik vokaler und instrumentaler Art einen in der Kunstwelt wohlbekanntten und hochgeachteten Namen erworben.

Die österreichische Musik- und Theaterzeitung schreibt zum 1. November 1895 über Philipp Scharwenka u. a.: Philipp Scharwenka hat sich in der Musikwelt als Komponist nicht bloss durch die ungewöhnlich grosse Anzahl seiner zumeist der ernsteren Richtung angehörigen Werke, aber auch durch deren inneren Wert einen Namen von bestem Klange erworben. Vielleicht von weniger äusserlichem sinnlichen Klangreize, als die Kompositionen seines Bruders Xaver, fesseln Philipps Werke bei näherem Eingehen durch ihre Gedankentiefe, die moderne Anschauung, die sich in der Harmonisation und in der thematischen Arbeit in jedem Takte ausspricht und vor allem durch das Bestreben des Komponisten, dem gewöhnlichen und schon an anderer Stelle gesagtem aus dem Wege zu gehen; man sieht, mit welchem künstlerischen Ernste der Meister bei seinem Werke ist. Nicht weniger als 35 Werke für Klavier (2- und 4hdg.), sowie für Gesang, Violine und Orchester sind im Verlage der Edition Praeger & Meier in Bremen (jetzt Carl Rühle's Musikverlag, Leipzig) erschienen und bieten ein imposantes Bild von der Schaffenkraft des Komponisten.

Philipp Scharwenka steht heute in der Vollkraft seiner kompositorisch Tätigkeit und wünsche ich, dass vorstehende flüchtige Skizze das Interesse für die Werke dieses ausgezeichneten Meisters noch mehr erwecken möge.

Die „Berliner Signale“ vom 16. Februar 1896 schreiben u. a.: Philipp Scharwenka. Nicht im Kampfe mit besonders wechselvollen Schicksalen, noch angefochten von äusserem Sturm und Drang, sondern im stillen und zielbewussten Ringen und ziemlich abseits vom bewegten Treiben der Berliner Gesellschaft hat sich Philipp Scharwenkas Künstler-schaft im Verlaufe eines Menschenlebens allmählich bis zur Reife ausgeprägt. Ueberblicken wir das reiche Schaffen dieses heute gerade in sein 50. Lebensjahr eintretenden Tonsetzers, der sich einen in der Kunst-welt wohlbekannten und hochgeachteten Namen erworben hat, so finden wir kaum ein Gebiet, auf dem sein gediegenes Können sich nicht betätigt hätte. Sowohl in den kleineren Formen der Konzert- und Hausmusik wie in grösseren Gebilden der Vokalmusik und der sinfonischen Kunst fesselt er durch den künstlerischen Ernst, wie durch vornehme Erfindung und kunstreiche Gestaltung seiner Gedanken, die nach echt deutscher Weise mehr durch Innigkeit des Empfindungsausdruckes, als durch äusseren Schimmer zu wirken trachten etc. etc.

In vorstehender Schilderung des Lebensganges und künstlerischen Wirkens Philipp Scharwenkas ist auch dessen Bruders

Xaver Scharwenka

kurz gedacht worden. Wir behalten uns für später vor, auch über diesen Künstler näheres mitzuteilen. Heute sei nur auf sein

Klavierkonzert in B-moll

hingewiesen, das in unserem Verlage erschienen ist. Es ist ein geradezu hervorragendes Produkt der Neuzeit, **reiz- und klangvoll**, von eminenter Wirkung!

An den hervorragendsten Konzertinstituten ist es aufgeführt worden und immer mehr erweitert sich der Kreis seiner Anhänger. Professor Ruthardt bezeichnete es kürzlich gesprächsweise als das hervorragendste **Klavierkonzert der Neuzeit**, klassisch in der Form, melodisch entzückend und in gewissem, besseren Sinne modern in der Instrumentation. Dies berechtigt uns wohl zur Genüge zu dieser Anmerkung.

Berühmtes Pianofortekonzert mit Orchesterbegleitung
::: von Xaver Scharwenka, op. 32. :::

(Franz Liszt gewidmet!)

Konzert (B-moll) für Pianoforte mit Orchester.

Erschienen: Orchesterpartitur und Orchesterstimmen.

Klaviersolo (das Orchester als zweites Pianoforte hinzugefügt)

10 Mark netto.

Scherzo daraus auch einzeln für Pianoforte zu 2 und 4 Händen, sowie für 2 Klaviere vierhändig.

Carl Rühle's Musikverlag in Leipzig.

Klavierkompositionen zu 2 und 4 Händen

von

Philipp Scharwenka.

- | | | | | | |
|---------|---------------------------------------|------|---------|--|------|
| Op. 6. | Scènes de Danse für Pfte. 2hdg. | | Op. 42. | Marsch. Intermezzo all'Ungarese. | |
| | 1. Danse champêtre | 1 50 | | Brautreigen f. Pfte. 4hdg., kplt. | 5 — |
| | 2. Mazurka | 1 25 | | Einzelausgaben: | |
| | 3. Valse | 2 — | | 1. Marsch | 2 — |
| Op. 11. | Fantasiestück für Pfte. 2hdg. | 1 50 | | 2. Intermezzo all'Ungarese | 2 50 |
| Op. 13. | Zwei Stücke für Pianoforte 2hdg. | | | 3. Brautreigen | 2 30 |
| | 1. Humoreske in Tanzform | 1 50 | Op. 43. | Festouvertüre für Orchester. Für | |
| | 2. Mazurka | 2 — | | Pfte. 4hdg. übertr. v. Komponist. | 4 — |
| Op. 18. | Miszellen. Sechs Klavierst. 2hdg. | | Op. 45. | Festlänge für die Jugend. Acht | |
| | Heft I. Scherzino. Moment musical. | | | Klavierstücke 2hdg., komplett. | 3 — |
| | Mazurka | 2 — | | Heft I. Zum Eingang. Marsch. | |
| | Heft II. Notturmo. Intermezzo. | | | Capricciotto. Lied | 2 — |
| | Impromptu | 2 50 | | Heft II. Dämmerstunde. Tanz- | |
| Op. 19. | Serenade f. Orchester. Für Piano- | | | reigen. Scherzino. Tarantella | 2 30 |
| | forte 4hdg. arrangiert vom Kom- | | | No. 3. Capricciotto (einzel.) | 1 30 |
| | ponisten, komplett | 6 — | Op. 49. | Improvisationen. Vier Klavier- | |
| | Einzelausgaben: | | | stücke 2hdg. | 2 50 |
| | 1. Marcia | 2 30 | Op. 50. | Scherzo für Pianoforte 2hdg. | |
| | 2. Andante | 1 30 | | (Eugen d'Albert gewidmet) | 2 — |
| | 3. Menuett | 1 30 | Op. 53. | No. 3. Menuett für Viol. u. Klavier. | |
| | 4. Rondo Pastorale | 2 50 | | Für Pfte. 2hdg., übertr. v. Komp. | 1 80 |
| Op. 23. | Hochzeitsmusik für Pfte. 4hdg., | | | Dasselbe, für Pianoforte 4hdg. | 2 30 |
| | komplett | 6 50 | Op. 57. | Stimmungsbilder. Sechs Klavier- | |
| | Einzelausgaben: | | | stücke 4hdg. Heft I | 2 50 |
| | 1. Hochzeitsmarsch | 3 50 | | Heft II | 2 80 |
| | 2. Walzer | 2 30 | Op. 58. | Zum Vortrag. Neun leichte und | |
| | 3. Abendmusik | 2 — | | mittelschwere Klavierstücke z. | |
| Op. 23. | No. 2a. Walzera. Hochzeitsmusik. | | | Gebrauch beim Unterricht für | |
| | für Pianoforte 2hdg., arrangiert | | | Pianoforte 2hdg. | |
| | vom Komponisten | 2 30 | | Heft I. Leid und Freud.' Marsch. | |
| Op. 26. | Fünf Fantasiestücke für Piano- | | | Ländler. Moto perpetuo. Mailied | 2 50 |
| | forte 2hdg. Heft I und II | 1 80 | | Heft II. Menuett. Mazurek. Ron- | |
| Op. 34. | Aus der Jugendzeit. Zehn leichte | | | dino. Finale | 2 50 |
| | Klavierstücke 2hdg. | | | No. 4. Moto perpetuo (einzel.) | 1 — |
| | Heft I. Beim Erwachen. Hinaus | | Op. 65. | Fünf romantische Episoden für | |
| | ins Freie. Reigen. Munteres | | | Pianoforte 2hdg. Heft I | 2 50 |
| | Spiel | 2 — | | Heft II | 2 30 |
| | Heft II. Soldatenmarsch. Tanz. | | Op. 66. | Drei Tanz-Capricen f. Pfte. 2hdg. | |
| | Getäuschte Hoffnung. Streitende | | | 1. Allegretto grazioso | 2 — |
| | Knaben. Die Mutter. Zur guten | | | 2. Non troppo allegro | 1 80 |
| | Nacht | 2 — | | 3. Moderato grazioso | 1 50 |
| Op. 36. | Bergfahrt. Sechs Klavierst. 2hdg. | | Op. 67. | Sechs Klavierstücke 2hdg. (mit- | |
| | Heft I. Aufbruch. Zigeuner in | | | telschwer). | |
| | der Waldschenke. Einsamer Pfad | 2 30 | | Heft I. Scherzino. Barkarole. | |
| | Heft II. Abenteuer. Im Mond- | | | Träumerei | 2 30 |
| | schein. Am Ziel | 2 80 | | Heft II. Tanz-Impromptu. Mo- | |
| | Daraus einzeln: | | | ment musical. Blätter im Winde | 2 50 |
| | Zigeuner in der Waldschenke | 1 — | Op. 69. | Sechs Tonbilder in kleinen Rah- | |
| | Im Mondenschein | 1 — | | men für Pianoforte 2hdg. | |
| Op. 38. | Polnische Tanzweisen für Piano- | | | Heft I. Frühlingsbotschaft. Stim- | |
| | forte 4hdg. Heft I und II | 3 50 | | mungsbild. Widmung | 2 — |
| | Dasselbe, für Pianoforte 2hdg., | | | Heft II. Polnisch. Pastorale. | |
| | übertragen vom Komponisten. | | | Scherzino | 2 — |
| | Heft I. 3 M. — Heft II | 2 50 | Op. 83. | Fünf Klavierstücke f. Pfte. 2hdg. | |
| Op. 40. | Liebesnacht. Fantasiestück für | | | 1. Plauderei. 2. Lustige Fahrt. | |
| | Orchester. Für Pianoforte 4hdg., | | | 3. Frühlingsreigen. 4. Kleine | |
| | übertragen vom Komponisten | 3 30 | | Erzählung. 5. Jagdstückchen | 2 30 |

Verlangen Sie gratis und franko Spezialkatalog über Gesang-, Chor-, Instrumental- und Orchesterwerke von Philipp Scharwenka.

Carl Rühle's Musikverlag in Leipzig.

Klavierkompositionen zu 2 und 4 Händen

von Xaver Scharwenka.

Op. 22. Novellette und Melodie für Piano- forte 2hdg., komplett 2 30	Op. 26. Bilder aus Ungarn. Zwei Cha- rakterstücke f. Pianoforte 2hdg.
Einzelausgaben:	I. Andante 1 50
Novellette (<i>Ernst Perabo</i> 1 80	II. Vivace ma non troppo 1 80
Melodie (<i>gewidmet</i>) 1 —	Op. 30. Valse-Improptu für Pfte. 2hdg. (<i>Alexander Moszkowski gewid.</i>) 1 80
Op. 23. Wanderbilder. Für Pfte. 2hdg.	Op. 31. Valse-Caprice f. Pianoforte 2hdg. 2 —
Heft I. M. 1.80 — Heft II 2 —	Op. 33. Romanzer für Pianoforte 2hdg. (<i>Johannes Brahms zugeeig.</i>) kplt. 3 80
Op. 24. Aus alter und neuer Zeit. Vier Tänze für Pianoforte 4hdg. 3 50	Einzelausgaben:
a) Gavotte, b) Minuetto, c) Ma- zurka, d) Walzer.	1. Allegro con fuoco 2 50
Op. 25. Zwei Romanzen für Pfte. 2hdg.	2. Adagio — 80
1. Allegro energico 1 80	3. Vivace 1 50
2. Allegretto grazioso 1 50	4. Allegro 1 80

Franz Liszt gewidmet!

Berühmtes Konzert in B-moll, op. 32

für Pianoforte mit Begleitung des Orchesters oder eines zweiten Pianoforte.

Klavier-Solo (das Orchester als II. Pianoforte hinzugefügt)	no. 10 —
Orchesterpartitur	no. 12 —
Orchesterstimmen	no. 12 30

Dublirst. (Viol. I, II, Viola, Cell., Bass) à no. 1 20
Für 2 Klaviere zu 4 Händen no. 20 —

Scherzo (einzeln) aus dem Konzert in B-moll

für Pianoforte, auch mit Begleitung von Streichquintett oder eines zweiten Pianoforte.

Klavier-Solo (mit II. Pfte. hinzugef.) no. 4 —	Für Klavier zu 4 Händen arrang. v. Komp. 4 —
Quintettbegl. (Viol. I II, Vla., Cello, Bass) no. 4 50	Für 2 Klaviere zu 4 Händen 4 —

Wird in vielen Konservatorien geübt, und von den berühmtesten Klaviervirtuosen
in den ersten Konzertiinstiuten zum Vortrag gebracht!

