

Sammlung

klassischer und moderner Werke

für Flöte und für Clarinette.

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Flöte und Klavier.

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1823d	„ 4. Romeo und Julia.	— 80
1823e	„ 5. Gitan.	— 80
1823f	„ 6. Jagdlied aus Marita.	— 80
1823g	„ 7. Lieben über Alles.	— 80
1823h	„ 8. Trübsal aus Lucia.	— 80
1823i	„ 9. Casta diva.	— 80
1823j	„ 10. Cavatine aus Gitan.	— 80
1823k	„ 11. An Adellein.	— 80
1823l	„ 12. Thauftropfen.	— 80
1823m	„ 13. Cavatine aus Romeo.	— 80
1823n	„ 14. Nicht Schöneres.	— 80
1823o	„ 15. Nicht Schöneres.	— 80
1823p	„ 16. Barcarole.	— 80
1823q	„ 17. Lucia.	— 80
1823r	„ 18. Lucia.	— 80
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No.	Mk.
1004 Kummer, G., Op. 55. Rondo	1.50
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909 — Larghetto (Adagio) von Soussmann	1.—
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1021a — Souvenir de Paganini. Gr. Caprice (d'après Vieuxtemps)	2.—
1024 Spohr, L., Op. 115. Concert-Sonate in Es	2.—
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1027 — Op. 118. Fantasia über Themen von Handel und Vagler	3.—
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861b — Sonate in A-moll. Op. 50. No. 2	2.—
861c — Sonate in C-dur. Op. 50. No. 3	2.—
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Flöte und Orchester.

2011a	Schumann, R., Op. 85. No. 12. Abendlied. Partitur.	— 50
2011b	— Stimmen.	1.—
1021b	Soussmann, H., Souvenir de Paganini. Grande Caprice (d'après Vieuxtemps).	2.25

Clarinette und Klavier.

No.		Mk.
1073	Ernst, H. W., Op. 10. Elegie (Küfner). Mit Vorwort über Ursprung der Composition.	1.50
1077	Händel, G. F., Obes-Concert.	2.—
	Hauzer, M., Op. 9. Salabühnchen in 30 Nummern:	
1824a	No. 1. Norma.	— 80
1824b	„ 2. Trab Trab.	— 80
1824c	„ 3. Letzte Rose.	— 80
1824d	„ 4. Romeo und Julia.	— 80
1824e	„ 5. Gitan.	— 80
1824f	„ 6. Romanze.	— 80
1824g	„ 7. Jagdlied aus Marita.	— 80
1824h	„ 8. Liebschen über Alles.	— 80
1824i	„ 9. Ach so fromm.	— 80
1824j	„ 10. Trübsal aus Lucia.	— 80
1824k	„ 11. Casta diva.	— 80
1824l	„ 12. Cavatine aus Gitan.	— 80
1824m	„ 13. An Adellein.	— 80
1824n	„ 14. Taufstropfen.	— 80
1824o	„ 15. Cavatine aus Romeo.	— 80
1824p	„ 16. Nichts Schöneres.	— 80
1824q	„ 17. Nichts Schöneres.	— 80
1824r	„ 18. Barcarole.	— 80
1824s	„ 19. Lucia.	— 80
1824t	„ 20. Lucia.	— 80
140	Op. 55. Ungrischer Tanz.	2.—
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1500	Op. 12, No. 1 in F-dur.	2.—
1501	Op. 12, „ 2 in D-dur.	4.—
1502	Op. 12, „ 3 in A-moll.	4.—
1503	Op. 12, „ 4 in G-dur.	4.50
1504	Op. 12, „ 5 in G-dur.	5.—
1505	Op. 12, „ 6 in E-dur.	4.—
1506	Op. 90, „ 7 in G-dur.	5.—
1507	Op. 90, „ 8 in C-moll.	6.—
	Mozart, W. A., Op. 108. Quintett als Duo:	
908	—	2.—
	Nessler, V. E., Rattenanger. Sattel 1:	
	Schreiber, L., zwölf Transcriptionen:	
1500	Heft 1. Romance v. Beethoven. Lied von Mendelssohn. Der Wanderer von Schubert. Lied von Mendelssohn.	2.50
1501	Heft 2. Schwedisches Volklied. Frühlied von Mendelssohn. Cavatine von Beethoven. Bourée von Schubert.	2.50
1502	Heft 3. Airs a. Mozart: Entführung a. d. Sarrail. Die Lotosthune von Schumann. Am Meer von Schubert. Recitativ und Airs aus „Hindol“ von Händel.	2.50
1510	Schumann, R., Abendlied. Op. 85. No. 12.	1.—
4073	Stradella, A., Air d'Église.	1.—

Clarinette und Orchester.

