

A MONSIEUR CARL STOCKMAR.

Sérénade

JOYLLE - ROMANCE - RONDE - FINALE

TRIO

pour Clarinette, (Violon ou Viola) Violoncelle
et Piano

composé par

Emil Hartmann.

Oeuvre 24.

Pr. 7 Mk. 50 Pf.

Déposé.

Propriété des Editeurs pour tous les pays.
Les Arrangements réservés.

Carl Simon, Musikverlag, Berlin
S.W. Markgrafenstr. 21.

WILHELM HANSEN, COPENHAGUE.

C.S. 556.

Das Harmonium als Hausinstrument.

Alle Rechte vorbehalten.

Wie es Kunstwerke giebt, die geraume Zeit bedürfen, um in die Anschauungs- und Gefühlsweise der Völker sich einzuleben, so giebt es auch technische Errungenschaften, die nur langsam ihren Weg in die Allgemeinheit finden. Nicht die revolutionären Thaten eines Genies oder die auf sensationelle Erfolge berechneten Extravaganzen speculativer Erfinder sind es, auf welche wir hier anspielen, sondern von einer bescheidenen Schöpfung soll die Rede sein, welche geeignet ist, die ruhige Natur eines harmonischen Geistes und Gemüthes zur Erscheinung gelangen zu lassen. Dieselbe gleicht einer schönen, in beschatteter Hintergründe sich bescheiden bergebenden Frauengestalt. Achtlos ist man an ihr vorübergegangen, bis doch die Zeit gekommen, wo der endlich aufmerksam gewordene Blick an den ausdrucksvollen Zügen haften geblieben ist, bis man deren stille Schönheit erkannt und die an verborgenen Schätzen reiche Seele uns verlockend entgegengeleuchtet hat. In solcher Würde, mit solchen Eigenschaften sinnenden Geistes tritt uns die bescheidene Tochter der mächtigen Orgel entgegen. Nur wenige Decennien ist es her, dass man die ersten Versuche machte, eine Miniatur-Ausgabe dieses Rieseninstrumentes zu veranstalten, dessen überwältigenden Tonstrahl einzufangen und denselben in einen zierlichen Schrein zu bannen, um ihn aus den geweihten Kirchenhallen in die nicht minder geheiligten engen Räume des Hauses verpflanzen zu können. Der alte Silbermann hätte seinerzeit ob solch kühner Idee wohl zweifelnd den Kopf geschüttelt und günstigstenfalls gesagt: „Da muss ich doch zunächst den Leipziger Cantor Johann Sebastian fragen.“ Der Versuch ist indess zur vollen Wahrheit geworden und so das Harmonium entstanden, das seelen- und gemüthvollste Hausinstrument, das sich träumen lässt, eine ernste, ideale Freundin für alt und jung. Man sollte meinen, mit ihr müsse ein veredelnder Geist einziehen in jedes Haus, und jede Familienfeier durch sie die schönste Weihe erhalten. So manches kostbare Luxusmöbel könnte gestrichen werden aus unseren Saloneinrichtungen, und seine Stelle müsste das auch äusserlich recht respectable Harmonium einnehmen. Freilich müsstig klimpern lässt sich nicht mit dieser Miniaturorgel, sie führt uns, wenn man ihre Unterhaltung sucht, sofort in eine ernstere Welt ein, und die Gedanken und Empfindungen, die eben diese Töne wecken, bringen uns zum Bewusstsein, dass die Musik doch die eigentliche Jakobsleiter ist, die uns in lichte Höhen hinaufträgt auf den Sprossen des Tonklangs, und dieser Sprossen oberste ist der Orgelton.

Es ist ein schönes Zeichen unserer Zeit, dass das Harmonium mehr und mehr Eingang in das bürgerliche Haus, in den Salon gefunden hat und so seinen hehren Zweck erfüllt. Allein immer noch nicht ganz allgemein ist die Würdigung dieses vortrefflichsten aller Hausinstrumente. Man begegnet ihm hin und wieder mit einer gewissen Geringschätzung aus dem Grunde, weil man vermeint, auf denselben nur langsame Rhythmen, Choräle und so weiter spielen zu können. Allerdings klingen diese weit besser und sachgemässer auf dem Harmonium, als beispielsweise auf dem Klavier, das die Töne nicht so lange festzuhalten vermag, allein — und nun kommen wir auf das Harmonium, das auch der Virtuosität dienstbar ist, ohne seinen Charakter zu schädigen — die Errungenschaften des neuern und neuesten Instrumentenbaues sind nicht minder auch dem Harmonium zu gute gekommen, und so baut man gegenwärtig Instrumente, welche in der technischen Vervollkommnung zweifellos das Ueberraschendste leisten, Instrumente, die in Ton, Charakter und Ansprache eine Mannigfaltigkeit und Vollkommenheit bieten, die geradezu staunenswert ist, und ein Orchester im kleinen repräsentieren. So sehr die älteren und verschiedenen Arten der neueren Harmoniums der Klaviermusik widerstreben, so schliessen beispielsweise die mit sogenannter Perkussions- (Hammer-) Mechanik versehenen Instrumente solche nicht im geringsten aus, im Gegenteil, man kann vermöge dieser Perkussionsvorrichtung die perlendsten Läufe, Triller, Staccati und ähnliche Figuren so exakt zum Klingen bringen, wie auf jedem Pianoforte. Man höre nur einmal einen Harmoniumvirtuosen, wie zum Beispiel den kaiserlich russischen Hofcapellmeister Hlaváč — für welchen die Stutt-

garter Firma J. & P. Schiedmayer, jetzt Schiedmayer Pianofortefabrik ein wunderbares, äusserst complicirtes und mannigfaltiges Werk herstellte — wie dieser seine Symphonien, Sonaten und Ouverturen und so weiter mit einer Bravour und Vollkommenheit vorträgt, dass man schwer zu entscheiden vermag, was das Ohr in höherem Grade entzückt: der Zauber dieser wirklichen Orchesterklänge — Horn, Klarinette, Flöte, Posaune, Cello, Harfe und so weiter — und dies alles mittels Harmoniumzungen — oder die verblüffende Fingerfertigkeit, bei der im raschesten Tempo jedem Ton sein Recht wird, oder endlich die meisterhafte Nüancierung des Ausdrucks, die überraschenden Uebergänge vom majestätischen Fortissimo, das an die volle Orgel erinnert, zum zartesten Flüsterton der Aeolsharfe. Es kann hier nicht unsere Sache sein, Bauart und Konstruktion eines solchen Instrumentes zu erörtern und zu analysiren; für uns ist die zerlegte Blume von geringerem Reiz als das Wunder der frischblühenden, und hier ist's der warme, volle Klang, der uns berauscht, die tief durchdachte Mechanik, die uns imponirt.*