Ged. 24/1000
Rein
in
Leipzig
1897

Pianofortewerke

von WILHELM BERGER.

Op. 2. Zwei Stücke für Pianoforte 2hdg.	Op. 23. Aquarellen, ferner:
1. Romanze 1 50	Heft III. Scherzino. Zwiegesang.
2. Novellette 2 —	Alla Polacca. Fantastisch. Marsch 2 50
Op. 6. Vier Impromptus für Pfte. 2hdg.	Einzelausgaben:
Heft I. 1. D-moll. 2. A-dur 1 80	1. Frohsinn — 80
Heft II. 3. C-moll. 4. E-dur 2 —	2. Siziliano — 80
Op. 9. Zwei Klavierstücke 2hdg.	3. Romanze — 80
1. C-moll M. 1.80 — 2 H-dur 1 50	4. Ländler — 80
Op. 14. Drei Klavierstücke 2hdg. (Zwei Kanons und Fughette) 2 —	5. Tanz der Kobolde 1 —
Op. 17. Fünf Klavierstücke in Tanzform 2hdg.	6. Träumerei — 80
Heft I. Gavotte. Walzer. Mazurka 2 30	7. Walzer — 80
Heft II. Tarantelle. Menuett. 2 30	8. Humoreske — 80
Op. 18. Vier Intermezzi für Pfte. 2hdg.	9. Scherzino — 80
Heft I. 1. H-dur. 2. D-moll 2 —	10. Zwiegesang — 80
Heft II. 3. A-dur. 4. D-dur 2 —	11. Alla Polacca 1 —
Op. 20. Fantasiestück (C-moll) für Piano- forte 2hdg. 2 30	12. Fantastischer Marsch — 80
Op. 23. Aquarellen. 12 leichte und mittel- schwere Klavierstücke 2hdg.	Op. 53. Sechs Klavierstücke 2hdg., kplt. no. 3 —
Heft I. Frohsinn. Siziliano. Ro- manze. Ländler 2 50	Einzelausgaben:
Heft II. Tanz der Kobolde. Träu- merei. Walzer. Humoreske 2 80	1. Romanze 1 20
	2. Libelle — 80
	3. Pastorale 1 20
	4. Auf, zum Tanz 1 20
	5. Menuett 1 50
	6. Burleske — 80
	Studie über Chopins Etude, op. 25, No. 2 für Pianoforte 2hdg. 1 20

Verlangen Sie gratis und franko Spezialkatalog über Gesang-, Chor- und Instrumentalwerke
von Xaver Scharwenka und Wilhelm Berger.

Carl Rühle's Musikverlag in Leipzig.



Wilhelm Berger.

Von den berufensten Tonmeistern und Dirigenten der Neuzeit hat der Tod drei der hervorragendsten viel zu früh abgerufen. Mottl, Mahler, Berger schieden in ein und demselben Jahre aus dem Leben, also Meister, die kaum zu ersetzen und in ihrer Art kaum zu übertreffen sind.

Professor Wilh. Berger ist im Januar 1911 einer schweren Magenoperation erlegen. Er wurde am 9. August 1861 in Boston (Vereinigte Staaten von Nordamerika) als Sohn deutscher Eltern geboren, die im nächsten Jahre, als der Bürgerkrieg störend in alle Erwerbsverhältnisse eingriff, nach Bremen übersiedelten. Hier hat W. Berger seine Jugend verlebt. Schon sehr früh zeigte sich seine musikalische Begabung. Mit

sieben Jahren schon fand er sich auf dem Klavier zurecht, und dann entstanden sofort kleine Lieder und Klavierstücke, die freilich einstweilen sein Vater aufschreiben musste, da der Knirps eben erst angefangen hatte, die Elementarschule zu besuchen. Die Musik spielte dann während der neunjährigen Schulzeit — W. Berger besuchte das Gymnasium — eine grosse Rolle. Es war bald kaum ein Zweifel möglich, dass sie der künftige Beruf des Knaben sein würde. Auch wurde ihm von keiner Seite etwas in den Weg gelegt; vielmehr empfing er nur Aufmunterung und Förderung. W. Berger ging dann im Herbst 1878 nach Berlin und liess sich in die königliche Hochschule für Musik aufnehmen, in welcher er drei Jahre verweilte. Er hatte das Glück, als Lehrer in der Komposition Friedrich Kiel zu erhalten, den berühmten Kontrapunktiker. Vorher aber erschienen bereits bei Praeger & Meier (jetzt Carl Rühle's Musikverlag, Leipzig) die ersten Hefte seiner Kompositionen, die in ihrer eigenartigen Form Zeugnis davon ablegten, dass hier ein starkes und originelles Talent in die Oeffentlichkeit getreten sei. Nach Absolvierung seiner Studien blieb Berger in Berlin. Und dort entstand nun seitdem eine Menge von musikalischen Werken der verschiedensten Genres, die Bergers Namen unter den Freunden guter, gediegener Musik rasch bekannt machten. Gegenwärtig steht das Urteil über seine Bedeutung als Komponist wohl fest.

Als Fritz Steinbach Meiningen verliess und einem Rufe nach Köln folgte, wurde Berger für würdig befunden, diesen zu ersetzen und zum Hofkapellmeister in Meiningen ernannt. Dass Max Reger jetzt an seiner statt dorthin berufen worden ist, beweist wohl am besten, welche Stelle Berger dort eingenommen hat. Fast auf allen Gebieten der Musik, mit Ausnahme der Oper, hat er sich als feinsinniger Komponist betätigt, und wenn er sich auch die klassischen Meister zum Vorbilde nahm, so bewahrte er sich doch seine musikalische Individualität, war originell in der Erfindung, vornehm in der Form und musikalischer Betätigung, schrieb und komponierte nicht, wie so viele Epigonen, nur des Geldes halber, sondern nur dann, wenn ihm sein Empfinden und sein Genius dazu veranlassten. Dies erklärt den dauernden Erfolg, den er, ohne eine grossspurige Reklame von sich zu machen oder machen zu lassen, mit seinem kompositorischen Schaffen erzielte.

Was er noch hätte leisten können, wenn ihn der Tod nicht so früh abgerufen hätte, zeigten seine „Variationen über ein eigenes Thema“ für grosses Orchester, die in der vergangenen Saison im Leipziger Gewandhaus mit bedeutendem Erfolge zur Aufführung gelangten. Er hatte es nicht nötig, mit Kakophonien zu verblüffen, reine warme Empfindung entströmt seinen Werken und befriedigt diejenigen, die noch Freude haben am musikalisch Schönen.

Wilhelm Bergers berühmte Lieder.

Op. 1 komplett 2 M.

1. Nun liegt die Welt umfangen . . . 1 50
2. Einsamkeit: „Durch die erstorbne Gassen“ . . . 1 50
3. Im Gebirge: „Nun rauscht im Morgenwinde“ . . . 1 50
4. Im Herbst: „Nun braust es herbstlich“ . . . 1 50

Op. 3.

1. Leise rauschend durch Ruinen . . . 1 50
2. Am Strande: „Wie liegt das Meer“ . . . 1 50
3. Ich stand in dunklen Träumen . . . 1 50
4. Verklungen: „Ich sass am Meeresstrande“ . . . 1 50

Op. 5.

1. Der Nordsturm braust, für Bariton . . . 1 50
2. Mädchen mit dem roten Mündchen, für Tenor . . . 1 50
3. Morgenschnucht: „Sie schwebt empor“, für Bariton . . . 1 50
4. Trocknen will ich meine Tränen, für Alt . . . 1 50

Op. 8.

1. Ruhe Süßliebchen im Schatten, h., t. à . . . 1 50
2. Das gelbe Laub erzittert . . . 1 50
3. Es war schon dunkle Mitternacht . . . 1 50
4. Immer leiser wird mein Schlummer . . . 1 50
5. Neue Liebe: „Hinaus ins Weite“ . . . 1 50

Op. 10.

Nixenreigen für vierstimm. gemischten Chor, mit vierhändiger Klavierbegleitung. Klavierauszug und Stimmen . . . 3 50

Op. 11.

1. Es rauscht das rote Laub, hoch, tief à . . . 1 50
2. Lied des Totengräbers, f. Bass od. Barit. . . 1 50
3. Es glich dem Maientaue, hoch, tief à . . . 1 50
4. Lenznacht, hoch, tief . . . à 1 50

Op. 12.

Lied eines fahrenden Gesellen, f. Bariton . . . 1 50

Op. 13.

1. Morgenlied, hoch, tief . . . à 1 50
2. Schwüle Julinacht, für Alt od. Bariton . . . 1 50
3. Hörst Du's in den Lüften, hoch, tief à . . . 1 50
4. Wellen blinken durch die Nacht, h., t. à . . . 1 50
5. Vergib! hoch, tief . . . à 1 50

Op. 15 komplett 2 M.

Liebesfrühling. Ein Zyklus v. 6 Liedern aus Rückerts gleichnamiger Dichtung.
 1. Ich wohn' in meiner Liebsten Brust.
 2. Liebster, nur dich sehen 3. Hast Du gestern Abend. 4. Jene Stunden, die geschwunden. 5. Schüre du Sommer.
 6. Mein Lieben blicket an.

Op. 16.

1. Trinklied des Alten . . . 1 50
2. Melusine . . . 1 50
3. Auf Flügeln des Gesanges, hoch, tief à . . . 1 50

Op. 19.

1. Lauter rauschte der Wiesenbach, für Mezzosopran oder Bariton . . . 1 50
2. Im Korn, im gelben Korn, für Mezzosopran oder Bariton . . . 1 50
3. Neapolitanisch, für Sopran oder Tenor . . . 1 50
4. Der Blinde, für Bass oder Bariton . . . 1 50
5. Romanze, für Mezzosopran od. Bariton . . . 1 50

Wilhelm Bergers berühmte Lieder sind Repertoirevorträge erster Sänger und Sängerinnen für Konzert und Salon. Spezialverzeichnis dieser im Vortrag dankbaren Lieder, nach Titeln und Textanfängen geordnet, nebst Angabe des Stimmumfangs, jederzeit gern gratis!

Carl Rühle's Musikverlag in Leipzig.

Op. 24.

1. Bergnacht, mit deinem Waldeszauber, hoch, tief . . . à 1 50
2. Durch die öde Nordlandheide, für Mezzosopran oder Bariton . . . 1 50
3. Märchenkunde, hoch, tief . . . à 1 50
4. O, meine müden Füße, hoch, tief à 1 50
5. Ach, oftmals sah ich Rosen blühen, für mittlere Stimme . . . 1 50
6. In einem dunklen Tal, für mittl. Stimme . . . 1 50
7. Ueberm Berge, wo die Sonne . . . 1 50
8. Im Wetter . . . 1 50
9. Vorschlag, für mittlere Stimme . . . 1 50
- 9a. Vorschlag (im Volkston) für Männerchor. Partitur und Stimmen . . . 1 —
- 9a. Vorschlag für gemischten Chor. Partitur und Stimmen . . . 1 —

Op. 25.

Sechs Gesänge für gemischten Chor à capella oder mit Begleitung des Pianoforte ad lib.

- Heft I. Vierstimmig: Part. 2 M., Stimm. 1 80
 Wie nun alles stirbt. — Leise rauscht des Lebens Welle. — Im Fliederbusch ein Vöglein sass.
- Heft II. Fünfstimmig: Part. 3 M., Stimm. 3 —
 Es schleicht um Busch und Halde. — Ständchen: Mach auf! Trost der Nacht.

Op. 26.

Vier Männerchöre.

1. Gleiches Fühlen. Part. 60 Pf., Stimm. — 60
2. Der Ueberfall. Partitur 1 M., Stimmen 1 20
3. Abschied. Partitur 80 Pf., Stimmen — 60
4. Sommernacht. Partitur 1 M., Stimmen 1 20

Op. 27.