2011a	Schumann, R., Op. 85. No. 12. Abendlied. Partitur.	— 50
2011b	— Stimmen.	1.—

Eingetragen in das Vereinsarchiv.

Eigentum der Verleger für alle Länder.

J. Schubert & Co., Leipzig.

Ein Märchen. Concertstück.

A. Terschak. Op. 87.

Flauto.

Largo.

Allegro.

Pianoforte.

Largo.

p Cornu

pp Viol.

pp Celli

Largo.

pp Cornu

Allegro.

pp

Bassi pizz.

p

Entered acc: to Act of Congress A.D.1870 by J.SCHUBERTH & C^o in the Clerk's Office of the D^t Court of the Sour'n D^t of N.Y.

4762

 KLTE Egyetemi Könyvtár
DEBRECEN

First system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part includes staves for the right hand, left hand, and Viola. The Viola part is marked *pp* (pianissimo). The key signature has two flats, and the time signature is 4/4.

Second system of the musical score. It continues the vocal and piano parts. The piano part includes staves for the right hand, left hand, and Cello. The Cello part is marked *p* (piano). The Viola part from the previous system continues in the lower left.

Third system of the musical score. It continues the vocal and piano parts. The piano part includes staves for the right hand, left hand, and Viola. The Viola part is marked *p* (piano). The Cello part from the previous system continues in the lower right.

Fourth system of the musical score. It continues the vocal and piano parts. The piano part includes staves for the right hand, left hand, and Viola. The Viola part is marked *f* (forte). The Cello part from the previous system continues in the lower right.

Fifth system of the musical score. It continues the vocal and piano parts. The piano part includes staves for the right hand, left hand, and Viola. The Viola part is marked *f* (forte). The Cello part from the previous system continues in the lower right.

Violini

Bassi

First system of the musical score, featuring Violini and Bassi parts. The Violini part has a melodic line with slurs and accents. The Bassi part provides harmonic support with sustained chords and moving lines.

Flauto

din.

din.

Second system of the musical score, featuring a Flauto part with a melodic line. The Flauto part includes dynamic markings *din.* (diminuendo). The Bassi part continues with harmonic support.

Clar. u. Obol

Fag.

Third system of the musical score, featuring Clar. u. Obol and Fag. parts. The Clar. u. Obol part has a melodic line with slurs and accents. The Fag. part provides harmonic support with sustained chords. The Bassi part continues with harmonic support.

Flauto

Obol

Fag.

Fourth system of the musical score, featuring Flauto, Obol, and Fag. parts. The Flauto part has a melodic line with slurs and accents. The Obol part provides harmonic support with sustained chords. The Fag. part provides harmonic support with sustained chords. The Bassi part continues with harmonic support.

ff ff ff

cresc. ff

dim. p

dim. pp Bassi

pp

pp Flauto I.

pp Flauto II.

Basso

This musical score page, numbered 6, contains measures 1 through 12. It is written for piano and orchestra. The piano part is shown in grand staves (treble and bass clef). The orchestral parts include Violins and Horns (labeled 'Corni Fag.'). The key signature has one flat (B-flat), and the time signature is 4/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* (piano) and *ff* (fortissimo). The first system (measures 1-4) shows the piano playing a dense texture of sixteenth notes. The second system (measures 5-8) introduces the Violins with a melodic line and the Horns with a supporting texture. The third system (measures 9-12) continues the piano's intricate patterns while the strings provide a steady accompaniment.

First system of the musical score. The piano part (left) features a continuous eighth-note accompaniment. The woodwind section (right) includes a Clarinet (Clar.) and a Cornet (Corn) playing a melodic line. Dynamics include *pp* (pianissimo).

Second system of the musical score. The woodwind section (top) includes Oboe (Obol.) and Clarinet (Clari.). The string section (bottom) includes Violin (Viol.) and Viola/Cello (Viola Cello). Dynamics include *p* (piano) and *pp* (pianissimo).

Third system of the musical score. The woodwind section (top) includes Flutes (Flauti), Oboe (Obol.), and Clarinet (Clari.). The string section (bottom) includes Violin (Violini), Viola/Cello (Viola Cello), and Cello (Celli). Dynamics include *p* (piano) and *pp* (pianissimo).

Fourth system of the musical score. The woodwind section (top) includes Oboe (Obol.). The string section (bottom) includes Violin (Violini), Viola/Cello (Viola Cello), and Cello (Celli). Dynamics include *pp* (pianissimo) and *p* (piano). A section marked with a dashed line and the number 8 is indicated.