Abgesehen nun davon, dass das neuere Harmonium um seiner Vielseitigkeit willen hauptsächlich berufen ist, Soloinstrument zu sein, lässt es sich gleichwohl auch ganz vorzüglich im Verein mit anderen Instrumenten, als Trio oder Duo mit Geige, Cello, Klavier u. s. w., verwenden, ja mit einem Streichquartett verbunden, bildet es ein wirkliches Orchester. An entsprechenden Tonstücken ist heutzutage kein Mangel; namentlich enthält der Specialkatalog von Carl Simon in Berlin eine reiche Auswahl nach Wunsch und Bedürfniss. Das Harmonium ist also infolge der mannigfaltigsten und, wir dürfen fast sagen raffiniertesten, mechanischen Einrichtungen, wie wir bereits gesehen, nicht mehr ausschliesslich die ernste Tochter der Orgel geblieben, sondern sie hat ihre Sprache auch in den Dienst des Weltlichen gestellt, und wir sind durchaus nicht gewillt, diese Ausschreitung zu tadeln, im Gegenteil, wenn auch alles, was dem Ernst des Lebens dient, nachhaltiger wirkt, als was nur der Freude beflügelten Schwung giebt, so dürfen wir das letztere nicht geringer achten, da auch das Heitere läuternden Einfluss ausübt, sofern es in entsprechender Weise geboten wird.

So erfüllt also, wie bereits erwähnt, das Harmonium seinen Zweck als das seelenvollste und mannigfaltigste Hausinstrument, und es ist uns freudige Pflicht, der fortschreitenden Einführung desselben in den Familien jener Kreise das Wort zu reden, wo Sinn für Kunst und Liebe zu derselben vorhanden ist. Die Kunst, soll sie fortwirkendes Leben schaffen, muss im Volke tiefe Wurzeln schlagen, im häuslichen Boden keimen und sprossen, und dieses Wachstum zu fördern und die Triebe zu nähren giebt es nichts Besseres als gute Hausmusik, zu deren Ausführung aber besitzen wir kein edleres, zweckentsprechenderes Instrument als eben das Harmonium. Hektor Berlioz hat es als Hausinstrument mit warmen Worten empfohlen, und besonders hat ihm auch der jüngst verstorbene hochbedeutende Musikpädagoge Louis Köhler einen nicht zu unterschätzenden Geleitsbrief mitgegeben, indem er unter anderem sagt: „Man treibt so viel Musik und lässt sich doch eine der schönsten Gattungen derselben in fast unerklärlicher Masse entgegen: die Harmoniummusik. Das Harmonium im häuslichen Kreise ist vermöge des Zaubers, den es ausübt, so hoch zu preisen, dass überall da, wo nur einiger Musiksinn und die sonstige materielle Möglichkeit vorhanden ist, ein solches Instrument zur Verschönerung des Lebens vorhanden sein sollte.“

Das ist wahr und warm und uns aus der Seele gesprochen, und von Herzen soll es uns freuen, wenn diese Worte in weiten Kreisen ein lautes Echo finden und dazu beitragen, dass das Harmonium mehr und mehr gewürdigt wird und auch für das grössere Publicum nicht das ewig verschleierte Bild von Saïs bleibt.

* Interessenten verweisen wir auf das treffliche Büchlein des Pfarrers W. Riehm: Das Harmonium, sein Bau und seine Behandlung. Mit zehn Figurentafeln. Zweite Auflage (Berlin, Carl Simon).

In Sachen der *Harmoniumbranche*, Wahl der Instrumente oder der geeigneten Musikalien steht mit Auskunst und Rat den *gelehrten Firmen und dem geschätzten Publicum gern zu Diensten* Carl Simon, Specialist im Harmoniumfach, Berlin S.W. (12).

A MONSIEUR CARL STOCKMAR.

Sérénade

JOYELLE - ROMANCE - RONDE - FINALE

TRIO

pour Clarinette, (Violon ou Viola) Violoncelle
et Piano

composé par

Emil Hartmann.

Oeuvre 24.

Pr. 7 Mk. 50 Pf.

Déposé.

Propriété des Editeurs pour tous les pays.
Les Arrangements réservés.

Carl Simon, Musikverlag, Berlin
S.W. Markgrafenstr. 21.

WILHELM HANSEN, COPENHAGUE.

C.S. 556.

SERENADE.

IDYLLE.

Emil Hartmann, Op. 24.

Andante.

Clarinetto in A. *p* *smorz.*

Violoncello. *p*

Pianoforte. *p* *pp* *con Pedale*

Allegro.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a bass clef. The bottom two staves are for the piano accompaniment, with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs. There are some markings above the piano part, including '1', '2', '3', and '4', which likely refer to fingerings or specific notes.

The second system of the musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a bass clef. The bottom two staves are for the piano accompaniment, with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The lyrics 'cre - seen - do' are written below the vocal lines. The piano accompaniment features a rhythmic pattern of eighth notes and chords. There are some markings above the piano part, including '1', '2', '3', and '4', which likely refer to fingerings or specific notes.

The third system of the musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a bass clef. The bottom two staves are for the piano accompaniment, with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The lyrics 'cre - seen - do' are written below the vocal lines. The piano accompaniment features a rhythmic pattern of eighth notes and chords. There are some markings above the piano part, including '1', '2', '3', and '4', which likely refer to fingerings or specific notes. The word 'dim.' (diminuendo) is written below the piano part, indicating a decrease in volume.

The fourth system of the musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a bass clef. The bottom two staves are for the piano accompaniment, with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The lyrics 'cre - seen - do' are written below the vocal lines. The piano accompaniment features a rhythmic pattern of eighth notes and chords. There are some markings above the piano part, including '1', '2', '3', and '4', which likely refer to fingerings or specific notes. The word 'pizz.' (pizzicato) is written below the piano part, indicating that the strings should be plucked. The word 'arco' (arco) is written below the piano part, indicating that the strings should be bowed. The word 'leggiero' (leggiero) is written below the piano part, indicating a light and graceful style.

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). The middle staff is a vocal line with a bass clef and a key signature of two sharps. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two sharps. The piano part features a complex texture with many triplets and slurs. The word "pizz." is written above the middle staff.

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. The middle staff is a vocal line with a bass clef and a key signature of two sharps. The bottom staff is a piano accompaniment with a grand staff and a key signature of two sharps. The piano part features a complex texture with many triplets and slurs. The word "arco" is written above the middle staff. The lyrics "cre - - scen - do" are written below the middle staff. A section marker "A" is placed above the top staff.