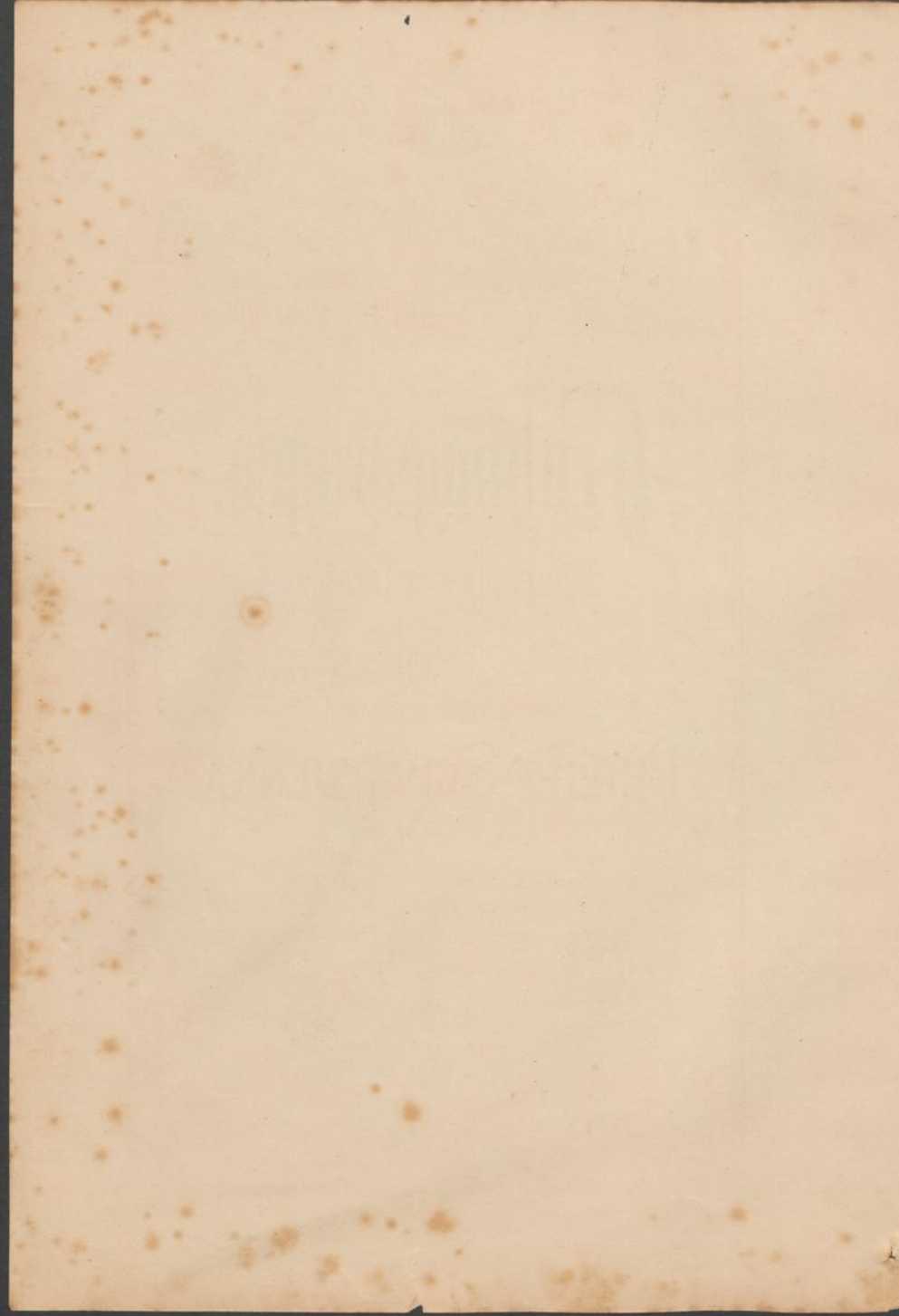
1. Der tote Soldat, für Alt oder Bariton . . . 1 50
2. Des Pförtners Morgenlied, für Bariton . . . 1 50
3. Vale carissima, für Bass oder Bariton . . . 1 50
4. Sonnige Stunde, für Bariton . . . 1 50

Op. 28.

1. Die Soldatenbraut, hohe Stimme . . . 1 50
 2. Lied des Schiffsjungen, hohe Stimme . . . 1 50
 3. Zu dir ziehst mi hin. Volkslied, mittlere Stimme . . . 1 50
 4. Lass mich ruhen, hohe Stimme . . . 1 50
 5. Traute Heimat, hohe Stimme . . . 1 50
 6. Niedergang, tiefe Stimme . . . 1 50
 7. Elsein von Caub, hoch, tief . . . à 1 50
 8. Waldeinsamkeit, mittlere Stimme . . . 1 50
 9. Zu Vallendar am Rheine, hoch, tief à 1 50
- Drei Lieder aus op. 28 für gemischten Chor gesetzt vom Komponisten. 1. Elsein von Caub. 2. Traute Heimat. 3. Zu dir ziehst mi hin. Partitur komplett — 70
 Stimmen jeder einzelnen Nummer — 60

Op. 51.

1. Wanderrast . . . 1 50
2. Ich rat' euch, ihr Winde . . . 1 50
3. O, wenn um dich auf kühler Heid' . . . 1 50
4. Vergissmeinnicht . . . 1 50
5. Frühling . . . 1 50
6. Mein Evchen . . . 1 50



Warnung.

Das Abschreiben und Ausleihen des Notenmaterials wird auf Grund des Gesetzes vom 11 Juni 1870 gerichtlich verfolgt. Das Aufführungsrecht wird durch den Ankauf von Partitur und Stimmen erworben.

Carl Simon Musikverlag.

Frühlingswogen.

Symphonische Dichtung.



Mässig bewegt.

Philipp Scharwenka, Op.87.

1 kleine Flöte. $\frac{3}{4}$

2 grosse Flöten. $\frac{3}{4}$

2 Oboen. $\frac{3}{4}$

2 Klarinetten in B. $\frac{3}{4}$ *mp molto espressivo*

2 Fagotte. $\frac{3}{4}$

2 Hörner in F. $\frac{3}{4}$

2 Hörner in F. $\frac{3}{4}$

2 Trompeten in F. $\frac{3}{4}$

2 Tenorposaunen. $\frac{3}{4}$

1 Bassposaune, und 1 Basstuba. $\frac{3}{4}$

3 Pauken. $\frac{3}{4}$

Eine Harfe. *pp*

Erste Violine. $\frac{3}{4}$ *pizz.*

Zweite Violine. $\frac{3}{4}$ *pizz.* *div. arco* *pp* *arco*

Bratsche. $\frac{3}{4}$ *pp* *div.* *pp*

Violoncell. $\frac{3}{4}$ *pp* *div.* *pp*

Kontrabass. $\frac{3}{4}$ *pp* *div.* *pizz.*

Musical score for a string quartet, page 4. The score consists of 14 staves. The first three staves are for Violin I, Violin II, and Viola. The next four staves are for Violoncello and Double Bass. The bottom four staves are for Violin I, Violin II, Viola, and Double Bass. The music is in a minor key with a 3/4 time signature. The score includes various dynamics such as *crescendo*, *cresc.*, *pp*, *p*, *mf*, and *nf*. There are also performance instructions like *arco* and *ein wenig hervortretend*.

A

Musical score for section A, featuring multiple staves with various musical notations including dynamics, articulation, and performance instructions. The score is written in a key signature of two flats and a 3/4 time signature.

Dynamics and performance markings include:

- pp* (pianissimo)
- ppp* (pianississimo)
- mp* (mezzo piano)
- div.* (diviso)
- arco* (arco)
- più dim.* (più diminuito)
- cresc.* (crescendo)
- pp* (pianissimo)
- ppp* (pianississimo)
- mp* (mezzo piano)
- div.* (diviso)
- arco* (arco)
- più dim.* (più diminuito)
- cresc.* (crescendo)
- pp* (pianissimo)
- ppp* (pianississimo)
- mp* (mezzo piano)
- div.* (diviso)
- arco* (arco)
- più dim.* (più diminuito)
- cresc.* (crescendo)

The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a *cresc.* marking in the final measure.

This page of musical notation consists of 14 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music is marked with various dynamics and articulations:

- Staff 1 (Treble):** Starts with a whole rest, then a half note G4, followed by a half note A4. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*, *espr.*
- Staff 2 (Treble):** Chords: G4-Bb4, A4-Bb4, G4-A4, F4-G4, E4-F4, D4-E4. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*
- Staff 3 (Treble):** Notes: G4, A4, Bb4, A4, G4, F4, E4, D4. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*
- Staff 4 (Bass):** Notes: G3, A3, Bb3, A3, G3, F3, E3, D3. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*
- Staff 5 (Bass):** Chords: G3-Bb3, A3-Bb3, G3-A3, F3-G3, E3-F3, D3-E3. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*
- Staff 6 (Bass):** Chords: G3-Bb3, A3-Bb3, G3-A3, F3-G3, E3-F3, D3-E3. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*
- Staff 7 (Bass):** Chords: G3-Bb3, A3-Bb3, G3-A3, F3-G3, E3-F3, D3-E3. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*
- Staff 8 (Bass):** Chords: G3-Bb3, A3-Bb3, G3-A3, F3-G3, E3-F3, D3-E3. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*
- Staff 9 (Bass):** Chords: G3-Bb3, A3-Bb3, G3-A3, F3-G3, E3-F3, D3-E3. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*
- Staff 10 (Bass):** Chords: G3-Bb3, A3-Bb3, G3-A3, F3-G3, E3-F3, D3-E3. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*
- Staff 11 (Bass):** Chords: G3-Bb3, A3-Bb3, G3-A3, F3-G3, E3-F3, D3-E3. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*
- Staff 12 (Bass):** Chords: G3-Bb3, A3-Bb3, G3-A3, F3-G3, E3-F3, D3-E3. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*
- Staff 13 (Bass):** Chords: G3-Bb3, A3-Bb3, G3-A3, F3-G3, E3-F3, D3-E3. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*
- Staff 14 (Bass):** Chords: G3-Bb3, A3-Bb3, G3-A3, F3-G3, E3-F3, D3-E3. Dynamics: *p*, *f*, *p*, *f*, *p* *creso.*

Additional markings include *ff* and *mf* in the 10th staff, and *espr.* in the 1st, 11th, and 13th staves. The page number "C.S. 1797" is located at the bottom center.

B

The musical score for section B consists of 12 staves. The first four staves are grouped together with a brace on the left. The fifth and sixth staves are also grouped with a brace. The seventh and eighth staves are grouped with a brace. The ninth and tenth staves are grouped with a brace. The eleventh and twelfth staves are grouped with a brace. The score includes various dynamics such as *f*, *mf*, *p*, and *pp*, and articulations like *pespr.* and *pp*. The key signature is two flats (B-flat major) and the time signature is 3/4. The score is written in a standard musical notation style with treble and bass clefs.

Musical score page 9, featuring multiple staves of music. The score includes various dynamics and performance instructions:

- f*, *dim.*, *f*, *dim.*, *pp*, *ppresc.*
- mf*, *f*, *espr.*, *dim.*, *pp*, *ppresc.*
- espr.*, *f*
- espr.*, *f*
- mf*
- dim.*, *espr.*, *f*, *dim.*, *f*, *dim.*, *pp*, *cresc.*
- f*, *espr.*, *dim.*, *f*, *dim.*, *pp*, *cresc.*
- f*, *dim.*, *f*, *dim.*, *pp*, *cresc.*
- f*, *dim.*, *f*, *dim.*, *pp*, *cresc.*

(As nach B)

f *dim.* *f* *dim.* *pp* *cresc.*

C. S. 1797

This page of musical notation, page 10, is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The score is arranged in a system of staves, with the top staff being the first violin and the bottom staff being the first bassoon. The notation includes various dynamics such as *p*, *mf*, *f*, and *piu cresc.*. There are also markings for *tr* (trills) and *die* (likely 'die' for 'die' or 'die' for 'die'). The page number "10" is in the top left corner. The page number "C. S. 1797" is at the bottom center.

The musical score is arranged in a system of 14 staves. The top five staves are grouped by a brace on the left. The first staff is in treble clef with a common time signature and a key signature of two flats. It begins with a 'C' time signature change. The second and third staves are in treble clef with a common time signature. The fourth and fifth staves are in bass clef with a common time signature. The sixth and seventh staves are in treble clef with a common time signature. The eighth staff is in bass clef with a common time signature. The ninth staff is in bass clef with a common time signature. The tenth staff is in bass clef with a common time signature. The eleventh staff is in treble clef with a common time signature. The twelfth staff is in bass clef with a common time signature. The thirteenth and fourteenth staves are in bass clef with a common time signature. The score includes various dynamic markings such as *f*, *sf*, *p*, and *fp*. There are also articulation marks like accents and slurs. The piece concludes with a double bar line and a repeat sign.

This page of musical notation contains the following elements:

- Staff 1 (Violin I):** Rests throughout the page.
- Staff 2 (Violin II):** Rests throughout the page.
- Staff 3 (Viola):** Rests throughout the page.
- Staff 4 (Violoncello):** Rests throughout the page.
- Staff 5 (Double Bass):** Rests throughout the page.
- Staff 6 (Piano Right Hand):**
 - Measures 1-2: Rests.
 - Measure 3: *f* (forte), *p cresc.* (piano crescendo), *f* (forte).
 - Measures 4-5: *f* (forte).
 - Measures 6-7: *f* (forte).
 - Measure 8: *f* (forte).
- Staff 7 (Piano Left Hand):**
 - Measures 1-2: Rests.
 - Measure 3: *f* (forte), *p cresc.* (piano crescendo), *f* (forte).
 - Measures 4-5: *f* (forte).
 - Measures 6-7: *f* (forte).
 - Measure 8: *f* (forte).
- Staff 8 (Cello):** Rests throughout the page.
- Staff 9 (Double Bass):**
 - Measures 1-2: Rests.
 - Measure 3: *f* (forte), *p cresc.* (piano crescendo), *f* (forte).
 - Measures 4-5: *f* (forte).
 - Measures 6-7: *f* (forte).
 - Measure 8: *f* (forte).
- Staff 10 (Piano Right Hand):**
 - Measures 1-2: Rests.
 - Measure 3: *f* (forte), *p cresc.* (piano crescendo), *f* (forte).
 - Measures 4-5: *f* (forte).
 - Measures 6-7: *f* (forte).
 - Measure 8: *f* (forte).
- Staff 11 (Piano Left Hand):**
 - Measures 1-2: Rests.
 - Measure 3: *f* (forte), *p cresc.* (piano crescendo), *f* (forte).
 - Measures 4-5: *f* (forte).
 - Measures 6-7: *f* (forte).
 - Measure 8: *f* (forte).
- Staff 12 (Cello):** Rests throughout the page.
- Staff 13 (Double Bass):**
 - Measures 1-2: Rests.
 - Measure 3: *f* (forte), *p cresc.* (piano crescendo), *f* (forte).
 - Measures 4-5: *f* (forte).
 - Measures 6-7: *f* (forte).
 - Measure 8: *f* (forte).
- Staff 14 (Piano Right Hand):**
 - Measures 1-2: Rests.
 - Measure 3: *f* (forte), *p cresc.* (piano crescendo), *f* (forte).
 - Measures 4-5: *f* (forte).
 - Measures 6-7: *f* (forte).
 - Measure 8: *f* (forte).
- Staff 15 (Piano Left Hand):**
 - Measures 1-2: Rests.
 - Measure 3: *f* (forte), *p cresc.* (piano crescendo), *f* (forte).
 - Measures 4-5: *f* (forte).
 - Measures 6-7: *f* (forte).
 - Measure 8: *f* (forte).
- Staff 16 (Cello):** Rests throughout the page.
- Staff 17 (Double Bass):**
 - Measures 1-2: Rests.
 - Measure 3: *f* (forte), *p cresc.* (piano crescendo), *f* (forte).
 - Measures 4-5: *f* (forte).
 - Measures 6-7: *f* (forte).
 - Measure 8: *f* (forte).