Fl.

Violini

p

This musical score is arranged in four systems, each with three staves. The top staff is for Flute (Fl.), the middle for Violins (Violini), and the bottom for Piano (Piano). The key signature has one flat (B-flat), and the time signature is 4/4. The first system shows the Flute and Violins entering with a melodic line, while the Piano provides harmonic support with chords and moving bass lines. The second and third systems continue this texture, with the Flute and Violins playing more complex rhythmic patterns. The fourth system features a prominent piano accompaniment with a series of chords and a melodic line in the right hand, while the Flute and Violins play a more active role.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two flats (B-flat and E-flat), and two bottom staves with a grand staff (treble and bass clefs). The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staves contain a piano accompaniment with chords and moving lines.

Second system of musical notation, continuing the three-staff format. The top staff features a melodic line with various note values and rests. The piano accompaniment in the bottom staves includes chords and moving bass lines.

Third system of musical notation. The top staff includes a flute part (labeled 'Fl.') and a piano part. The piano part has a *pp* (pianissimo) dynamic marking. The flute part has a *cresc.* (crescendo) marking. The piano part also has a *cresc.* marking.

Fourth system of musical notation. The top staff continues the flute part (labeled 'Fl.') and piano part. The piano part has a *pp* dynamic marking. The flute part has a *cresc.* marking. The piano part also has a *cresc.* marking. The system concludes with a final chord in the piano part.

Violin I

Violin II

Viola

Cello

Double Bass

Piano

Oboe

Fl.

p

cresc.

p

cresc.

ff

4262

First system of musical notation. The top staff features a rapid sixteenth-note scale in the right hand, followed by a rest. The piano accompaniment in the bottom two staves consists of chords and moving lines in both hands, with a forte (*f*) dynamic marking.

Second system of musical notation. The top staff continues with a melodic line. The piano accompaniment in the bottom two staves features a more active bass line with eighth-note patterns, maintaining the forte (*f*) dynamic.

Third system of musical notation. The top staff continues its melodic development. The piano accompaniment in the bottom two staves shows a steady rhythmic pattern in the bass, with the forte (*f*) dynamic.

Fourth system of musical notation. The top staff is labeled "Viol." and contains a melodic line. The piano accompaniment in the bottom two staves includes a "riten." (ritardando) marking. The system concludes with a rest for the piano and an entry for the "Englisch Horn" (English Horn) in the bottom staff.

First system of the musical score, featuring a piano accompaniment with a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with sustained notes and some rhythmic patterns.

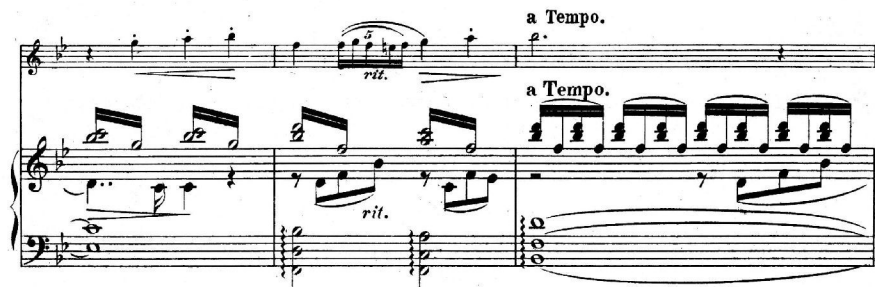
Second system of the musical score. It includes a Clarinet (Clari.) part in the upper staff and a Bassoon (Fagott) part in the lower staff. The tempo is marked *rit.* (ritardando). The piano accompaniment continues with a similar texture to the first system.

Third system of the musical score, marked *Andante.* It features a Violin part in the upper staff and a Bassoon (Fag.) and Corni (Corni) part in the lower staff. The piano accompaniment is marked *pp* (pianissimo). The English Horn part is also indicated in the lower staff.

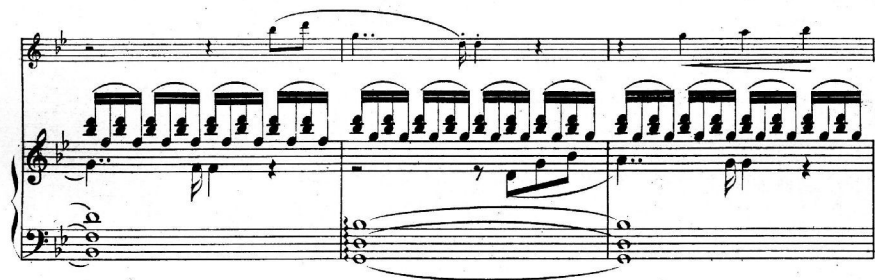
Fourth system of the musical score, continuing the *Andante.* tempo. It features a Violin part in the upper staff and a Bassoon (Fag.) and Corni (Corni) part in the lower staff. The piano accompaniment is marked *pp* (pianissimo). The English Horn part is also indicated in the lower staff.