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. The middle staff is a vocal line with a bass clef and a key signature of two sharps. The bottom staff is a piano accompaniment with a grand staff and a key signature of two sharps. The piano part features a complex texture with many triplets and slurs. The word "dolce" is written above the middle staff. The lyrics "cre - scen - do" are written below the middle staff. The instruction "pp molto leggiero" is written below the bottom staff.

The fourth system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. The middle staff is a vocal line with a bass clef and a key signature of two sharps. The bottom staff is a piano accompaniment with a grand staff and a key signature of two sharps. The piano part features a complex texture with many triplets and slurs.

First system of musical notation. It consists of four staves: two vocal staves (soprano and bass) and two piano staves (treble and bass). The key signature is two sharps (F# and C#). The time signature is common time (C). The system includes various musical notations such as slurs, ties, and dynamic markings. The word "dim." (diminuendo) is written above the vocal staves and below the piano staves. There are also some numerical markings like "3" and "5" below the piano staves.

Second system of musical notation. It consists of four staves: two vocal staves and two piano staves. The key signature remains two sharps. The system includes a section marked with a large "B" above the vocal staves. Dynamic markings include "f" (forte) and "mf" (mezzo-forte). There are also numerical markings like "3" and "4" below the piano staves.

Third system of musical notation. It consists of four staves: two vocal staves and two piano staves. The key signature remains two sharps. The system includes the word "cre" (crescendo) written above the vocal staves and below the piano staves. Dynamic markings include "mf" and "p" (piano). There are also numerical markings like "4" and "3" below the piano staves.

Fourth system of musical notation. It consists of four staves: two vocal staves and two piano staves. The key signature remains two sharps. The system includes the word "scen - do" (scendo) written above the vocal staves and below the piano staves. Dynamic markings include "ff" (fortissimo), "dim.", "mf", and "p". There are also numerical markings like "3" and "5" below the piano staves.

Andante.

Allégro. (Tempo I.)

musical score for the first system, featuring vocal lines and piano accompaniment. The tempo changes from Andante to Allégro. The piano part includes fingerings and dynamics like 'p' and 'amorz.'

musical score for the second system, showing vocal lines with lyrics 'cre - scen - do' and piano accompaniment.

musical score for the third system, showing vocal lines with lyrics 'cre - scen - do' and piano accompaniment with fingerings.

musical score for the fourth system, showing vocal lines and piano accompaniment with dynamics like 'f'.

musical score for the fifth system, showing piano accompaniment with complex chordal textures and fingerings.

musical score for the sixth system, showing vocal lines with lyrics 'cre - scen - do' and piano accompaniment with dynamics like 'ff'.

musical score for the seventh system, showing piano accompaniment with complex textures and dynamics like 'ff'.

C_♭

dim. *mf*

marc. *dim.* *mp*

smorz. *p*

p *delicato* 3

dim. *pizz.* *arco* *pp*

pp *dim.* *pp*

smorz. *ppp sempre* *smorz.*

ppp sempre *smorz.*

Musical score for voice and piano. The score is written in D major and 4/4 time. It consists of six systems of music. The first system shows the vocal line starting with a dynamic of *pp* and the instruction *sempre*, and the piano accompaniment starting with *pp* and *sempre*. The second system includes the lyrics "cre - scen - do" and features dynamics *p* and *fz p*. The third system continues with "scen - do" and features a very forte *ff* dynamic. The fourth system includes "scen - do" and features a *ff* dynamic. The fifth system includes "dim." and "pizz." markings. The sixth system continues with *dim.* and *p* markings. The piano part features complex textures with triplets and chords.

Poco più sostenuto.

The musical score is presented in four systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part is highly textured, featuring numerous triplets and arpeggiated figures. Performance markings include 'arco' in the first system, 'p' (piano) in the second, 'dim.' (diminuendo) in the second and third systems, 'pp sempre' (pianissimo sempre) in the third system, and 'poco riten.' (poco ritenuto) in the fourth system. The tempo is marked 'Poco più sostenuto.' at the top right.

Andante.

pp smorz. p

Allegro.

pp

cresc.

ff

p *riten.*

pizz.

p *riten.*

ROMANCE.

Andante.

Clarinetto in B.

Violoncello.

Pianoforte.

The musical score is arranged in three systems. The first system shows the Clarinet in B (treble clef), Violoncello (bass clef), and Pianoforte (grand staff). The Clarinet part is mostly rests. The Violoncello part begins with a *p* dynamic. The Pianoforte part features a complex texture with chords and moving lines in both hands, also starting with a *p* dynamic. The second system continues the Violoncello and Pianoforte parts, with *dim.* markings appearing in both. The third system shows the Clarinet part entering with a *pp* dynamic, while the Violoncello and Pianoforte parts continue with *dim.* markings. The Pianoforte part includes the instruction *mp molto cantabile*. The fourth system shows the Clarinet part with a *p* dynamic, and the Violoncello and Pianoforte parts continuing. The fifth system shows the Clarinet part with a *p* dynamic, and the Violoncello and Pianoforte parts continuing. The score concludes with a final cadence in the Pianoforte part.

pp

pp

pp

dim.

mp molto cantabile

dim.

p

Allegretto scherzando.

pp

pp

pizz.

p ma poco marc.

pp

p molto grazioso e leggiero

2^{da}

8

1 2 3 4 5 1

This page of musical notation consists of four systems, each with a grand staff (treble and bass clefs) and a vocal line (treble clef). The music is in a minor key, indicated by the key signature of one flat. The first system shows a vocal line with a long note and a piano accompaniment with chords and a melodic line. The second system features a vocal line with a long note and a piano accompaniment with a complex melodic line and chords. The third system has a vocal line with a long note and a piano accompaniment with a complex melodic line and chords. The fourth system has a vocal line with a long note and a piano accompaniment with a complex melodic line and chords. The page number 14 is in the top left corner. The page number 36303 is at the bottom center.

E

arco

p *f*

p *f*

p *f*

di - mi -

di - mi -

di - mi -

nu - en - do

nu - en - do

nu - en - do

p riten.

p riten.

p riten.

Tempo I. Andante.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as dynamics (*p*, *mf*, *dim.*), articulation (*acc.*, *tr.*), and performance instructions (*m. s.*, *molto captabile*). The piano accompaniment features complex textures with arpeggiated chords and moving lines in both hands. The vocal line consists of a single melodic line with some rests.

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The piano part features a complex, rhythmic accompaniment with many sixteenth notes and slurs.

Second system of musical notation. Similar to the first system, it includes vocal staves and a grand staff. The piano part continues with intricate patterns. The word "dim." (diminuendo) is written above the vocal staves in the second measure.

Third system of musical notation. The piano part features a prominent sixteenth-note figure. The word "p" (piano) is written below the first measure of the piano part, and "smorz." (smorzando) is written below the last measure. The vocal line has a melodic line with some grace notes.