The page concludes with the publisher's information: **C. S. 1797**.

Musical score for a string quartet, page 14. The score is in G minor (three flats) and 3/4 time. It features multiple staves for Violin I, Violin II, Viola, and Cello/Double Bass. The music includes dynamic markings such as *p*, *sf*, *p dolce*, and *molto espressivo*. There are also performance instructions like *arco* and *pizz.*

The score is divided into several systems. The first system shows the beginning of the piece with various dynamics. The second system includes the instruction *p dolce*. The third system features *molto espressivo*. The fourth system includes the instruction *arco*. The fifth system includes the instruction *pizz.*

The score concludes with the number *C. S. 4797* at the bottom center.

This page of musical notation is for a string quartet, consisting of five staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is marked with various dynamics and performance instructions.

The first staff (Violin I) begins with a rest, followed by a melodic line starting in the second measure. Dynamics include *p dolce*, *mf espr. p*, and *p*. A *tr* (trill) is indicated in the fourth measure. The staff concludes with *molto cresc.*

The second staff (Violin II) starts with a rest, then a melodic line. Dynamics include *p* and *molto cresc.*. A *tr* is marked in the fourth measure.

The third staff (Viola) begins with a rest, followed by a melodic line. Dynamics include *p* and *molto cresc.*. A *tr* is marked in the fourth measure.

The fourth staff (Violoncello) starts with a rest, then a melodic line. Dynamics include *p* and *molto cresc.*. A *tr* is marked in the fourth measure.

The fifth staff (Double Bass) begins with a rest, followed by a melodic line. Dynamics include *mf*, *p*, and *p molto cresc.*. A *tr* is marked in the fourth measure.

The sixth staff (Violin I) starts with a rest, then a melodic line. Dynamics include *mf*, *p*, and *p molto cresc.*. A *tr* is marked in the fourth measure.

The seventh staff (Violin II) begins with a rest, followed by a melodic line. Dynamics include *mf*, *p*, and *p molto cresc.*. A *tr* is marked in the fourth measure.

The eighth staff (Viola) starts with a rest, then a melodic line. Dynamics include *mf*, *p*, and *p molto cresc.*. A *tr* is marked in the fourth measure.

The ninth staff (Violoncello) begins with a rest, followed by a melodic line. Dynamics include *mf*, *p*, and *p molto cresc.*. A *tr* is marked in the fourth measure.

The tenth staff (Double Bass) starts with a rest, then a melodic line. Dynamics include *mf*, *p*, and *p molto cresc.*. A *tr* is marked in the fourth measure.

The eleventh staff (Violin I) begins with a rest, followed by a melodic line. Dynamics include *mf*, *p*, and *p molto cresc.*. A *tr* is marked in the fourth measure.

The twelfth staff (Violin II) starts with a rest, then a melodic line. Dynamics include *mf*, *p*, and *p molto cresc.*. A *tr* is marked in the fourth measure.

The thirteenth staff (Viola) begins with a rest, followed by a melodic line. Dynamics include *mf*, *p*, and *p molto cresc.*. A *tr* is marked in the fourth measure.

The fourteenth staff (Violoncello) starts with a rest, then a melodic line. Dynamics include *mf*, *p*, and *p molto cresc.*. A *tr* is marked in the fourth measure.

The fifteenth staff (Double Bass) begins with a rest, followed by a melodic line. Dynamics include *mf*, *p*, and *p molto cresc.*. A *tr* is marked in the fourth measure.

Performance instructions include *molto cresc.*, *mf espr. p*, *p dolce*, *tr*, *div.*, *un poco espr.*, *sempre div.*, *unis.*, and *arco*.

This page of musical notation, numbered 16, contains 12 staves of music. The notation is arranged in a grand staff format, with staves 1-4 on the left and staves 5-12 on the right. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various dynamics such as *p*, *f*, and *molto cresc.*, and includes the instruction "molto cresc." repeated across multiple staves. The bottom of the page contains the publisher information "C. S. 1797".

E a tempo

p
un pochissimo rit.
p
un pochissimo rit.
p e tranquillo
p e tranquillo
un pochissimo rit.
p
p
a tempo
un pochissimo rit.
a tempo
p dolce e tranquillo
un poco espr. tr
tr
(kein Nachschlag)
p dolce e tranquillo
tr
p e tranquillo
p e tranquillo
a tempo

Musical score for page 18, featuring multiple staves with musical notation, dynamics, and performance markings. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *mp*, *pp*, and *espr.*. Performance markings include *a. g.* (accidental grace) and *tr* (trill). The score is organized into systems, with some staves grouped by brackets. The bottom of the page contains the number *C. S. 1797*.

Musical score for a piano piece, page 19. The score consists of 15 staves. The first four staves are grouped by a brace on the left. The next four staves are also grouped by a brace. The last seven staves are grouped by a brace. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes various dynamics such as *mf*, *p*, *pp*, and *cresc.*, as well as performance markings like *espr.* and *div.* The music features complex textures with many notes, including some with accents and slurs.

Dynamics and markings visible in the score:

- mf* (mezzo-forte)
- p* (piano)
- pp* (pianissimo)
- cresc.* (crescendo)
- espr.* (espressivo)
- div.* (divisi)

C. S. 1797

F

Musical score for a string quartet, page 20, marked "F". The score is written in F major and 3/4 time. It features multiple staves with various musical notations including dynamics (p, cresc., f, p1., p11., p12.), articulation (pizz., arco), and performance instructions (molto espr., a 2.).

The score includes the following markings and instructions:

- Staff 1 (Violin I):** *p*, *cresc.*, *f*, *a 2.*
- Staff 2 (Violin II):** *p*, *cresc.*, *f*, *a 2.*
- Staff 3 (Viola):** *p*, *p1.*, *p11.*, *cresc.*, *f*
- Staff 4 (Cello):** *p*, *cresc.*, *f*
- Staff 5 (Double Bass):** *p*, *cresc.*, *f*
- Staff 6 (Violin I):** *p*, *cresc.*, *f*
- Staff 7 (Violin II):** *p*, *cresc.*, *f*
- Staff 8 (Viola):** *p*, *pizz.*, *arco*, *cresc.*, *pizz.*, *arco*, *f*
- Staff 9 (Cello):** *p*, *pizz.*, *arco*, *cresc.*, *pizz.*, *arco*, *f*
- Staff 10 (Double Bass):** *p*, *cresc.*, *f*, *molto espr.*

G

Musical score for piano and orchestra, page 21, starting with section G. The score features multiple staves for piano and orchestra with various dynamics and performance markings.

Dynamics and performance markings include: *dim.*, *p*, *pp*, *tr*, *molto p ed espr.*, *poco espr.*, and *molto p*.

Musical score for piano, page 22. The score is in B-flat major and 3/4 time. It features a complex texture with multiple staves, including a grand staff (treble and bass clefs), a piano part with multiple staves, and a cello/bass part. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. Dynamics include *pp* (pianissimo), *f* (forte), *p* (piano), and *espr.* (espressivo). The score is divided into four measures, with some measures containing rests. The bottom of the page includes the number "C. S. 1797".

Musical score for a vocal and instrumental ensemble. The score is written in B-flat major (two flats) and 4/4 time. It consists of multiple staves, including vocal lines and piano accompaniment.

The vocal lines (top staves) feature lyrics: "cre - - scen - do". The piano accompaniment includes a grand piano (f) and a celesta (pp) part. The score is divided into measures, with dynamic markings such as *f*, *pp*, and *p* indicating volume levels.

The piano accompaniment includes a grand piano (f) and a celesta (pp) part. The score is divided into measures, with dynamic markings such as *f*, *pp*, and *p* indicating volume levels.

The score concludes with the lyrics "cre - scen - do" and "ore - scen - do".

Musical score for Horn (H) on page 24. The score consists of 12 staves. The first five staves are grouped together with a brace on the left. The sixth and seventh staves are also grouped with a brace. The eighth and ninth staves are grouped with a brace. The tenth and eleventh staves are grouped with a brace. The twelfth staff is a single line. The music is in a key with two flats and a 3/4 time signature. The score includes various dynamics such as *f*, *p*, and crescendos, and performance instructions like "più cresco." and "ff espr."

Musical score page 35, featuring 16 staves. The notation includes various dynamics and performance instructions:

- Staff 3: *dim. p*
- Staff 4: *dim. pp*
- Staff 5: *p espr.*, *dim. pp*
- Staff 6: *dim.*, *pp*
- Staff 7: *dim.*, *pp*
- Staff 8: *dim.*, *pp*
- Staff 11: *dim. p*, *pp espr.*, *pp*
- Staff 12: *dim. p*, *pp*, *espr.*
- Staff 13: *dim. p*, *pp*, *espr.*, *pp*
- Staff 14: *dim. p*, *pp*, *espr.*, *pp*
- Staff 15: *dim. p*, *pp*, *espr.*, *pp*
- Staff 16: *dim. p*, *pp*, *espr.*, *pp*

This page of musical notation consists of 14 staves. The top two staves are blank. The third and fourth staves contain a piano part with dynamic markings *p espr.* and *p*, and a crescendo marking *p cresc.*. The fifth and sixth staves contain a piano part with dynamic markings *p* and *p cresc.*. The seventh and eighth staves contain a piano part with dynamic markings *p* and *p cresc.*. The ninth and tenth staves contain a piano part with dynamic markings *p* and *p cresc.*. The eleventh and twelfth staves contain a piano part with dynamic markings *p* and *p cresc.*. The thirteenth and fourteenth staves contain a piano part with dynamic markings *p* and *p cresc.*.

I

Musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is in B-flat major and 4/4 time. It consists of 11 staves. The first four staves are for the first violin, second violin, first viola, and second viola. The next four staves are for the first and second violas, first and second cellos, and first and second double basses. The bottom two staves are for the first and second cellos and first and second double basses. The score is marked with various dynamics including *f*, *sf*, *mf*, *p*, and crescendos like *molto cresc.* and *pespr.*

Dynamics and markings: *f*, *sf*, *mf*, *p*, *molto cresc.*, *pespr.*

C. S. 4797

Musical score for piano, page 28. The score consists of 11 staves. The key signature is two flats, and the time signature is 4/4. The music is marked with various dynamics and crescendos.

Staff 1: *mf*

Staff 2: *sf*

Staff 3: *sf* *molto cresc.* *mf*

Staff 4: *molto cresc.* *sfz* *molto cresc.* *a2.* *f* *f* *f*

Staff 5: *molto cresc.* *sfz* *molto cresc.* *f* *f* *f*

Staff 6: *molto cresc.* *sfz* *molto cresc.* *f* *sfz* *f* *f*

Staff 7: *molto cresc.* *sfz* *molto cresc.* *f* *sfz* *f* *f*

Staff 8: *molto cresc.* *sfz* *molto cresc.* *f* *sfz* *f* *f*

Staff 9: *molto cresc.* *sfz* *molto cresc.* *f* *sfz* *f* *f*

Staff 10: *molto cresc.* *sfz* *molto cresc.* *f* *sfz* *f* *f*

Staff 11: *molto cresc.* *sfz* *molto cresc.* *f* *sfz* *f* *f*



K

Musical score for orchestra and strings, featuring multiple staves with various instruments. The score includes dynamic markings such as *ff*, *più cresc.*, and *molto marc.*. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into measures, with some measures containing rests or specific performance instructions. The bottom of the page includes the number C. S. 1797.

The musical score is presented in two systems. The first system contains five staves: a grand staff (treble and bass clefs) with a brace on the left, and three individual staves. The second system also contains five staves: a grand staff with a brace, and three individual staves. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values, dynamics such as 'f' (forte), and articulation marks like accents and slurs. The piece concludes with a double bar line and repeat dots at the end of the fifth staff in the second system.