The first system of musical notation consists of three staves. The top staff is a single melodic line in a key with one flat (B-flat) and a common time signature. It begins with a half note, followed by a quarter rest, then a quarter note, and continues with eighth and sixteenth notes. The middle staff is a treble clef staff with a piano (p) dynamic marking. It features a continuous eighth-note accompaniment. The bottom staff is a bass clef staff with a piano (p) dynamic marking, providing a harmonic foundation with sustained chords and some movement.



The second system of musical notation continues the piece. The top staff includes a *rit.* (ritardando) marking followed by a *a Tempo.* instruction. The middle staff also features a *rit.* marking and a *a Tempo.* instruction. The bottom staff continues the harmonic support. The tempo changes are clearly indicated by the text above the staves.



The third system of musical notation shows a more complex texture. The top staff has a melodic line with some rests. The middle staff features a dense, rapid eighth-note accompaniment. The bottom staff continues with sustained chords and some movement, providing a steady harmonic base for the more active upper parts.



The fourth system of musical notation concludes the page. The top staff has a melodic line with some rests. The middle staff features a dense, rapid eighth-note accompaniment. The bottom staff continues with sustained chords and some movement, providing a steady harmonic base for the more active upper parts.

Musical score for piano and cello, page 14. The score consists of four systems. Each system has a vocal line (soprano), a piano line (treble and bass), and a cello line (bass). The piano part features a dense, rhythmic accompaniment of eighth notes. The cello part has a more melodic line with some rests. The vocal line is sparse with long intervals. The key signature is one flat (B-flat). The first system has a vocal line starting with a whole note, followed by a half note, then a quarter note. The piano line starts with a half note, followed by a half note, then a quarter note. The cello line starts with a half note, followed by a half note, then a quarter note. The second system has a vocal line starting with a whole note, followed by a half note, then a quarter note. The piano line starts with a half note, followed by a half note, then a quarter note. The cello line starts with a half note, followed by a half note, then a quarter note. The third system has a vocal line starting with a whole note, followed by a half note, then a quarter note. The piano line starts with a half note, followed by a half note, then a quarter note. The cello line starts with a half note, followed by a half note, then a quarter note. The fourth system has a vocal line starting with a whole note, followed by a half note, then a quarter note. The piano line starts with a half note, followed by a half note, then a quarter note. The cello line starts with a half note, followed by a half note, then a quarter note. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

* Bedeutet den Moment wo Athemaufgenommen wird.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in the treble clef and the piano accompaniment in the bass clef. The melody begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The second system continues the melody and accompaniment. The third system shows the final measures of the piece, with the melody ending on a half note G4 and the piano accompaniment concluding with a final chord. The score is marked with a piano (p) dynamic and includes a repeat sign at the beginning of the piano accompaniment.

[illegible]

This musical score is for page 16 of a piece, featuring a voice part and a piano accompaniment. The score is organized into four systems, each with a vocal line and a piano line. The piano line consists of a right-hand part with a continuous eighth-note accompaniment and a left-hand part with sustained chords. The vocal line includes various melodic phrases, some marked with an asterisk (*). The tempo is marked "Tempo." at the top right of the first system. The first system also includes a "rit." (ritardando) marking in the piano left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a standard musical notation style with a treble clef for the voice and a grand staff (treble and bass clefs) for the piano.

Tempo.

Tempo

rit.

First system of the musical score. The piano part (bottom staves) features a dense, rhythmic texture with many sixteenth notes. The woodwind part (top staves) has a melodic line with some rests and a few notes marked with an asterisk (*). The tempo is marked *rit.* (ritardando) in the middle of the system.

Second system of the musical score. The piano part (bottom staves) has a melodic line with a *morendo* (dying away) marking and a *pp* (pianissimo) dynamic. The woodwind part (top staves) has a melodic line with a *Allegro.* tempo marking. The section is labeled *Obol. Clar.* (Oboe and Clarinet).

First system of the musical score. It features a piano (p) introduction with a rapid sixteenth-note melody in the treble clef. Below, the Clarinet (Clar.) and Bassoon (Fag.) parts are shown. The Clarinet has a melodic line with some rests, while the Bassoon provides a harmonic accompaniment with sustained notes and some movement. The Oboe (Obol.) part is also present, playing sustained notes.