Fourth system of musical notation. This system contains a variety of dynamic markings: "pp" (pianissimo), "mf" (mezzo-forte), and "p" (piano). The word "smorz." appears multiple times. The piano part includes triplet markings (indicated by a '3' over the notes) and complex chordal textures.

RONDO - FINALE.

Allegro.

Clarinetto in A.

Violoncello.

Pianoforte.

The musical score is arranged in three systems. The first system shows the Clarinet in A (treble clef), Cello (bass clef), and Piano (grand staff). The Clarinet part begins with a *p* dynamic. The Piano part features a complex rhythmic pattern with a *p³* dynamic. The second system continues the instrumental parts. The third system includes dynamic markings such as *p sempre*, *pizz.*, and *mp*. The Piano part in the third system shows a change in texture with chords and a *4* measure rest. The score concludes with a final cadence in the Piano part.

First system of musical notation. It consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line features a melodic line with a *cresc.* marking. The piano accompaniment includes chords and arpeggiated figures. A *cresc.* marking is also present in the piano part.

Second system of musical notation. It consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line continues with a melodic line. The piano accompaniment features chords and arpeggiated figures. A *f* dynamic marking is present in the piano part.

Third system of musical notation. It consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line includes a *f* dynamic marking and an *arco* marking. The piano accompaniment features chords and arpeggiated figures. A *cresc.* marking is present in the piano part.

Fourth system of musical notation. It consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line features a melodic line with trills (*tr*). The piano accompaniment includes chords and arpeggiated figures. A *f* dynamic marking is present in the piano part.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line starts with a *mf* dynamic and includes a *cresc.* marking. The piano accompaniment also starts with *mf* and includes a *cresc.* marking. The system concludes with a *fp* dynamic marking.

Second system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features trills (*tr*) and a *cresc.* marking. The piano accompaniment also features trills (*tr*) and a *cresc.* marking. The system concludes with a *ff* dynamic marking.

Third system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line includes a *pizz.* marking and a *poco riten.* marking. The piano accompaniment includes a *p* dynamic, a *molto grazioso* marking, a *smorz* marking, and a *poco riten.* marking. The system concludes with a *poco riten.* marking.

Fourth system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line starts with an *a tempo* marking. The piano accompaniment starts with an *a tempo* marking and includes a *pp sempre* marking. The system concludes with a *p* dynamic marking.

First system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a bass line with chords and a 'pizz.' (pizzicato) marking. The key signature has two flats, and the time signature is 3/4.

Second system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff continues the melodic line. The bass staff features a section marked 'arco' (arco) and includes a triplet of eighth notes. The 'pizz.' marking from the previous system continues.

Third system of musical notation. It consists of two staves: a treble staff and a bass staff. A large 'G' is placed above the treble staff. The treble staff has a 'p' dynamic marking. The bass staff has a 'p' dynamic marking and a 'dim.' (diminuendo) marking. The key signature changes to one flat.

Fourth system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff has a 'pp sempre' (pianissimo sempre) marking. The bass staff has a 'poco' (poco) marking and a 'pp sempre' marking. A 'pizz.' marking is present in the treble staff. The system concludes with a double bar line and a final chord.

pp arco
mf
cresc.
pp
mf
cresc.
pp
mf
cresc.
2 Red.

ff
ff
ff

p dolce
pizz.
pp

arco
p
p

pp *dim.* pp

molto cantabile *dim.* pp *p* *molto legato*

This system contains the first system of a musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves. The key signature has two flats, and the time signature is 6/8. The piano part begins with a *molto cantabile* marking and includes dynamic markings of *pp*, *dim.*, *p*, and *molto legato*. The vocal line has dynamics of *pp*, *dim.*, and *pp*.

p

This system contains the second system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves. The key signature has two flats, and the time signature is 6/8. The piano part includes dynamic markings of *p*. The vocal line has a dynamic marking of *p*.

pp *dim.* *pp*

This system contains the third system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves. The key signature has two flats, and the time signature is 6/8. The piano part includes dynamic markings of *pp*, *dim.*, and *pp*. The vocal line has a dynamic marking of *pp*.

H *pp* *smorz.* *pp* *smorz.* *pp* *smorz.*

This system contains the fourth system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves. The key signature has two flats, and the time signature is 6/8. The piano part includes dynamic markings of *pp* and *smorz.*. The vocal line has a dynamic marking of *pp* and *smorz.*. A large letter **H** is placed above the vocal line.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with a *ppp* dynamic marking. The piano accompaniment is in a grand staff (treble and bass clefs) and starts with a *pp* dynamic marking. The system concludes with a double bar line.

Second system of musical notation. The vocal line continues with a *p* dynamic marking and includes a *pizz.* (pizzicato) instruction. The piano accompaniment features a *tr* (trill) in the right hand and a *mp* dynamic marking. The system ends with a *dim.* (diminuendo) instruction.

Third system of musical notation. The vocal line is marked *arco* and *mf*. The piano accompaniment also has an *arco* marking and *mf* dynamic. The system concludes with a *f* (forte) dynamic marking.

Fourth system of musical notation. The vocal line starts with a *ff* (fortissimo) dynamic marking and ends with a *dim.* instruction. The piano accompaniment also begins with *ff* and includes a *dim.* instruction. The system concludes with a double bar line.

Andante.

The first system of the musical score is marked "Andante." It consists of two staves for a violin and a cello, and a grand staff for piano. The violin and cello parts feature melodic lines with slurs and accents, starting with a *pizz.* (pizzicato) marking. The piano part provides harmonic support with chords and arpeggiated figures. The key signature has two flats, and the time signature is 2/4.

Tempo I.

The second system is marked "Tempo I." It continues with the violin and cello parts, now marked *arco* (arco) and *p* (piano). The piano part features a more active, rhythmic accompaniment with repeated eighth-note patterns. The key signature and time signature remain the same.

The third system continues the musical development. The violin and cello parts show further melodic elaboration. The piano part maintains its rhythmic drive with some melodic fragments. The key signature and time signature are consistent with the previous systems.

The fourth system introduces dynamic markings. The violin and cello parts are marked *cresc.* (crescendo) and *ff* (fortissimo). The piano part also features *cresc.* and *ff* markings, indicating a significant increase in volume and intensity.

The fifth system continues the crescendo and fortissimo dynamics. The violin and cello parts are marked *cresc.* and *ff*. The piano part also features *cresc.* and *ff* markings, with some complex chordal textures. The key signature and time signature remain the same.

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a complex melodic line with many accidentals and a fermata over the first measure.

Second system of musical notation. Includes dynamic markings *mf* and *cresc.*. The piano part continues with intricate fingerings and a fermata.