Musical score for piano, page 31. The score is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It consists of 12 staves, with the first six staves grouped by a brace on the left. The music features various dynamics, including *dim.* (diminuendo), *cresc.* (crescendo), and *ff* (fortissimo). There are also performance markings such as *p.* (piano) and *ff* with accents. The score includes a variety of rhythmic patterns and melodic lines. At the bottom center of the page, the number "C.S. 1797" is printed.

L

sempre a 2.
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.

1.
a 2.
a 2.
a 2.
a 2.
a 2.
a 2.
a 2.
a 2.
a 2.
a 2.

pizz.
pizz.

C. S. 4797

Klar. in B
 Fag. *p* *pp*
 Hör. in F. *p* *pp* *un poco rall.* *lange.* *I.*
 Viol. I. *pp*
 Viol. II. *p arco* *pp* *pizz.*
 Bratsch. *p arco* *pp* *pizz.*
 Violone. *p* *pp*
 Kontrabass. *p* *pp* *un poco rall.* *un poco rall.*

Hör. in F. *pp* *morendo* *III.* *lange.* *M. Ruhiger als zuvor.*
 Dämpfer. *pp*
 Dämpfer. *pp*
 Dämpfer. *arco* *pp*
 Dämpfer. *pp*
pp

Schneller.

grosse Fl. *p*

Oboen. *pp spr.*

Klar. in B. *pp*

grosse Fl. *pp*

Oboen. *riten.*

Klar. in B. *pp*

Hörn. in F. *pp*

Harfe *riten.*

gestopft.

f

dimin e ritard.

pp

riten.

riten.

riten.

riten.

riten.

Wieder sehr ruhig.
gr. Fl.

Klar. in B.

Fag.

pespr.

Wieder schneller.

pp

Wieder sehr ruhig.

pp

Wieder schneller.

pp

pp

pp

pp

pp

Wieder sehr ruhig.
gr. Fl.

Wieder schneller.

Wieder sehr ruhig.
gr. Fl.

Klar.

Fag.

riten.

riten.

riten.

riten.

riten.

riten.

riten.

riten.

r. Fl. *pp*
 Kl. *pp*
 Fag. *pp*
 Hörn F. *pp*
 gestopft.
 Harfe *f*

dimin. e rit.

Wieder ruhiges Zeitmaass.

r. Fl. *f*
 Kl. *f*
 Fag. *f*
 Hörn F. *f*
 gestopft.
 Harfe *f*

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

pizz.

Wieder ruhiges Zeitmaass. *rit.* *a tempo*

grosso Fl.

f

Oboen.

Klar. in B.

Fag.

Harfo.

f

p dolce ed espr. cresc. e string.

p

cresc. e string.

mf

p

plzz.

p

f

grosso Fl.

Oboen.

dim. calando

dim. calando

p rit. espr.

p rit.

rit.

rit.

rit.

rit.

rit.

rit.

a tempo

Oh. *a tempo*

a tempo *un poco string.* *espr. rit.* *pp*

a tempo *arco* *un poco string.* *rit.* *pp*

a tempo *arco* *pp un poco string.* *rit.* *pp*

a tempo *arco* *pp un poco string.* *rit.* *pp*

a tempo

Klar. *tranquillo* *pp* *molto riten.*

Fag. *mf* *pp* *ff*

Hörn. in F. *tranquillo* *mf* *pp* *ff* *molto riten.*

Dämpfer fort *mit Leidenschaft.* *ff* *molto riten.*

Dämpfer fort *mit Leidenschaft.* *ff* *molto riten.*

tranquillo *espr.* *pp* *ff* *molto riten.* Dämpfer fort

espr. *pp* *ff* *molto riten.* Dämpfer fort

tranquillo *pp* *ff* *molto riten.*

ff

0 Langsam mit grosser Empfindung.

Musical score for a piano piece, page 39. The score is in G major and 3/4 time, marked "Langsam mit grosser Empfindung". It features a complex texture with multiple staves, including a prominent piano accompaniment and a vocal line. Dynamics range from *ppp* to *pp*, with crescendos and decrescendos. The score includes various musical notations such as slurs, ties, and ornaments.

Dynamics and markings in the score include:

- ppp* (pianissimo)
- pp* (pianissimo)
- cresc.* (crescendo)
- pp cresc.* (pianissimo crescendo)
- pp espr.* (pianissimo espressivo)
- un poco espr.* (un poco espressivo)
- cresc.* (crescendo)
- dim.* (diminuendo)
- pp espr.* (pianissimo espressivo)
- pp* (pianissimo)
- pp espr.* (pianissimo espressivo)
- cresc.* (crescendo)
- dim.* (diminuendo)
- pp* (pianissimo)
- pp espr.* (pianissimo espressivo)
- cresc.* (crescendo)
- dim.* (diminuendo)
- die Hälfte der K.B.* (die Hälfte der Klavierbegleitung)
- pp* (pianissimo)
- cresc.* (crescendo)
- dim.* (diminuendo)

The tempo/mood is *Langsam mit grosser Empfindung.*

Musical score for a piano piece, page 40. The score is in B-flat major and 3/4 time. It features a piano (p) and a celesta (celeste). The piano part includes dynamics like *pp*, *p*, and *cresc.*, and markings like "a 2." and "div.". The celesta part is marked "p *dolcissimo*" and "cresc.". The score is divided into two systems, with the second system starting at the bottom of the page.

Dynamics and markings in the piano part: *pp*, *p*, *cresc.*, *a 2.*, *div.*, *p un poco espr.*, *alle K.B.*, *un poco espr.*

Dynamics and markings in the celesta part: *p dolcissimo*, *cresc.*

Performance instruction: *cresc.*

Musical score for a piece titled "Nicht schleppend." The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of 12 staves. The first six staves are grouped by a brace on the left, and the last six staves are also grouped by a brace. The notation includes various musical symbols such as dynamics (pp, f, cresc., dim.), articulation (accents), and performance instructions (div., pizz., arco). The piece concludes with the instruction "Nicht schleppend." and the number "C. S. 1797".

Dynamics and performance markings include: *pp*, *f*, *cresc.*, *dim.*, *div.*, *pizz.*, and *arco*.

The score concludes with the instruction: *Nicht schleppend.*

C. S. 1797

Musical score for a piece titled "Etrus breit jedoch in demselben Zeitmaass." The score consists of 12 systems of staves. The first system has 5 staves, the second has 5, the third has 5, the fourth has 5, the fifth has 5, the sixth has 5, the seventh has 5, the eighth has 5, the ninth has 5, the tenth has 5, the eleventh has 5, and the twelfth has 5. The music is in a minor key with a 3/4 time signature. Dynamics include *pp*, *cresc.*, *dim.*, *f*, *pp molto*, and *molto espr.* The score includes various musical notations such as slurs, accents, and dynamic markings.

Nach und nach ein wenig beschleunigend.

p molto cresc.
mf *f* *dim.* *p*
p molto cresc. *f* *dim.* *p*
p molto cresc. *f* *dim.* *p*
p molto cresc. *f* *dim.* *p*
p molto cresc. *f* *dim.* *p*
pp *mf*
f *dim.* *pp* *sehr zart.*
p molto cresc. *f* *dim.* *p*
p molto cresc. *f* *dim.* *p*
p molto cresc. *f* *dim.* *p*
p molto cresc. *f* *dim.* *p*
p molto cresc. *f* *dim.* *p*
p molto cresc. *f* *dim.* *p*

Nach und nach ein wenig beschleunigend.

P

The musical score consists of 14 staves. The first five staves are grouped by a brace on the left. The sixth staff is a grand staff (treble and bass clefs). The seventh and eighth staves are also grouped by a brace. The remaining six staves are individual. The score includes various dynamic markings: *cresc.*, *dim.*, *p poco a poco*, *cresc.*, *pp*, *ppp*, *espr.*, and *dim.*. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth notes, with some passages marked *espr.* (espressivo).

f più cresco.
f più cresco.
f più cresco.
f più cresco.
f più cresco.
f più cresco.
f più cresco.
mf cresc. poco a poco
mf più cresco.
f più cresco.
f più cresco.
f più cresco.
f più cresco.
f più cresco.
f più cresco.
f più cresco.

Immer mehr beschleunigt,

Wieder breiter.

sempre più *cresc.*
 sempre più *cresc.*
 sempre più *cresc.*
 sempre più *cresc.*
 sempre più *cresc.*
 sempre più *cresc.*
p molto *cresc.*
p molto *cresc.*
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.

ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***

Q
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***
ff ***pp***

sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.
sempre più cresc.

Immer mehr beschleunigt.
Wieder breiter.

C. N. 1797

Wieder ganz allmählig beschleunigend

The musical score on page 47 is written in G major and 4/4 time. It consists of several systems of staves. The upper system includes a grand staff with piano (p) and celesta (cl) parts. The piano part features a melodic line with various dynamics, including *ff* (fortissimo) and *pp* (pianissimo). The celesta part provides a rhythmic accompaniment. The lower system continues the piano and celesta parts, with a specific instruction "(G nach A.)" indicating a change in the piano part's texture. The score concludes with a final cadence and the tempo instruction "Wieder ganz allmählig beschleunigend" repeated.

Musical score for piano, page 48. The score is in G major (one sharp) and 3/4 time. It features a complex texture with multiple staves, including a grand staff (treble and bass clefs), a piano part with multiple staves, and a cello/bass part. The music is marked with *f* (forte) and *p* (piano) dynamics. The piano part includes several instances of "gestopft" (stopped), indicating muted notes. The score concludes with a double bar line and a repeat sign.

R *Ebras zurückhaltend.*

The musical score consists of 12 staves. The first six staves are grouped by a brace on the left. The notation includes various dynamic markings such as *p*, *f*, *molto*, *fff*, and *dim.*. Performance instructions include *gestopft* (stopped) and *offen* (open). The score features complex rhythmic patterns, including sixteenth-note runs in the lower staves. A section of the score is marked *poco marc.* (poco marcato). The score concludes with a double bar line and the number 1797.

Fag. *pp*

Hörn.

Pos. u. Btb. *pp*

Pauken *pp* (B nach C) (Es nach E)

Harfe

energico *un poco accel.* *dimin. e ritard.*

pp

Klar. in B *Tranquillo (quasi ad lib.)* *ritard.*

Fagotto *p molto cresc.* *f* *p* *f* *heftig*

dem Solo folgend

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

arco *heftig*

dir. dem Solo folgend

plzz *mf* *dir.* *p*

plzz *mf* *heftig*

p dem Solo folgend *f* *p*

arco

S Müssig bewegt, wie zu Anfang.

The musical score on page 51 is for a symphonic movement, marked **S** *Müssig bewegt, wie zu Anfang.* The score consists of multiple staves for different instruments. Key markings include:

- ohne Nachschlag*: A wavy line indicating a breath mark or similar instruction for a woodwind part.
- sf* (sforzando): Used in several parts, including the brass and strings, to indicate a sudden increase in volume.
- p* (piano): Used in various parts, including the strings and woodwinds, to indicate a softer volume.
- mf* (mezzo-forte): Used in the lower woodwind parts.
- f marc.* (forte marcato): Used in the lower brass parts, indicating a strong, marked rhythm.
- leggiere*: Used in the woodwind parts, indicating a lighter, more delicate touch.
- 3*: A triplet marking in the woodwind parts.
- 2*: A marking in the string parts, possibly a second ending or a specific articulation.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The dynamics and markings are carefully placed throughout the piece to guide the performance.

Müssig bewegt, wie zu Anfang.

This page of musical notation, numbered 52, contains a score for a piano ensemble. The music is written in 3/4 time and features a variety of instruments, including strings, woodwinds, and brass. The notation is complex, with many notes, rests, and dynamic markings. The score is organized into systems, with some instruments grouped together. The dynamics range from *sf* (sforzando) to *p* (piano), with some sections marked *sf marc.* (sforzando marcato). The notation includes treble and bass clefs, accidentals, and articulation marks. The page concludes with the number C.S. 4797.

T

Musical score for a piece, page 53. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of multiple staves for different instruments, including a vocal line (marked 'T'), piano (p), forte (f), and very forte (fff). The score includes various musical notations such as notes, rests, and dynamic markings. A section marked '(C)' is indicated in the lower right of the score.

Musical score for a string quartet, page 54. The score consists of 12 staves. The first four staves are for Violin I, Violin II, Viola, and Cello. The last four staves are for Violin III, Violin IV, Double Bass, and another Double Bass. The music is in a minor key with a 3/4 time signature. It features complex rhythmic patterns, including sixteenth-note runs and triplets. Performance markings include dynamics (*p*, *mf*, *pp*), articulation (>), and playing techniques (*gestopft*, *pizz.*).

Musical score for orchestra and strings, page 55. The score is written in B-flat major (two flats) and 4/4 time. It features a full orchestral arrangement including woodwinds, brass, strings, and a double bass line.

The score is divided into two systems. The first system consists of 12 staves. The second system consists of 12 staves. The key signature is B-flat major (two flats) and the time signature is 4/4.

Key features of the score include:

- Woodwinds (Flute, Clarinet, Bassoon, Saxophone) and Brass (Trumpet, Trombone, Euphonium, Tuba) parts.
- String parts (Violin I, Violin II, Viola, Cello, Double Bass).
- A double bass line with a section marked (A) starting at measure 10 of the second system, featuring a dotted rhythm and a *mf* dynamic.
- String parts with *arco* markings and dynamics ranging from *pp* to *f*.
- A section marked (A) in the double bass line, starting at measure 10 of the second system, featuring a dotted rhythm and a *mf* dynamic.