Second system of the musical score. The piano (p) introduction continues with the same rapid sixteenth-note melody. The Flute (Fl.) and Clarinet (Clar.) parts are introduced here, playing a melodic line. The Bassoon (Fag.) continues its accompaniment. The Oboe (Obol.) part is also present, playing sustained notes.

Third system of the musical score. The piano (p) introduction continues with the same rapid sixteenth-note melody. The Flute (Fl.) and Clarinet (Clar.) parts are shown, playing a melodic line. The Bassoon (Fag.) continues its accompaniment. The Oboe (Obol.) part is also present, playing sustained notes.

Fourth system of the musical score. The piano (p) introduction continues with the same rapid sixteenth-note melody. The Flute (Fl.) and Clarinet (Clar.) parts are shown, playing a melodic line. The Bassoon (Fag.) continues its accompaniment. The Oboe (Obol.) part is also present, playing sustained notes.

Flauto I.

pp Flauto II.

ff

ff

Ossia.

pp

Obol Viol.

Clar. Cor. Celli

pp

pp

pp

First system of musical notation. The top staff is for Flute (Fl.) and the bottom staff is for Oboe (Obol). The music is in 2/4 time with a key signature of one sharp (F#). The Flute part features a melodic line with eighth and sixteenth notes. The Oboe part provides harmonic support with chords and single notes. A piano (*p*) dynamic marking is present in the Oboe part.

Second system of musical notation. The Flute part continues with a melodic line. The Oboe part continues with harmonic support, including chords and single notes.

Third system of musical notation. The Flute part continues with a melodic line. The Oboe part continues with harmonic support, including chords and single notes.

Fourth system of musical notation. This system introduces a Clarinet (Clar.) part. The Flute (Fl.) and Oboe (Obol) parts continue. The Clarinet part enters with a melodic line. The Oboe part continues with harmonic support. The Clarinet part is marked with a piano (*p*) dynamic.

Oboe
 Clar.
 Oboe
 Clar.
 Cello
 Fl.
 Fl.
 Fl.
 Oboe Viol.
 cresc.
 p
 f
 ff
 p

4762

Musical score for Piano and Flute, page 23. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of music, each with four staves. The first two staves of each system are for the Piano (P), and the next two are for the Flute (Fl.).

Key features of the notation include:

- First System:** Piano part features a series of chords and arpeggios. Flute part features a melodic line with slurs and accents.
- Second System:** Piano part continues with chords. Flute part has a melodic line with slurs.
- Third System:** Piano part features a series of chords. Flute part has a melodic line with slurs.
- Fourth System:** Piano part features a series of chords. Flute part has a melodic line with slurs.
- Fifth System:** Piano part features a series of chords. Flute part has a melodic line with slurs.
- Sixth System:** Piano part features a series of chords. Flute part has a melodic line with slurs.

Dynamic markings include *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *f* (forte).

The first system of musical notation consists of three staves. The top staff begins with a rapid ascending scale. The middle and bottom staves feature a series of chords and arpeggiated figures, with the bottom staff having a more active melodic line.

The second system continues the musical piece with three staves. The top staff is mostly rests, while the middle and bottom staves play a rhythmic pattern of eighth and sixteenth notes.

The third system of musical notation consists of three staves. The top staff is mostly rests. The middle and bottom staves feature a series of chords and arpeggiated figures, with the bottom staff having a more active melodic line.

The fourth system of musical notation consists of three staves. The top staff is mostly rests. The middle and bottom staves feature a series of chords and arpeggiated figures, with the bottom staff having a more active melodic line.

Andante.

The fifth system of musical notation consists of three staves. The top staff is mostly rests. The middle and bottom staves feature a series of chords and arpeggiated figures, with the bottom staff having a more active melodic line.

Andante.

Englisch Horn

pp

Cor, anglais et Fl.

Celli

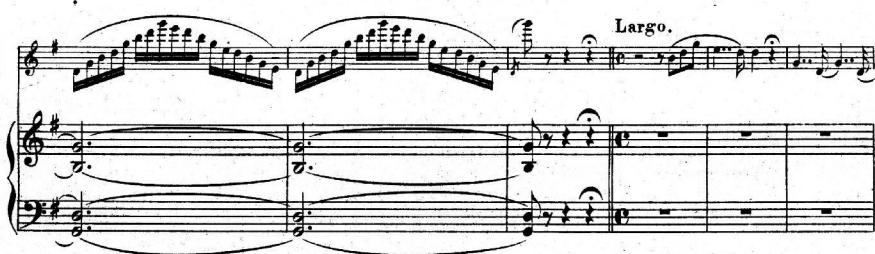
morendo

First system of the musical score. The top staff is for the Corno (Horn) in G major, marked *p* (piano). The bottom staff is the piano accompaniment. The tempo is *stringendo*.