Third system of musical notation. Includes dynamic markings *ff*. The piano part features a very active and technically demanding melodic line.

Fourth system of musical notation, starting with a section marker 'I'. Includes dynamic markings *pizz.*, *p*, *smorz.*, and *poco riten. a tempo*. The piano part has a more rhythmic accompaniment.

First system of musical notation. It consists of four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature is two flats (B-flat and E-flat). The music features complex melodic lines with many accidentals and slurs. A dynamic marking of *p* (piano) is present in the first piano staff.

Second system of musical notation, continuing the four-staff format. It includes vocal and piano parts with various musical notations such as slurs, ties, and dynamic markings.

Third system of musical notation. This system contains more intricate piano accompaniment with many slurs and ties. A dynamic marking of *pp* (pianissimo) is visible in the first piano staff.

Fourth system of musical notation. This system includes dynamic markings such as *poco*, *dim.* (diminuendo), *p*, and *f* (forte). The piano part features complex chordal textures and melodic lines.

First system of musical notation. It consists of three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The top staff begins with a melodic line in a key signature of two flats, marked with a piano (*p*) dynamic. The middle staff features a pizzicato (*pizz.*) section followed by an arco (*arco*) section with a crescendo (*cresc.*) marking. The bottom grand staff starts with a mezzo-forte (*mf*) dynamic and is marked *con passione*. The music includes various articulations such as slurs and accents.

Second system of musical notation, continuing the three-staff format. The top staff shows a melodic line with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The middle staff continues the arco section with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The bottom grand staff features a rhythmic accompaniment with a forte (*f*) dynamic and a crescendo (*cresc.*) marking.

Third system of musical notation. The top staff has a melodic line with a fortissimo (*ff*) dynamic and the instruction *con fuoco*. The middle staff continues with a fortissimo (*ff*) dynamic and *con fuoco*. The bottom grand staff also features a fortissimo (*ff*) dynamic and *con fuoco*. The music is characterized by strong rhythmic patterns and dynamic intensity.

Più mosso.

Fourth system of musical notation. The top staff begins with a piano (*p*) dynamic. The middle staff continues with a piano (*p*) dynamic. The bottom grand staff features a mezzo-forte (*mf*) dynamic. The tempo is marked *Più mosso*. The music consists of rhythmic patterns and chords.

First system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line features a melodic line with dynamic markings *p*, *mf*, and *f*. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamic markings *p*, *mf*, and *f* are also present in the piano part.

Second system of musical notation. The vocal line continues with a melodic line, marked *ff*. The piano accompaniment features a more active left hand with a rhythmic pattern and a right hand with chords. Dynamic markings *ff* are present in both parts.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a more active left hand with a rhythmic pattern and a right hand with chords. Dynamic markings *ff* are present in both parts.

Fourth system of musical notation. The vocal line concludes with a melodic line, marked *rit.* and *all.*. The piano accompaniment features a more active left hand with a rhythmic pattern and a right hand with chords. Dynamic markings *rit.* and *all.* are present in both parts.

Ite Sammlung.

Kammermusik

UND

INSTRUMENTAL-WERKE

für
Streich- u. Blas-Instrumente sowie mit Pianoforte

aus dem Verlage von **CARL SIMON, BERLIN** S. W. Markgrafenstr. 21.

NB Verzeichnisse über Werke für Streich-Orchester, sowie für Harmonium mit Streich-Instrumenten, stehen extra zu Diensten.

Das Verlagsverzeichnis der Werke für Violine und Pianoforte wird gratis geliefert.

Auswahlbestellungen sind durch jede solide Buch- und Musikhandlung zu bewirken.

I. Militair-(Harmonie)-Musik.

- | | |
|---|--------|
| Meyer, Carl. Op. 20. Zwei Militairmärsche für Infanterie. Ja-ger- oder Cavallerie-Musik (zusammen in Abschrift) à Stimme n. 50 | Mk Pf. |
| No. 1. König Oscar-Marsch. No. 2. Scandinavischer Marsch. | |
| Pfeiffer, Wilh. Op. 24. Ein Gebet für den Kaiser. (Stimmenausg.) für Infanterie-Musik. netto 1,50 | |
| " Horn- oder Jäger-Musik. } arrangiert von H. Saro. n. 1.- | |
| " Cavallerie-Musik. } n. 80 | |
| Schulz-Swinemünde. Op. 15 u. 16. Revue-Marsch und Polka Bei Kröll. (zusammen in Abschrift) à Stimme n. 30 | |
| Söderman, A. Op. 13 1/2 Bröllops-(Hochzeits)-Marsch arr. v. H. Saro. n. 2.- | |
| Saro, H. Op. 101. Deutschlands-Erinnerungen. Gr. milit. Potpourri mit Schlachtmusik. vollst. Partitur mit Aufführungsrecht. netto 15.- | |
| Kleffel, A. Marsch der Wachtelwänner f. Infant. Musik v. H. Saro. n. 5.- | |
| Langey, Otto. Op. 24. Arabische Serenade arrang. v. H. Saro. n. 4.- | |
| Söderman, A. Op. 12. Schwed. Hochzeitsmarsch. Idylle arr. v. H. Saro. n. 4.- | |
| Erdmann, Franz. Op. 7. Schützenlist-Marsch in Stimmen. net. 2.- | |

III. Trios in verschiedener Besetzung.

- | | |
|---|--|
| Ersfeld, Chr. Op. 11. Schummerlied für 2 Violinen mit Piano. 1,50 | |
| do Op. 11. Schummerlied f. 2 Violinen, (Viola od. Cello) u. Harmonium. 1,80 | |
| Hartmann, Emil. Op. 24. Serenade für Clarinette, (Violine od. Viola) Violoncell und Pianoforte. 7,50 | |
| Hopfe, Jul. Op. 75. Drei leichte Trios für Pianof., Violine u. Cello. No. 1. Frühlingsehnsucht. 2.- | |
| " 2. Türkischer Marsch und Zur grünen Maienzeit. 2.- | |
| " 3. Carnaval von Venedig. 2.- | |
| Rehbaum, Theob. Op. 23 A. Trio-Suite für Violine, Viola u. Pianof. 8.- | |
| do Op. 23 B. Trio-Suite für Violine, Violoncell u. Pianof. 8.- | |
| Matys, Karl. Op. 58. 59. 60. Trios für Cello, Harmon., Harfe (Piano) à 3,60 | |
| Mohr, H. Tonbilder aus der Jugendzeit. Leichte Trios f. P. u. C. No. 1. Goldne Jugendzeit. à 1,50. No. 2. Blauer Himmel. 2,20 | |
| Op. 30. No. 3. Unter grünen Zweigen. n. 1,80. No. 4. Frühlicher Heimzug. 2,20 | |
| Chopin, Fr. Op. 18. Gr. Valse brillante arrang. pour 2 Violons conc. avec Piano par J.G. Stern. 2,50 | |
| Reinhard, Aug. Op. 14 u. 19. Trios für Violoncell (Violine), Harmonium und Pianoforte aus class. u. rom. Weken. (jede Sammlung 12 No. à 2 Mk. bis 5.-) | |
| Meyer, Carl. Op. 46. Sechs leichte Tänze für 2 Violinen u. Pianof. Heft I. L. (Die 2 Violine ad libitum) à 2,50 | |
| Mozart, W.A. Fantasie (D moll) für 3 Violinen arrang. v. J.G. Stern. 1,80 | |