Musical score for a string quartet, page 56. The score is in G major and 3/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music includes various dynamics such as *p*, *pp*, *mf*, and *pp*, and performance instructions like "gestopft.", "offen", "pizz.", and "arco".

Dynamics and performance instructions visible in the score:

- p* (piano)
- pp* (pianissimo)
- mf* (mezzo-forte)
- gestopft.
- offen
- pizz. (pizzicato)
- arco (arco)

U

nach A wechseln

dolce ed espr.

dim. *p* *p*

offen

(E) *mf* *p*

(E nach Es)
(A nach F)
(C nach As)

f *dim.* *p*

f *dim.* *p*

arco *f* *dim.* *p*

f *dim.* *p* *dolce ed espr.*

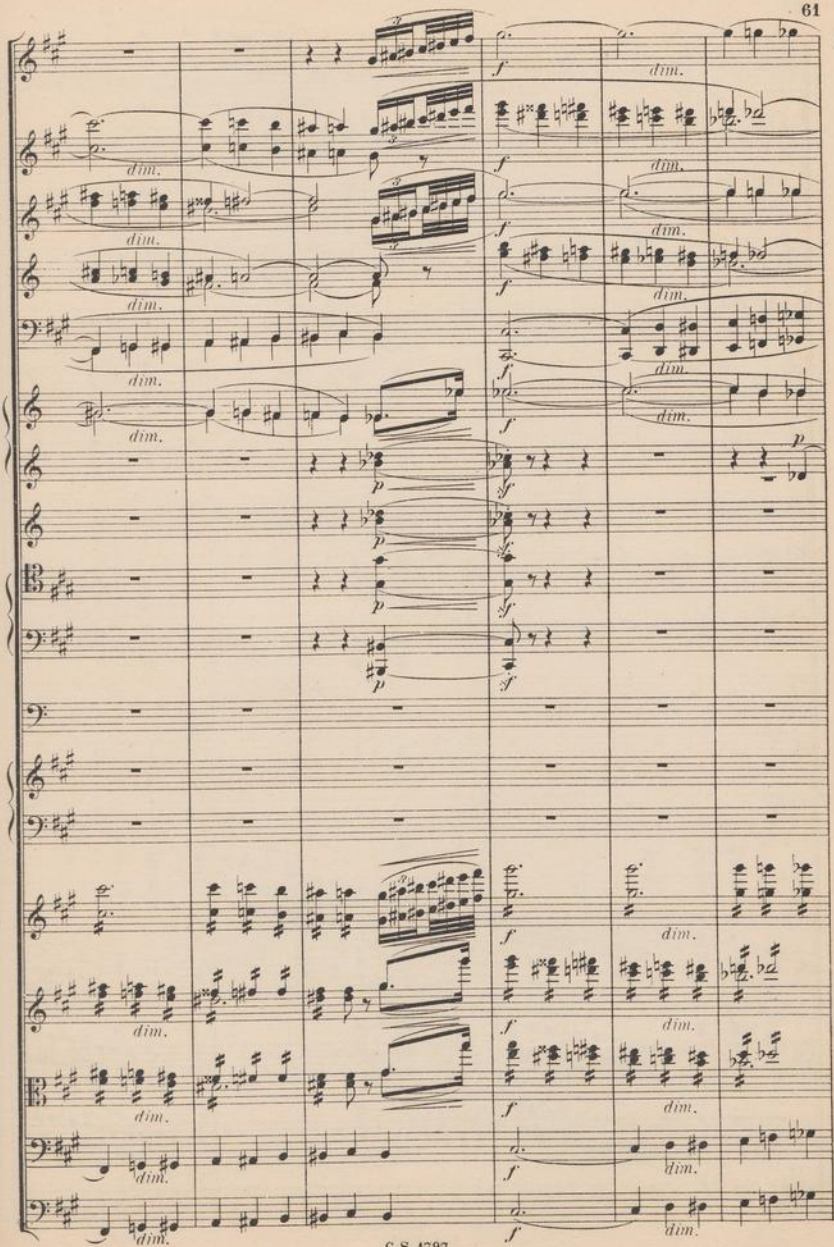
f *dim.* *p*

Musical score for a piece in D major, featuring multiple staves with various musical notations and dynamics. The score includes:

- Staff 1: Treble clef, D major key signature. Dynamics: *p*, *cresc.*, *dim.*
- Staff 2: Treble clef, D major key signature. Dynamics: *p*, *cresc.*, *dim.*. Includes markings: *a 2*, *tr*, *tr*, *tr*, *I.*
- Staff 3: Treble clef, D major key signature. Dynamics: *p*, *cresc.*, *dim.*. Includes markings: *a 3*, *tr*, *tr*, *tr*, *a 2 sempre*
- Staff 4: Bass clef, D major key signature. Dynamics: *cresc.*, *dim.*
- Staff 5: Treble clef, D major key signature. Dynamics: *piu allegro*, *cresc.*, *dim.*
- Staff 6: Bass clef, D major key signature. Dynamics: *cresc.*, *dim.*
- Staff 7: Treble clef, D major key signature. Dynamics: *p*, *cresc.*, *dim.*
- Staff 8: Bass clef, D major key signature. Dynamics: *p*, *cresc.*, *dim.*
- Staff 9: Treble clef, D major key signature. Dynamics: *p*, *dolce*, *cresc.*, *dim.*, *dim.*
- Staff 10: Treble clef, D major key signature. Dynamics: *p*, *dolce*, *cresc.*, *dim.*
- Staff 11: Bass clef, D major key signature. Dynamics: *cresc.*, *dim.*
- Staff 12: Bass clef, D major key signature. Dynamics: *cresc.*, *dim.*
- Staff 13: Bass clef, D major key signature. Dynamics: *cresc.*, *dim.*

Musical score for page 59, featuring multiple staves with musical notation, dynamics (p, cresc.), and performance markings (tr, a 2.). The score is arranged in a system of 12 staves. The first six staves are grouped by a brace on the left. The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature is three sharps (F#, C#, G#). The score concludes with the marking "C. S. 4797".

Musical score for five staves, likely a piano and violin/viola ensemble. The score is in G major (one sharp) and 4/4 time. It features dynamic markings such as *dim.*, *p*, *cresc.*, *mf*, and *f*. Performance instructions include *1.* and *sempre a 2.*. The score concludes with a *div.* (diviso) instruction.



Musical score for page 61, featuring multiple staves with various musical notations including dynamics (*dim.*, *f*, *p*), articulation (accents), and phrasing slurs. The score includes a variety of rhythmic patterns and melodic lines across several systems.

This page of musical notation, numbered 62, contains a complex arrangement of staves. The notation is written in a system with multiple staves, likely for a multi-instrument ensemble or a vocal and instrumental setting. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The music features intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings such as *mf* (mezzo-forte) and *a 2.* (second ending) are present throughout the score. The notation includes various clefs (treble and bass) and rests, indicating a multi-measure rest in the first measure of the first system. The overall style is characteristic of 19th-century musical manuscripts.

This musical score is for a piece in B-flat major, indicated by the key signature of two flats. The score is arranged in a system of 14 staves. The top three staves (1-3) are for the first violin, second violin, and viola. The next three staves (4-6) are for the first, second, and third violas. The next three staves (7-9) are for the first, second, and third cellos. The bottom four staves (10-13) are for the first, second, and third basses, and a fourth bass line. The score is divided into four measures. The first measure contains the initial musical notation. The second measure begins with the instruction *sempre a 2.* (sempre alla seconda). The third and fourth measures continue the musical development. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte).

gr. Flöten. W *p dolce*

Klar. nach B umwechsln.

Fag.

Hörn. in F. 1. *p dolce*

I. Viol.

II. Viol.

Bratsche.

Viell.

Kbass. *pp* *p un poco marc.*

3 Panken *pp* *p*

marc. *p* *marc.* *p*

This page of musical notation consists of 14 staves. The top three staves (1-3) are for the right hand, featuring a melody with eighth-note patterns and dynamic markings *p* and *cresc.*. The fourth staff (4) is for the left hand, featuring a bass line with half notes and dynamic markings *p* and *cresc.*. The fifth staff (5) is a grand staff (treble and bass clefs) with dynamic markings *p* and *cresc.*, and includes the instruction *molto espr.*. The sixth staff (6) is a grand staff with dynamic markings *p* and *cresc.*. The seventh staff (7) is a grand staff with dynamic markings *p* and *cresc.*. The eighth staff (8) is a grand staff with dynamic markings *p* and *cresc.*. The ninth staff (9) is a grand staff with dynamic markings *p* and *cresc.*. The tenth staff (10) is a grand staff with dynamic markings *p* and *cresc.*. The eleventh staff (11) is a grand staff with dynamic markings *p* and *cresc.*. The twelfth staff (12) is a grand staff with dynamic markings *p* and *cresc.*. The thirteenth staff (13) is a grand staff with dynamic markings *p* and *cresc.*. The fourteenth staff (14) is a grand staff with dynamic markings *p* and *cresc.*.

X

sf
a2
sempre a2
p espr.
dim.
p
mf
sf
f
dim.
p
arco
f
sf
dim.
p
dim. pizz.
p

C.S. 1797

This page of musical notation consists of 14 staves. The top two staves are vocal lines in a soprano and alto register, both in a key signature of three flats (B-flat major or D-flat minor). The vocal lines feature melodic phrases with some rests. The lower staves are for piano accompaniment. The first two piano staves (3 and 4) show a harmonic accompaniment with chords and moving lines. The next two staves (5 and 6) show a more active piano part with eighth-note patterns. The bottom four staves (7-10) feature a complex piano accompaniment with dense sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Dynamic markings include *cresc.* (crescendo) and *f* (forte) throughout the piece. The piece concludes with a *p* (piano) dynamic marking.

C. S. 4797

Musical score for page 68, system Y. The score consists of 14 staves. The first two staves are vocal lines. The next six staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The last six staves are for a piano (Right and Left Hand). The music is in a minor key with a key signature of two flats. Dynamics include *più dim.*, *pp*, *cresc.*, *mp*, and *arco*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Dynamics and markings: *pp*, *cresc.*, *più dim.*, *mp*, *arco*.

C. S. 4797

This page of musical notation is for a piano piece, likely in a minor key as indicated by the key signature of three flats. The score is arranged in a grand staff format with multiple systems. The notation includes various dynamic markings such as *p* (piano), *sf* (sforzando), and *mf* (mezzo-forte), along with a *cresc.* (crescendo) instruction. The piece features a complex texture with multiple voices, including a prominent melodic line in the upper right and a rhythmic accompaniment in the lower left. The notation is dense, with many notes and rests, and the page concludes with the number C.S. 1797.

The musical score consists of the following staves from top to bottom:

- Staff 1: Treble clef, melodic line with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 2: Treble clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 3: Treble clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 4: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 5: Treble clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 6: Treble clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 7: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 8: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 9: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 10: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 11: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 12: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 13: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 14: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 15: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 16: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 17: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 18: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 19: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*
- Staff 20: Bass clef, accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *p cresc.*

The page concludes with the number C.S. 1797.

This page of musical notation contains a score for a piano piece, likely a sonata or concerto movement, in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The score is arranged in a system of 12 staves, with the upper staves representing the right hand and the lower staves representing the left hand. The notation includes various musical elements such as notes, rests, slurs, and dynamic markings.

Key features of the notation include:

- Dynamic Markings:** The score frequently uses *p* (piano) and *cresc.* (crescendo) to indicate changes in volume. *espr.* (espressivo) is used to denote passages with intense, focused playing.
- Articulation:** Accents are placed over many notes to emphasize their rhythmic or melodic importance.
- Phrasing:** Slurs are used to group notes into phrases, often spanning across bar lines.
- Rehearsal Markers:** The number '2' appears at the beginning of several measures, likely indicating the start of a second ending or a specific section.
- Hand Separation:** The right and left hands are clearly distinguished by their respective staves and clefs.

The score concludes with a *p cresc.* marking in the final measure of the system.

Z

This musical score, marked with a large 'Z' at the top, consists of 14 staves. The notation is dense and includes various dynamic markings and performance instructions. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

The score begins with a series of 'piu cresco.' markings across the first seven staves. The dynamics range from *p* (piano) to *pp* (pianissimo). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and trills (tr).

The eighth staff introduces a new dynamic marking, *mf* (mezzo-forte), and includes a trill. The ninth staff continues with *mf* and *pp* markings. The tenth staff features a *p espr.* (piano, espressivo) marking. The eleventh staff has a *pp* marking. The twelfth staff includes a *mf* *cresc.* marking. The thirteenth staff has a *pp* marking. The fourteenth staff concludes with a *pp* marking.

The score is signed 'C. S. 4797' at the bottom center.

Musical score for piano, page 72. The score is written in B-flat major and 3/4 time. It features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The music is characterized by dense chordal textures and melodic lines. Performance markings include dynamics such as *sf*, *p*, *pp*, and *f*, and articulation like accents and *espr.* (espressivo). The piece concludes with a final cadence.