Presto.

Second system of the musical score, marked **Presto.** The top staff continues the Corno part. The middle staves include: Flauto (Flute), Obol (Oboe), Viol. pizz. (Violins, pizzicato), Bassi pizz. (Basses, pizzicato), and Celli (Cellos). The piano accompaniment continues in the bottom staff.

Third system of the musical score, continuing the **Presto.** tempo. It features the same orchestral parts as the second system, with the piano accompaniment in the bottom staff.



Sammlung empfehlenswerther Werke für Orgel oder für Harmonium.

Orgel- oder Harmonium-Solo.

No. 1864	Bach, J. S., Orgel-Album (Liszt) . . .	3.—
Inhalt: 1. Einleitung, 2. Fuge, 3. Motette: „Ich hatte viel Bekümmern“, 4. Adagio: „Aus tiefer Noth schreie ich zu dir“, 5. Präludium, 6. Thema und Variation, 7. Adagio aus der vierten Violinsonate, 8. Präludium und Fuge, 9. Passacaglia, 8 Fugen (Ricercata), 3 Arias, 6. Johannes-Pass. „Ach mein Sinn“, 10. Kyrie aus einer der „Vier kurzen Messen“, 11. Trio, 12. Trio, 13. Trio, 14. Aria.		
2788	Geiseler, C., Op. 47. Das praktische Orgelspiel für die Kirche. Mit deutschem und englischem Text. 60 Musikkorrespondenzen, als: Choräle, Präludien, Fugendruck, Fugen und Studien mit u. ohne Pedal.	8.—
Gottschalg, A. W., Repertorium für Orgel, Harmonium oder Pedaltastlute über Revision und mit Beirathen von Franz Liszt.		
Inhalt der einzelnen Hefen:		
1686	Heft 1. Bach, J. S., a) Einleitung und Fuge a. d. Motette: „Ich hatte viel Bekümmern“, b) Andante: „Aus tiefer Noth“, überzogen von F. Liszt.	2.—
1687	Heft 2. Bach, J. S., a) Präludium, b) Thema und Variation, c) Adagio aus einer Violinsonate, d) Präludium aus der 4. Orgel-Brands-Lauten: Regina coeli.	2.50
1688	Heft 3. Beethoven, L. van, Andante aus der C-moll-Symphonie.	1.50
1689	Heft 4. Beethoven, L. van, a) Largo a. d. Sonate Op. 2, No. 2, b) „Hoffe“, geistl. Lied aus Op. 32, c) Andante und Variationen aus Op. 109.	1.75
1690	Heft 5. Chopin, F., a) Träumerei, Op. 39, b) Präludium No. 4, c) Präludium No. 9, d) Präludium No. 20, e) Op. 28, f) Nocturne No. 3, g) Op. 15.	1.75
1691	Heft 6. Hindel, G. P., Hallelujah! Schluß-Chor aus dem Messias.	1.—
1692	Heft 7. Liszt, F., Einleitung, Fuge und Magnificat aus der Symphonie zu Dante's Divina Comedia.	1.75
1693	Heft 8. Liszt, F., a) Andante religioso, b) Mendelssohn-Bartholdy, F., Andante (Der Abendgong).	1.—
1694	Heft 9. Mozart, W. A., a) Einleitung, b) Andante aus der F-moll-Fantasia.	1.25
1695	Heft 10. Hoff, Joachim, a) Winterhörn, b) Canon, c) Gelübde, d) Fuge, aus Op. 35.	1.25
1696	Heft 11. Schubert, F., a) Litanie am Feste aller Seelen, b) Geistliches Lied: „Vom Nüchtern Mark“, c) Geistliches Lied: „Du, Mariabild“.	—75
1697	Heft 12. Weber, C. M. v., Fuge, Hummel, Jaghotta und Andante Spohr, Einleitung und Schlußchor a. Symphonie III, und Letzte Dinge.	2.—
1698	Heft 13. Schumann, R., a) Ricercata, b) Frescobaldi, Passacaglia, Capriccio und Canone, c) Frobenius, d) Fuge.	8.—
1699	Heft 14. Bach, J. S., Passacaglia und Fuge (Ricercata) a. d. 6. Viol.	2.25
1700	Heft 15. Bach, J. S., Arias, Kyrie und 3 Trios.	2.50
1701	Heft 17. Stehle, E., Fantasie über: „O sanctissime“.	2.—
1702	Heft 18. a) Lange, S., Präludium und Fuge, b) Concertino, c) Fuge.	2.25
1703	Heft 19. a) Voigtmann, Concertstück, b) Zorn, 2 Choräle mit Fignation: Doppel-Chor.	2.50
1704	Heft 21. Liszt, F., Orphen, symphonische Dichtung.	1.75
1705	Heft 22. Liszt, F., Einleitung zur Legende der heiligen Elisabeth: „In exilium“ aus Variations Offertorium aus der 4. Viol. Krönungs-Messe: Consolation.	2.—