V. Piano u. Violoncell, event. mit Begl. des Piano.

- | | |
|--|--|
| Hoffmann, Ludw. Op. 20. Romanze in F mit Begl. des Piano. 1,20 | |
| Kossmaly-Bach. Meditation üb. d. 3. Präludium für Piano u. Cello. 2.- | |
| Kreutzer, Rud. Concert-Adagio für Cello u. Piano v. Böckmühl. 1,50 | |
| Lehmann, R. Op. 25 b. Notturmo, A dur für Cello (Violine) u. Piano. 1,50 | |
| Rode, P. Notturmo, A dur für Cello (Violine) u. Piano (Harmon.). 80 | |
| Zürn, H. Auf dem See. Lied ohne Worte, mit Begl. des Piano. 1,20 | |
| Kossmaly-Bach. Meditation üb. d. 12. Präludium mit Piano od. Harmon. 1,50 | |
| Lehmann, Rob. Op. 27. Wiegenlied für Cello (Violine) mit Piano. 1,50 | |
| do Op. 28. Serenade für Cello (Violine) mit Piano (Harfe). 1,50 | |
| do Op. 29. Elegie für Cello (Violine od. Viola) u. Piano (Harfe). 2.- | |
| Haydn, Jos. Largo, Fis dur für Cello u. Piano. (Harmonium). 1,50 | |

VII. Cornet à piston mit Piano (Horn u. Piano)

- | | |
|---|--|
| Meyer, Carl. Op. 11. Alpträume. Am Morgen und Am Abend. 2.- | |
| Kossmaly-Bach. Meditation über das 12. Präludium f. Horn-Solo in F. 1,50 | |
| Schilowsky, K. Die Unbarmherzige, russ. Ständchen (W. Popp). 1.- | |
| Tschakowsky, Pet. Op. 2. No. 3. Chant sans paroles. (W. Popp). 1.- | |
- (Zu dieser Sammlung ist Neues unter der Presse.)

NB. Ein Verzeichnis der Werke für Cornet à piston gratis.

II. Sextette, Quintette, Quartette.

- | | |
|--|--------|
| Kleffel, Arno. Op. 25. Quartett, G moll für 2 Violinen, Viola u. Cello. 9.- | Mk Pf. |
| Meyer, Carl. Op. 16. Abenddämmerung, Serenade für 2 Violinen, Viola u. Cello. Part. u. Stimmen (auch f. Streichchor). 1.- | |
| Mohr, Herm. Op. 36. Zigeunermusik für Pianof. und 3 Violinen. (Clarinete u. Cello, Triangel u. Tambourin ad lib.) 4.- | |
| Haydn, Jos. Célèbre Largo, Fis dur für 2 Violinen, Viola und Cello. 1,50 | |
| Corseppi, M. Op. 7. Minnetto piccolo f. Streich-Quart. od. Quint. n. 1.- | |
| Ersfeld, Chr. Op. 10. 11. 12. für Violine mit Streichquintett. à 2,50 | |
| Lehmann, Rob. Op. 27. Wiegenlied für 2 Violinen, Viola u. Cello. 1.- | |
| Mohr, Herm. Op. 43. Capriccio für Piano, Violine, Alto u. Cello. F dur. 7.- | |
| Schwenke, J.F. Serenade für 5 Celli, Bass u. Pauken. Part. u. Stim. n. 1,50 | |

IV. Piano u. Violine, event. mit Begl. des Piano.

- | | |
|--|--|
| Bach, J.S. Aria für Violine (Cello) mit Piano (Harmon.) v. A. Reinhard. 1.- | |
| do Meditation über das 5. Prälud. für Piano u. Violine (Flöte od. Cello) mit Orgel oder Harmon. ad lib. von C. Kossmaly. 2.- | |
| Ersfeld, Chr. Op. 10. Ständchen für Violine mit Piano. 1,50 | |
| do Op. 12. Fantasiestück und Ballade f. Violine u. Piano. 1,50 | |
| Dressler, F.A. Op. 18. Romanze, G moll für Violine mit Klavier. 1,80 | |
| Händel, G.F. Largo für Violine und Klavier (A. Reinhard). 1.- | |
| Kjerulf, H. Wiegenlied für Violine und Klavier (J.G. Stern). 1.- | |
| Hoffmann, Ludw. Op. 20. Romanze, F dur. f. Violine (Cello) u. Piano. 1,20 | |
| Kleffel, Arno. Op. 3. Vier Phantasiestücke für Violine u. Piano. Heft I. Idylle. Scherzo. 2,50 | |
| Heft II. Romanze. Humoreske. 3.- | |
| Moszkowski-Sauret. Spanische Tänze für Violine mit Piano. Heft I. C dur. G moll. A dur. 4.- | |
| Op. 12. Heft II. B dur. D dur. Bolero. 3.- | |
| Rehbaum, Theob. Op. 12. Nordische Melodien. 6 Paraphrasen nach N.W. Gade's Skandinavischen Volksl. Hr. I. II. à 2.- | |
| Sauret, Emile. Op. 6. Trois Moreaux de Salon avec Piano. 1. Barcarolle. 2. Mazurka. 3. Serenade. (Ba 3) à 1,80 | |
| Scharwenka, Xaver. Op. 20. No. 2. Gondoliera, D moll. 1.- | |
| Soederman, Aug. Op. 12. Schwed. Hochzeitsmarsch, Idylle. 1.- | |
| do Op. 13. Bröllops-(Hochzeits)-Marsch, Bauernhochzeit. 1,20 | |
| Lehmann, Rob. Op. 25 c. Notturmo in A für Violine (Cello) u. Piano. 1,50 | |
| Nicolai, O. Ouverture: Die lustigen Weiber von Windsor (F. 7) à 1.- | |
| Ersfeld, Chr. Op. 13. Pensée mélanc. et Méditation pastorale. 1,50 | |
| Meyer, Carl. Op. 25 a. Walzer. Am grünen Strand der Spree. 1.- | |
| do Op. 21. Polka. Der kleine Herzensdieb. 1.- | |
| do Op. 26. Marsch, Des Königs Grenadiere. 1.- | |
| Sauret, Em. Op. 13. Deux Impromptus. 1. Andante. 2. Moderato. à 1,50 | |