Musical score for piano and voice, page 73. The score is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The top two staves are for the vocal line, with a "2" above the second staff. The remaining staves are for the piano accompaniment. The score includes various dynamics such as *p* (piano), *f* (forte), and *espr.* (espressivo), and performance instructions like *cresc.* (crescendo) and *dolce ed espr.* (dolce ed espressivo). The piece concludes with a fermata on the final note of the vocal line.

This page contains a musical score for a piece titled "Aa". The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of multiple staves, including vocal lines and piano accompaniment.

The score begins with the instruction *più cresc.* (more crescendo) and *az* (allargando). The dynamics range from *sf* (sforzando) to *fp* (fortissimo piano). The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The vocal lines are marked with *sf* and *p* (piano).

The score is divided into several systems. The first system includes a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The third system includes a vocal line and a piano accompaniment. The fourth system continues the piano accompaniment. The fifth system includes a vocal line and a piano accompaniment. The sixth system continues the piano accompaniment. The seventh system includes a vocal line and a piano accompaniment. The eighth system continues the piano accompaniment. The ninth system includes a vocal line and a piano accompaniment. The tenth system continues the piano accompaniment.

The score concludes with the instruction *fp* (fortissimo piano).

Musical score for piano, page 75. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various dynamics and performance instructions:

- System 1:** Grand staff (treble and bass clefs) and two additional staves. Dynamics include *f* and *p*. Performance instructions include *cresc.* and *p cresc.*.
- System 2:** Grand staff and two additional staves. Dynamics include *f* and *p*. Performance instructions include *cresc.*.
- System 3:** Grand staff and two additional staves. Dynamics include *f* and *p*. Performance instructions include *cresc.* and *dim.*.
- System 4:** Grand staff and two additional staves. Dynamics include *fp* and *p*. Performance instructions include *cresc.*.

The piece concludes with a final cadence in the bottom system. The score is identified by the number C. S. 1797.

Bb

The musical score consists of the following parts and markings:

- Piano:** Multiple staves with dynamics *p*, *f*, *sf*, *pp*, and *mf*. Includes markings for *cresc.* and *div.*
- Violin:** Staves with dynamics *f*, *p*, *sf*, and *pp*. Includes markings for *cresc.* and *div.*
- Cello:** Staves with dynamics *f*, *p*, *sf*, and *pp*. Includes markings for *cresc.* and *div.*
- Other:** A double bass staff with dynamics *f*, *mf*, and *pp*. Includes markings for *cresc.* and *div.*

The score includes several instances of *div.* (divisi) and *ohne Nachschlag* (without repeat). The piece concludes with a *pizz.* (pizzicato) marking.

C. S. 1797

This page of musical notation, numbered 77, contains a complex arrangement for piano. It features multiple staves, including a grand staff at the top and a lower section with a piano and celeste. The music is characterized by intricate rhythmic patterns, often using sixteenth and thirty-second notes, and a variety of dynamic markings such as *p*, *sf*, *pp*, and *ppf*. The notation includes numerous slurs, ties, and accents, indicating a highly technical and expressive piece. The key signature is three flats (E-flat major or C minor), and the time signature is 3/4. The lower section includes a celeste part with tremolos and a piano part with complex rhythmic figures. The page concludes with the number C. S. 1797.

Musical score for a string quartet, page 78. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of five staves: two violins (top two), two violas (middle two), and a cello/bass (bottom).

Dynamics and performance markings include:

- p dolce* (piano, dolce) in the first violin part.
- p dolce* in the second violin part.
- p* (piano) in the first and second violin parts.
- p espr.* (piano, espressivo) in the first violin part.
- mf* (mezzo-forte) in the first violin part.
- p espr.* (piano, espressivo) in the second violin part.
- a 2 p espr.* (a 2 piano, espressivo) in the first violin part.
- p* (piano) in the first violin part.
- p* (piano) in the first violin part.
- pp* (pianissimo) in the first violin part.
- p* (piano) in the first violin part.
- mf* (mezzo-forte) in the first violin part.
- p* (piano) in the first violin part.
- molto espressivo* (molto espressivo) in the first violin part.
- p* (piano) in the first violin part.
- p* (piano) in the first violin part.
- p* (piano) in the first violin part.
- p un poco espr.* (piano un poco espressivo) in the first violin part.
- div.* (divisi) in the first violin part.
- p* (piano) in the first violin part.
- p* (piano) in the first violin part.
- p* (piano) in the first violin part.
- p* (piano) in the first violin part.
- p* (piano) in the first violin part.
- arco* (arco) in the first violin part.

The score includes various musical notations such as slurs, accents, and dynamic markings throughout.

This page of a musical score, numbered 79, is titled 'C_c'. It features a complex arrangement of multiple staves, likely for a large ensemble or orchestra. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music is characterized by a strong sense of crescendo, with numerous instances of the marking 'molto creso.' (molto crescendo) and 'p molto creso.' (piano molto crescendo). Dynamic markings such as *sf* (sforzando) and *f* (forte) are used to indicate moments of increased intensity. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and slurs. The bottom of the page includes the number 'C. S. 1797'.

un poco rit.
 un poco rit.
 un poco rit.
 un poco rit.
 un poco rit.
 un poco rit.
 un poco rit.
 un poco rit.
 un poco rit.
 un poco rit.
 un poco rit.
 un poco rit.
 un poco rit.
 un poco rit.
 un poco rit.

Dd *a tempo*

p *mf* *f* *1^o* *mf* *esp.* *f*

a tempo *p* *cresc.* *f*

pp *cresc.* *mf*

a tempo *p* *cresc.* *f*

a tempo *p* *cresc.* *tr* *f*

p *cresc.* *tr* *f*

p *cresc.* *f*

a tempo *f*

Musical score for the piece "Ee". The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of 12 staves, including vocal lines and piano accompaniment. The score is divided into three measures.

The first measure contains the beginning of the piece, featuring a vocal line with a trill (tr) and a piano accompaniment with a trill (tr) and a dynamic marking of *dim.*.

The second measure continues the piece, with the vocal line marked *p* and *espr.*, and the piano accompaniment marked *dim.* and *p*.

The third measure concludes the piece, with the vocal line marked *p* and *espr.*, and the piano accompaniment marked *dim.* and *p*.

The score includes various musical notations such as trills (tr), dynamics (*dim.*, *p*), and articulation (*espr.*). The piece is marked "C.S. 1797".

This page of musical notation consists of 14 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle staves represent the piano accompaniment. The notation includes various dynamics such as *pp*, *f*, *p*, and *espr.* (espressivo). There are also markings for *dip.* (diminuendo) and *tr.* (trill). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The piece features a complex texture with rapid sixteenth-note passages in the piano accompaniment and more melodic lines in the hands.

This page of musical score, numbered 84, is written in G major and 3/4 time. It features a piano part and an orchestral accompaniment. The piano part consists of a melodic line in the right hand and a complex accompaniment in the left hand, characterized by sixteenth-note patterns and chords. The orchestral part includes strings and woodwinds, with dynamics ranging from *pp* (pianissimo) to *f* (fortissimo). The score is divided into four measures, with various dynamic markings and articulations throughout.

This page of musical notation is for a piano piece, likely in the key of B-flat major (three flats). It consists of 15 staves of music. The notation includes various dynamics and performance instructions:

- Staff 1:** Treble clef. Dynamics: *creso.*, *f*, *più creso.*
- Staff 2:** Treble clef. Dynamics: *creso.*, *f*, *più creso.*
- Staff 3:** Treble clef. Dynamics: *f*, *più creso.*
- Staff 4:** Bass clef. Dynamics: *creso.*, *f*, *più creso.*
- Staff 5:** Treble clef. Dynamics: *f*, *più creso.*
- Staff 6:** Treble clef. Dynamics: *creso.*, *f*, *più creso.*
- Staff 7:** Bass clef. Dynamics: *f*, *più creso.*
- Staff 8:** Bass clef. Dynamics: *pp*, *p*
- Staff 9:** Treble clef. Dynamics: *f*, *energico*, *div.*, *più creso.*
- Staff 10:** Treble clef. Dynamics: *p creso.*, *f*, *div.*, *più creso.*
- Staff 11:** Bass clef. Dynamics: *creso.*, *f*, *più creso.*
- Staff 12:** Bass clef. Dynamics: *creso.*, *f*, *più creso.*
- Staff 13:** Bass clef. Dynamics: *creso.*, *f*, *più creso.*

The notation includes various musical symbols such as slurs, accents, and dynamic markings. The piece concludes with a *più creso.* instruction on the final staff.

Ff

Musical score for page 86, featuring multiple staves with various dynamics and performance instructions.

Dynamics and performance markings include: *ff*, *espr.*, *dim. pp*, *dim.*, *p*, *pp*, *dim. pp*, *ff*, *espr.*, *dim.*, *p*, *pp espr.*, *dim. p*, *pp espr.*, *dim. p*, *pp espr.*, *dim. p*, *pp espr.*, *ff*, *dim. p*.

Performance instructions include: *espr.*, *dim. pp*, *dim.*, *pp*, *pp*, *dim. pp*, *pp espr.*, *pp espr.*, *pp espr.*.

Text annotations include: *(C nach As.)*, *Die Hälfte der I. Viol.*, *Die Hälfte der Bratschen.*

The score is set in a key signature of three flats (B-flat major) and a common time signature (C). It features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests. The dynamics range from fortissimo (*ff*) to pianissimo (*pp*), with expressive markings (*espr.*) and decrescendo (*dim.*) instructions.

Musical score for orchestra, page 87. The score is in B-flat major and 3/4 time. It features multiple staves for strings, woodwinds, and brass. The bottom section includes parts for Violins (alle Viol.), a section labeled "die Hälfte" (the half), and Cymbals (alle Bratschen.). Dynamics range from piano (p) to fortissimo (mf). Performance markings include "espr." (espressivo) and "pespr." (pizzicato espressivo).

Dynamics: *mf*, *pespr.*, *p*, *mp*, *pp*, *mf*, *espr.*

Performance markings: *espr.*, *pespr.*

Section markings: *alle Viol.*, *die Hälfte*, *alle Bratschen.*

Musical score for page 88, marked *Gg*. The score consists of 12 staves. The first two staves are vocal parts. The next four staves are piano accompaniment. The last six staves are for a string quartet. Dynamics include *p*, *mf*, *f*, *sf*, and *molto creso*. Performance markings include *a2* and *p espr.*

This page of musical notation is arranged in a score format with multiple staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various instruments and dynamic markings:

- Violin I and II:** The top two staves show melodic lines with dynamic markings of *mf* and *f*.
- Flute:** The third staff from the top shows a melodic line with dynamic markings of *mf* and *f*.
- Clarinets:** The fourth and fifth staves show melodic lines with dynamic markings of *mf* and *f*.
- Violoncello and Double Bass:** The sixth and seventh staves show melodic lines with dynamic markings of *mf* and *f*.
- Piano (Right Hand):** The eighth and ninth staves show a complex, rhythmic accompaniment with dynamic markings of *p* and *f*.
- Piano (Left Hand):** The tenth and eleventh staves show a complex, rhythmic accompaniment with dynamic markings of *p* and *f*.
- Conductor's Part:** The twelfth and thirteenth staves show a melodic line with dynamic markings of *mf* and *f*.
- Other Instruments:** The fourteenth and fifteenth staves show melodic lines with dynamic markings of *mf* and *f*.
- Dynamic Markings:** The score features several instances of *molto cresc.* (much crescendo) and *sf* (sforzando).

The notation is written in a clear, professional style, with various note values, rests, and articulation marks. The page is numbered 89 in the top right corner.

Musical score for a multi-instrument ensemble, featuring various staves with musical notation, dynamics, and performance instructions. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The instruments include strings, woodwinds, and brass.

Dynamics and performance instructions include:

- f* (forte)
- sf* (sforzando)
- sf 3* (sforzando triplet)
- marcato* (marked)
- a2* (second ending)
- fe sempre più cresc.* (for each instrument part)

The score is divided into measures, with a repeat sign at the end of the first system. The notation includes various rhythmic values, accidentals, and articulation marks.

Musical score for a piano piece, page 91. The score is in B-flat major and 3/4 time. It features a complex texture with multiple staves, including a grand staff (treble and bass clefs), a double bass staff, and a double bassoon staff. The music is marked *ff* (fortissimo) and includes the instruction *ff schmetternd* (fortissimo, crashing). The score shows a progression of chords and melodic lines, with some staves containing dense, rhythmic patterns.

Hh *tranquillo*

Musical score for Horn in C major, page 93. The score is for a Horn in C (Hh) and includes multiple staves for woodwinds and strings. The tempo is *tranquillo*. The score features various dynamics such as *pp*, *p*, and *ppp*, and includes markings like *p espr.* and *pppp*.

Dynamics and markings include: *pp*, *p*, *ppp*, *p espr.*, *pppp*, and *tranquillo*.