Orgel, Harmonium oder Pedaltastlute.

No. 1713	Gottschalg, A. W., Repertorium für Orgel, Harmonium oder Pedaltastlute über Revision und mit Beirathen von Franz Liszt.	3.50
1714	Heft 25. Vorwort, a) Palestrina, 2. Salmo, b) Heister, L., Fuge; Frescobaldi, G. Teccata chromatica.	2.—
1716	Heft 26. Buxtehude, B., 2 Präludien und Fuge.	2.25
1717	Heft 27. a) Pachelbel, Giacomo, b) Polowencko, Toccata und Fuge.	1.25
1718	Heft 28. Böhm, G., Variationen über den Chor: „Wer nur den lieben Gott lässt walzen“.	1.—
1719	Heft 29. a) Hindel, G. P., Fuge in E-moll, b) Bach, J. S., Trio und Air.	1.75
1720	Heft 30. Walther, G., 13 Veränderungen über: „Aller Jüng Christ, dich zu uns wend“.	3.—
1721	Heft 31. a) Pergolesi, Cher aus: „Stabat mater“, b) Bach, F., Cantata „Halleluja“, c) Lange, d) Vogler, E., Präludium.	2.—
1722	Heft 32. Schabert, Franz, Andante con moto.	2.—
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1724	Heft 34. Löffler, H., Sonate über: „Alten Gott in der Hölle sei Ehr“.	2.50
1725	Heft 35. a) Löffler, H., Fantasia eroica, b) Sulze, B., 2 Präludien.	2.—
1726	Heft 36. Sulze, B., Concertino über ein Thema aus Liszt's „Christus“.	2.50
Son Inhalt von Heft 16, 20, 23 siehe Rubrik „Violine und Orgel etc.“		
2778	Körner, G. W., Op. 15. Die Fugenschule oder das höhere Orgelspiel. Mit deutschem und englischem Text. Auswahl von 60 Orgelfügen der größten Meister nach Vogler's berühmtem Concert-Fugensystem, zum Studium für große Organiisten und als Hülfsbuch beim öffentlichen Orgelspiel.	3.—
Op. 40. Der neue Organtist. Eine Musikanleitung von 310 kleinen und grossen Orgel-Compositionen älterer und neuerer Zeit, berühmter Orgel-Meister, nach deren Manuscript gedruckt, enthaltend: Präludien, Postillen, Choral-Bearbeitungen, Fantasia und Fugen, in progressiver Ordnung in 3 Abtheilungen mit Fingersatz, Pedal-Applicatur, Anweisung zum Studium, der Orgelformen und zum Gebrauch beim Gottesdienste. Mit deutschem und englischem Text. Eingebunden in 3 Bände.		
2779	Band 267. Organ- und Pedaltastlute (aus Schwenk), fortgeschritten geordnet in den gebräuchlichsten Dur- und Moll- und allen Kirchen-Tonarten, schrittweisen Regeln für das Orgelspiel von E. Eberhard.	3.—
2780	1. Band. Sammlung von 61 Chorälen, 2. Band. Sammlung von 61 Chorälen, 3. Band. Sammlung von 61 Chorälen, 4. Band. Sammlung von 61 Chorälen, 5. Band. Sammlung von 61 Chorälen, 6. Band. Sammlung von 61 Chorälen, 7. Band. Sammlung von 61 Chorälen, 8. Band. Sammlung von 61 Chorälen, 9. Band. Sammlung von 61 Chorälen, 10. Band. Sammlung von 61 Chorälen.	3.—
2781	1. Band. Auswahl von 41 grösseren Orgelwerken, als Postillen, Fugen, Fantasien der besten Meister der Vergangenheit und der Gegenwart, für vorgerückte Orgelspieler.	3.—
1015	Liszt, F., Op. 4. Andante religioso, 2. Andante religioso, 3. Andante religioso, 4. Andante religioso, 5. Andante religioso, 6. Andante religioso, 7. Andante religioso, 8. Andante religioso, 9. Andante religioso, 10. Andante religioso.	3.—
Matthias-Hansen, Präludium und Variationen über: „Vom Himmel hoch“ für Orgel.		