VI. Piano u. Flöte, event. mit Begl. des Piano.

- | | |
|---|--|
| Kossmaly-Bach. Meditation über das 5. Präludium. 1,80 | |
| Soederman, Aug. Op. 12. Schwed. Hochzeitsmarsch, Idylle. 1.- | |
| do Op. 13. Bröllops-(Hochzeits)-Marsch, Bauernhochzeit. 1,20 | |

VIII. Harfe od. Piano u. Violine, Cello etc.

- | | |
|---|--|
| Ersfeld, Chr. Op. 10. Ständchen für Violine (oder Cello) u. Harfe. 1.- | |
| Kossmaly-Bach. Meditation für Harfe u. Violine (Flöte od. Cello). 2.- | |
| Händel, G.F. Largo für Violine, Harfe und Orgel (A. Reinhard). 1,50 | |
| Lehmann, R. Op. 25 a. Notturmo in A für Cello u. Orgel (Harmon.) mit Harfe oder Clavier (ad libit.) (statt Cello auch Violin-Besetzg.) 3.- | |
| do Op. 28. Serenade für Cello (Violine) mit Harfe. à 1,50 | |
| do Op. 29. Elegie, C moll für Cello (Violine od. Viola) mit Pedalharfe à 2.- | |
| Lorenz, C. Ad. Op. 22. Notturmo für Violine, Harfe und Orgel. 2,50 | |
| Poenitz, Fr. Op. 20 A. Elegie für Violine, Cello und Harfe. 2.- | |

AUGUST REINHARD'S

Kompositionen und Übertragungen

erschienen bei

Carl Simon, Musikverlag, Berlin S.W., Markgrafenstrasse 21.

A. Trios für Violoncell (oder Violine), Harmonium und Klavier.

Op. 14. Konzertierende Trios:	
1. Beethoven, Adagio aus dem I. Konzert	3,—
2. — Adagio aus der IX. Symphonie	4,—
3. — Largo aus der Sonate in Es dur	2,50
4. — Andante aus der V. Symphonie	4,—
5. — Adagio aus der IV. Symphonie	4,—
6. — Rondo aus der Sonate in E moll	4,—
7. Mozart, Andante aus der Sonate in F dur	2,50
8. — Larghetto aus dem Klarinetten-Quintett	2,—
9. Händel, Arie aus Messias: „Tröstet Zion“	2,50
10. Schubert, Andante aus dem Trio in B dur	3,—
11. Beethoven, Andante und Adagio aus Konzerten	3,—
12. Schubert, Andante aus dem Oktett	3,—
Op. 19. Der Hausfreund:	
1. Mendelssohn, Adagio aus der Symphonie in A moll	3,50
2. — Andante aus der Symphonie in A dur	3,—
3. — Andante aus dem Trio in D moll	3,—
4. — Drei Lieder ohne Worte	3,—
5. — Zwei Lieder: Die Liebende, Suleika	3,—
6. Chopin, Trauermarsch aus der Sonate in B moll	2,—
7. Weber, Szenen aus dem Freischütz, I. Heft	5,50
8. — Szenen aus dem Freischütz, II. Heft	4,50
9. Schumann, Erscheinung und Zwischenakt aus der Musik zu Manfred	2,50
10. — Szenen aus der Oper „Genève“	6,—
11. — Das Paradies und die Peri, I. Heft	6,—
12. — Das Paradies und die Peri, II. Heft	5,—
Op. 28. Erstes Trio, F dur	8,—
Op. 80. Zweites Trio, F moll	10,—
Verdi, Rex trem. und Recordre aus dem Requiem	3,60
Wagner, Albumblatt, C dur	2,40
Rubinstein, Melodie, F dur (transp. D dur)	2,—
Händel, Largo für Violine, Harmonium u. Klavier	1,50

B. Duos für Harmonium und Klavier.

Op. 15. Immortellen:	
1. Schubert, Adagio aus der Sonate in C moll	2,—
2. Mozart, Agnus Dei und Tuba mirum aus dem Requiem	2,—
3. Beethoven, Marcia funebre aus der Sinfonia eroica	3,—
4. Hummel, La Contemplazione	2,50
5. — Tema con Variazioni	2,—
6. Beethoven, Allegretto aus der VII. Symphonie	2,—
7. Mendelssohn, Chor a. d. 42. Psalm: „Wie der Hirsch schreit“	1,50
8. — Drei Lieder ohne Worte	2,50
9. — Chor aus Paulus: „Siehe, wir preisen selig“	2,—
10. Mozart, Adagio aus dem Klarinetten-Konzert	2,—
11. Marschner, Romanze aus dem Trio in G moll	2,50
12. Mendelssohn, Andante aus dem Violinkonzert	2,—
Op. 16 a. Drei Duos (Anhang z. Harmon.-Schule): Mendelssohn, Lied ohne Worte — Mozart, Andante — Beethoven, Larghetto	3,—
Op. 26. Sechs kleine Duos	3,—
Op. 26 No. 6. Valse sentimentale	1,—
Op. 31. Beiträge zur Hausmusik:	
1. Tschairowsky, Chant sans paroles	1,50
2. Kjerulf, Wiegenlied	1,50
3. Mendelssohn, Andante aus dem Konzert in G moll	2,—
4. Schumann, Phantasiestücke, A moll, A dur	2,50
5. — Märchenerzählungen, G dur	2,—
6. — Bilder aus Osten, Des dur	1,50
7. — Romanze, A dur	2,—
8. Mozart, Adagio aus dem Quintett in G moll	2,—
9. Schumann, Romanze aus der IV. Symphonie	2,—
10. Beethoven, Romanze, G dur	2,—
11. Field, 2 Nocturnes, B dur, Es dur	2,—
12. Dussek, La Consolation	2,50
13. Rubinstein, Melodie, F dur	1,50
Beethoven, Trauermarsch in As moll (transp. A moll)	1,80
Mendelssohn, Trauermarsch aus den Liedern ohne Worte	1,50

Mozart, Maurerische Trauermusik	1,80
Schubert, Trauermarsch	2,50
Schumann, Abendlied, Des dur	—,80

C. Duos für Violine (oder Violoncell) und Harmonium (oder Orgel).

Bach, J. S., Aria aus der Suite in D dur	1,—
Mendelssohn, Andante a. d. Violinkonzert (l'Ange qui chante)	2,—
Händel, Largo für Viol. u. Harmon., — für Violon. u. Harmon. je	1,—
Rode, Nocturne, A dur	—,80
Scharwenka, Ph., Aria	1,80
Schumann, Abendlied, Des dur	—,80