The score is arranged in multiple systems, with the Horn in C part at the top. The bottom of the page is marked *ppp tranquillo*.

molto tranquillo

sempre pp

ritard.

ppp

molto tranquillo

sempre pp

ritard.

ppp

sempre pp

ritard.

ppp

molto tranquillo

sempre pp

ritard.

ppp

sempre pp

ritard.

ppp

sempre pp

ritard.

ppp

sempre pp

ritard.

ppp

sempre pp

ritard.

ppp

sempre pp

ritard.

ppp

pizz.

arco

ppp

ritard.

ppp

sempre pp

molto tranquillo

Orchester-Compositionen

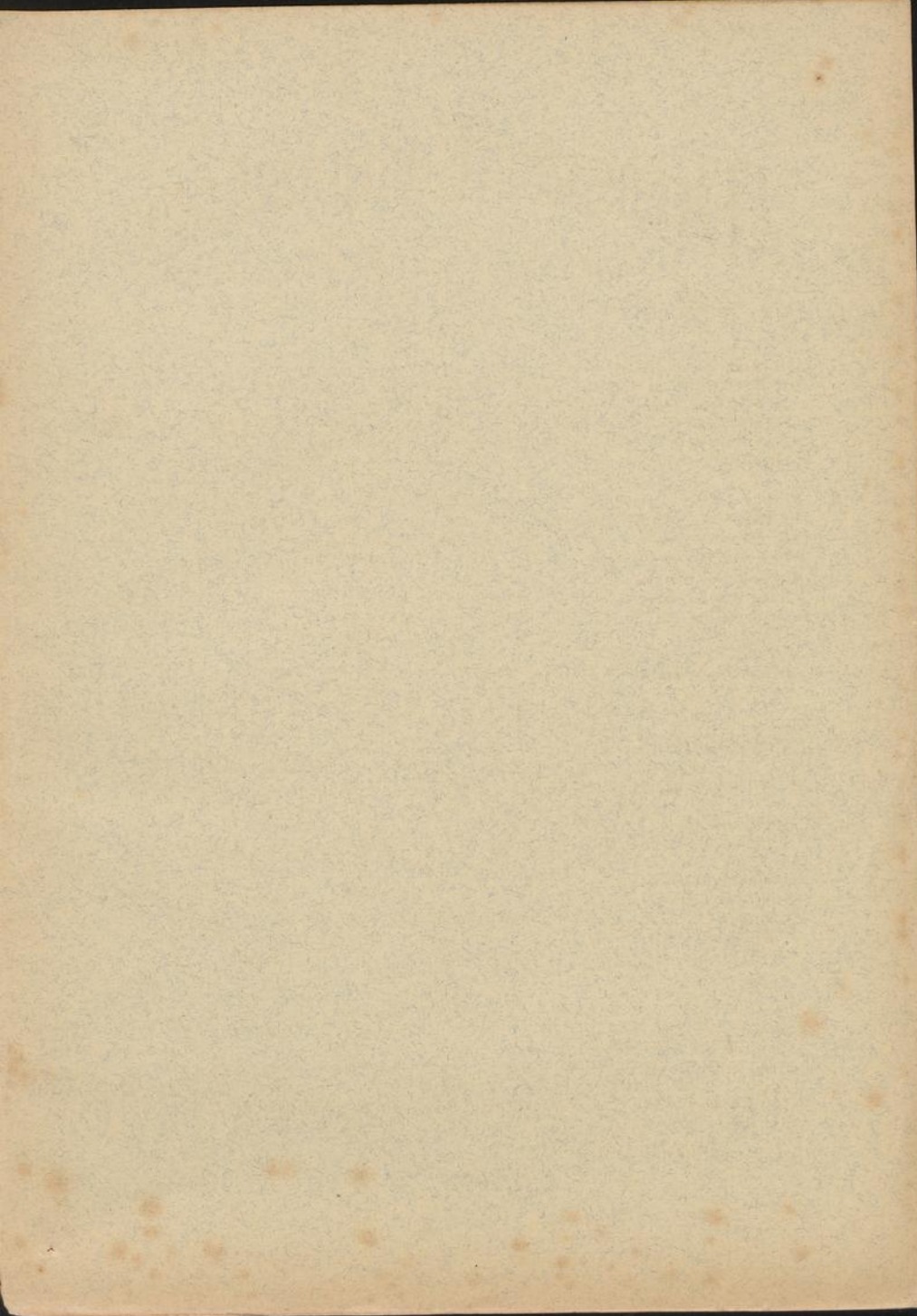
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S.W. Markgrafenstrasse 21.

2te SAMMLUNG.

Bauer, Oscar , Op. 26. Die Piquante, Gavotte	netto 2 —
Corseppi, M. , Op. 7. Minuetto piccolo für Streichchor (Quartett oder Quintett)	netto 1 —
Hartmann, Emil , Op. 29. Sinfonie №1 in Es dur. Partitur	netto 10 —
Hartmann, Emil , Op. 29. Sinfonie in Es dur Orchesterstimmen	netto 16 —
Haydn, Jos. Célèbre Largo, Fis dur für Streichchor (Quartett)	ord. 1 —
Hlaváč, V. J. , Chopin-Suite in 7 Sätzen für Orchester mit der F-moll Etude für Klavier, (mit, auch ohne Klavier ausführbar) Partitur	netto 5 —
do do Chopin-Suite, Orchesterstimmen in Abschrift	
Lange - Gretry , Türkische Schaarwache aus der Oper „Die beiden Geizigen“	netto 3 —
Langey, Otto , Op. 21. Zwei schottische Tänze „Highland, Tullochgorum“ Part. M. 3. Stim. 4. 50	netto 4 —
Langey, Otto , Op. 24. Arabische Serenade, Partitur netto M. 1. Stimmen netto 3 —	
Lehmann, Rob. Op. 27. Wiegenlied für Streichchor (Quartett)	ord. 1 —
Lorenz, C. Ad. Op. 19. Zwei Tonbilder. In der Dämmerung und Frühlingjubil. Part. M. 2. Stim. 4. 50	netto 4 —
Meyer, Carl , Op. 14. Frühlingsfreuden, Rheinländer-Polka } zusammen netto 2 —	
Emont, Ch. Op. 22. Immer mit Gefühl, Couplet-Polka }	
Meyer, Carl , Op. 25 3/4. Walzer „Am grünen Strand der Spree“	netto — 75
Pauls, Johannes , Op. 17. Das junge Deutschland. Commers- Vaterlands- und Volkslieder-Potpourri, Stimmen und 30 Liedertexte.	netto 4 —
do dazu vollständige Liedertexte zum Verkauf (einzeln 10 Pf.) 100 Stück Texte	netto 3 —
Popp, Wilh. Op. 347. Prinzesschen Tausendschön, Heiteres Tonstück	netto 2 —
Riede, Fridr. , Verbands-Ball-Tänze (6-14 stimmig), enth. Orig. Tänze von W. Herfurth, Erdm. Hartmann, Fr. Riede, Fr. Rosenkranz, C. Welcker etc. Lief. II. IV. V. VI. } netto 2 — je	
Schilowsky, K. Die Unbarmherzige, Walzer nach einem russischen Ständchen: „Die Tigerin“ arrangirt von Carl Meyer	netto 3 —
Schuster, Wenz. Op. 42. Für Dich, Gavotte	netto 2 —
Schytte, Ludw. Op. 30. Pantomimes instr. von Müller-Berghaus, Partitur	netto 10 —
do do Op. 30. Pantomimes, Orchesterstimmen	netto 20 —
Stolz, Jacob Op. 57. Die Forelle, Polka } zusammen netto 2 —	
Bach, Emanuel , Amor-Galopp }	
Aseher, E. Op. 96. Des Kanzlers Wort. (Zwei Lieder für Trompete-oder Söderberg, W. Th. Der kleine Vogel. Posaune-Solo mit Orchester } zusammen 2, 50	
Mohr, Herm. Op. 36. Zigeunermusik für Klavier und 3 Violinen, Violoncell, Clarinete, Triangel und Tambourin (humoristisch)	ord. 4 —
Pauls, Johannes , Op. 24. Bulgaren-Gavotte	netto 2 —
Popp, Wilh. Op. 357. Zucker-Röschen, Mazurka-Caprice	netto 2 —
Schwenke, J. F. Serenade für 5 Violoncells, Contrabass und Pauken, Partitur u. Stimmen netto 1. 50	
Ivanovici, J. Donauwellen (Valurite dunari) Walzer, Stimmen	netto 1. 70
Finnländischer Reiterei-Marsch (aus dem 30 jähr. Kriege), Lieblings-Marsch Sr. Majestät des Kaisers Wilhelm II, eingedr. von Albert Lange	netto 1. 50
Händel, G. F. Largo für Orchester mit Harfe übertr. v. A. Reinhard Partitur u. Stimmen, ord. 4. —	
Mohr, Herm. , Op. 7 3/4. Ouverture: Handwerkerleben für Streichorchester	ord. 3. 50
do do Op. 48 1/2. Polacca in D dur für Streichorchester	ord. 2. 40
Scharwenka, Ph. Op. 87. Frühlingswogen, symph. Dichtg. Part. netto M. 10. — Stimmen netto 14. —	



Orchester-Compositionen

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S.W. Markgrafenstrasse 21.

2^{te} SAMMLUNG.

Bauer, Oscar , Op. 26. Die Piquante, Gavotte	netto	2	—
Corseppi, M. Op. 7. Minuetto piccolo für Streichehor (Quartett oder Quintett)	netto	1	—
Hartmann, Emil , Op. 29. Sinfonie N ^o 1 in Es dur, Partitur	netto	10	—
Hartmann, Emil , Op. 29. Sinfonie in Es dur Orchesterstimmen	netto	16	—
Haydn, Jos. Célèbre Largo, Fis dur für Streichehor (Quartett)	ord.	1	—
Hlaváč, V. J. , Chopin-Suite in 7 Sätzen für Orchester mit der F-moll Etude für Klavier, (mit, auch ohne Klavier ausführbar) Partitur	netto	5	—
do do Chopin-Suite, Orchesterstimmen in Abschrift			
Lange-Gretry , Türkische Schaarwache aus der Oper „Die beiden Geizigen“	netto	3	—
Langey, Otto , Op. 21. Zwei schottische Tänze „Highland Tullochgorum“ Part. M. 3. Stim. 4. 50			
Langey, Otto , Op. 24. Arabische Serenade Partitur netto M. 1. Stimmen	netto	3	—
Lehmann, Rob. Op. 27. Wiegenlied für Streichehor (Quartett)	ord.	1	—
Lorenz C. Ad. Op. 19. Zwei Tonbilder „In der Dämmerung und Frühlingsjubel“ Part. M. 2. Stim. 4. 50			
Meyer, Carl , Op. 14. Frühlingsfreuden, Rheinländer-Polka } zusammen	netto	2	—
Emont, Ch. Op. 22. Immer mit Gefühl, Couplet-Polka			
Meyer, Carl , Op. 25 ^a . Walzer „Am grünen Strand der Spree“	netto	—	75
Pauls, Johannes , Op. 17. Das junge Deutschland. Commers-Vaterlands- und Volkslieder-Potpourri, Stimmen und 30 Liedertexte	netto	4	—
do dazu vollständige Liedertexte zum Verkauf (einzeln 10 Pf.) 100 Stück Texte	netto	3	—
Popp, Wilh. Op. 34. Prinzesschen Tausendschön, Heiteres Tonstück	netto	2	—
Riede, Fridr. , Verbands-Ball-Tänze (6-14 stimmig), euth. Orig. Tänze von W. Herfurth, Erdm. Hartmann, Fr. Riede, Fr. Rosenkranz, C. Welcker etc. Lief. II. IV. V. VI. } je	netto	2	—
Schilowsky, K. Die Unbarmerzige, Walzer nach einem russischen Standen: „Die Tigerin“ arrangirt von Carl Meyer	netto	3	—
Schuster, Wenz. Op. 42. Für Dich, Gavotte	netto	2	—
Schytte, Ludw. Op. 30. Pantomimes instr. von Müller-Berghaus Partitur	netto	10	—
do do Op. 30. Pantomimes, Orchesterstimmen	netto	20	—
Stolz, Jacob Op. 57. Die Forelle, Polka } zusammen	netto	2	—
Bach, Emanuel , Amor-Galopp			
Ascher, E. Op. 96 Des Kanzlers Wort. (Zwei Lieder für Trompete-oder Söderberg, W. Th. Der kleine Vogel. Posanne-Solo mit Orchester } zusammen	netto	2	50
Mohr, Herm. Op. 36. Zigeunermusik für Klavier und 3 Violinen, Violoncell, Clarinetten, Triangel und Tambourin (humoristisch)	ord.	4	—
Pauls, Johannes , Op. 24. Bulgaren-Gavotte	netto	2	—
Popp, Wilh. Op. 357. Zucker-Röschen, Mazurka-Caprice	netto	2	—
Schwenke, J. F. Serenade für 5 Violoncells, Contrabass und Pauken, Partitur u. Stimmen	netto	1.50	—
Ivanovici, J. Donauwellen (Valurite dunari) Walzer, Stimmen	netto	1.70	—
Finnländischer Reiterei-Marsch (aus dem 30 jähr. Kriege), Lieblings-Marsch Sr. Majestät des Kaisers Wilhelm II., eingearb. von Albert Lange	netto	1.50	—
Händel, G. F. , Largo für Orchester mit Harfe übertr. v. A. Reinhard Partitur u. Stimmen,	ord.	4	—
Mohr, Herm. , Op. 7 ^a . Ouverture: Handwerkerleben für Streichorchester	ord.	3.50	—
do do Op. 48 ^b . Polacca in D dur für Streichorchester	ord.	2.40	—
Scharwenka, Ph. Op. 87. Frühlingswogen, symph. Dichtg. Part. netto M. 10. Stimmen	netto	14	—