Orgel, Harmonium oder Pedaltastlute.

2745	Mendelssohn-Bartholdy, F., Harmonium-Album, enthält 12 beliebige Compositionen, arrangirt von Law.	1.50
3324	Newkell, V. E., Kattenfänger-Besinnung für Harmonium allein.	1.50
2494	Trumpeter, Transcriptionen für Harmonium allein (Stade).	3.—
1596	Reubke, Jul., Der 94. Psalm. Grosse Sonate. C-moll. Orgel.	1.50
1598	Schumann, R., 20 Lieder ohne Worte für Harmonium allein.	1.50
1599	2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.	

Violine u. Orgel oder Harmonium.

703	Liszt, F., Op. 6. Adagio religioso.	1.50
1593	Liszt, F., Op. 1. Offertorium aus der Krönungsmesse. Violine und Orgel.	1.50
1594	Benedictus aus der Krönungsmesse. Violine und Orgel.	1.50
1711	Offertorium und Benedictus (Gottschalg, Repertorium No. 30) Violine und Orgel.	2.—
1720	Ritter, A., 5 Charakterstücke (d. No. 30) Violine und Orgel.	1.—
1597	Schumann, R., Abschied. Violine und Harmonium.	1.—

Orgel- oder Harmonium-Trios.

1702	Beethoven, L. van, Präludium und Fuge a. d. Missa solennis f. Orgel und Orgel.	3.50
1596	Steinberg, C., Sonettenbuch. Violine, Klavier und Harmonium.	2.—

Harmonium und Piano.

2467	Reubke, Jul., 2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 5
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Ein Märchen.

Concertstück.

FLAUTO.

Largo.

Allegro.

Largo.

Allegro.

A. Terschak. Op. 87.

1 5 1 6

ff *f* *dim.* *pp*

FLAUTO.

A musical score for a flute, consisting of 24 measures across 12 staves. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics are: *ff* (fortissimo) at measures 1, 2, 3, 11, and 12; *dim.* (diminuendo) at measure 4; *p* (piano) at measures 5, 10, and 13; *pp* (pianissimo) at measures 6, 7, and 8. There are also numerical markings 1 through 8 above some notes. The piece concludes with the instruction *con gracia* at the bottom.

con gracia

FLAUTO.

3

legeremente

p

pp *cresc.*

ff

p *cresc.*

ff

furioso

4769

Detailed description: This is a musical score for a flute, consisting of 12 staves. The key signature has one flat (B-flat). The score begins with a treble clef and a key signature of one flat. The first staff has a '3' in the top right corner. The second staff is marked 'legeremente'. The third staff has a 'p' dynamic. The fourth staff has 'pp' and 'cresc.' markings. The fifth staff has 'ff'. The sixth staff has 'p' and 'cresc.' markings. The seventh staff has 'ff'. The eighth staff has 'p' and 'cresc.' markings. The ninth staff has 'ff'. The tenth staff has 'ff'. The eleventh staff has 'ff'. The twelfth staff has 'ff'. The score ends with a double bar line and a key signature change to two flats (B-flat and E-flat). The number '4769' is at the bottom left, and 'furioso' is at the bottom right.

3

3

1

2

3

4

5

6

7

8

Ossia.

pp

3

3

3

3

3

3

3

3

legerement

p

cresc.

The musical score consists of ten staves of music for a flute. The key signature is one sharp (F#), indicating G major. The music is characterized by flowing, melodic lines with frequent slurs and ties. The first five staves are in a single system. The sixth staff begins with the instruction "legerement" (lightly). The seventh staff contains a fermata over a measure. The eighth staff begins with a dynamic marking of *p* (piano). The ninth staff ends with a *cresc.* (crescendo) marking. The final staff continues the melodic development.

FLAUTO.

7

ff

p

f

f

f

f

p *cresc.*

ff

ff

ff

Andante.
20 9

furioso

FLAUTO.

A musical score for a flute, consisting of ten staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The first staff begins with a piano (pp) dynamic marking. The music is characterized by rapid, ascending and descending runs, often grouped by slurs. The notation includes many beamed sixteenth and thirty-second notes, creating a fast, flowing melody. The staves are arranged vertically, with the first staff at the top and the tenth at the bottom. The paper shows some signs of age, including slight discoloration and small stains.

morendo

Presto

11

Largo.

Presto

pp

ff