D. Für Harmonium allein.

Op. 12. Vierundzwanzig Praeludien zum Gebrauch beim Gottesdienste (auch für Orgel)	1,80
Op. 13. Zwanzig Harmonium-Studien	2,50
Op. 16. Harmonium-Schule* (deutsch-französisch-englisch), Volksausgabe (gekürzt)	4,—
Dieselbe, I. Teil: Theoretischer Teil	1,50
— II. Teil: Praktische Vorübungen	2,—
— III. Teil: Bildung des Vortrags	4,—
Dieselbe vollständig, elegant gebunden	9,50
Dieselbe cartonnéiert	7,50
<small>(Das Inhaltsverzeichnis der Harmonium-Schule wird auf Verlangen unentgeltlich abgegeben.)</small>	
Op. 21. Am Harmonium. Eine Anthologie aus der volkstümlichen und klassischen Musikliteratur, progressiv geordnet, in 10 Heften je	1,50
Dieselbe vollständig, elegant gebunden	9,50
Dieselbe broschiert	7,50
<small>(Inhaltsverzeichnis auf Verlangen unentgeltlich.)</small>	
Op. 34. Fünfzig kurze und leichte Choralvorspiele (auch für Orgel)	3,—
Op. 38. Drei Sonatinen , C dur, F dur, A moll je	1,50
Op. 40. Polyhymnia. Eine Sammlung auserlesener Tonstücke in mittelschwerer Übertragung, jede Lieferung netto <small>(Inhaltsverzeichnis auf Verlangen unentgeltlich.)</small>	—,60
Beethoven, Trauermarsch in As moll (transp. A moll)	—,80
Händel, Largo für Harmonium oder Orgel	—,60
Mendelssohn, Trauermarsch aus den Liedern ohne Worte	—,60
Mozart, Maurerische Trauermusik	—,80
Schubert, Trauermarsch	—,80

E. Für Gesang mit Harmonium.

Mendelssohn, Recitativ und Arie aus dem 42. Psalm für Sopran mit Klavier und Harmonium	2,—
Sammlung von Arien und Liedern für eine mittlere Singstimme mit Begleitung des Harmoniums (oder der Orgel)	—,—
<small>Inh.: Bach, Beethoven, Händel, Mendelssohn, Mozart u. a. m.</small>	

F. Für Klavier zu vier und acht Händen.

Beethoven, Sonate in A dur (dem Baron Gleichenstein gewidmet), für 2 Klaviere zu 8 Händen	5,—
Händel, Largo für Klavier zu 4 Händen	—,80
Schubert, Erlkönig, für Klavier zu 4 Händen	1,50
Schumann, Novellette in F dur, für 2 Klaviere zu 8 Händen	3,—
— Chor und Finale aus Paradies und Peri, für 2 Klaviere zu 8 Händen	5,—

* Dieses ganz ausgezeichnete Werk beginnt mit den allerersten Anfängen der Musik und ist also zugleich Elementarlehre im allgemeinen. In besonderem ist dieses Opus das Beste, was ich je auf diesem Gebiete gelesen habe. Der theoretische Teil (Einleitung) behandelt den Mechanismus des Instrumentes, die Register, die Klaviatur, den Anschlag, Fingersatz, Sitz und Haltung, Gebrauch der Trittbretter etc., kurzum alles von den ersten Anfängen an bis zur vollen Künstlerschaft. Die Übungsbeispiele sind mit grosser Sachkenntnis gewählt, und dem Instrumente wird nichts zugemutet, was es nicht zu leisten imstande wäre (und das Gegenteil findet sich leider in vielen neuern Sammlungen). Das Werk ist ein Meisterstück, und jeder, der sich mit dem Harmoniumspiele beschäftigt, soll nach dieser Schule greifen.
(Musikalische Tagesfragen, herausgeg. v. Cyrill Kistler, 1887, No. 4.)

Clarinetto in A.

SERENADE.

IDYLLE.

Emil Hartmann, Op. 24.

Andante.

p

smorz.

2

Allegro.

p

smorz.

2 *p*

cre - - - scen - - - do

f

dim.

p

Piano.

p

A

cresc.

f

p dol.

dim.

B

f

cresc.

ff

Clarinetto in A.

Andante. *p*

Allegro. *smorz.* *p* *cresc.*

f *cresc.*

ff *dim.*

Piano *p*

dim. *pp*

smorz. *pp sempre*

cre. . . scen. . . do

p *cresc.* *ff*

dim. *pp*

Poco più sostenuto. *pp*

dim. *pp sempre*

Clarinetto in A.

First section of the Clarinet in A score. It consists of six staves of music. The first staff is a single melodic line. The second staff includes the instruction "Cello." and "Andante." with dynamic markings "poco rit." and "pp". The third staff continues the melody with a "pp" dynamic. The fourth staff features a bass line. The fifth staff continues the melody with a "ff" dynamic. The sixth staff concludes the section with a "p riten." dynamic.

ROMANCE.

Second section of the Clarinet in A score, titled "ROMANCE." It consists of five staves of music. The first staff is marked "in B Andante." and "Cello." with a dynamic of "p". The second staff includes "pp" and "dim." markings. The third and fourth staves continue the melody with various dynamics and triplets. The fifth staff concludes with "Allegretto scherzando." and "pp" markings, ending at measure 14.

Clarinetto in B.

Cello.

4 3 E

pp *pp* *p* *f*

p *f*

2 3 4

di - mi - nu - en - do

Cello.

Tempo I. (*Andante*.)

p *dim.* *p* *3* *3* *3* *3* *6* *6*

dim. *p* *3* *3* *6* *6*

smorz. *pp* *smorz.* *p* *smorz.*

RONDO - FINALE .

in A Allegro.

p

Clarinetto in A.



Clarinetto in A.

a tempo
Cello.

poco rit. *p*

pp sempre

pp *mf* *cresc.*

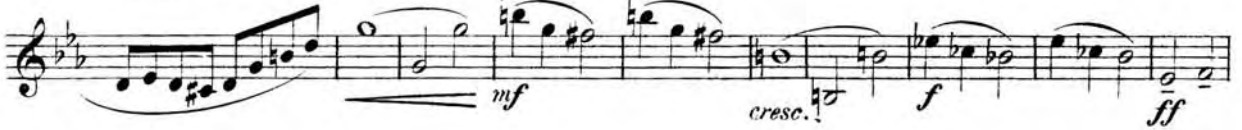
ff

SOLO *p* *dolce*

pp *dim.*

18 *Piano.* *H* *pp*

Clarinetto in A.



Clarinetto in A.

I rit. *a tempo*
Cello. 1 2 3 4

p *f*

f cresc. *ff* *con fuoco*

Più mosso *p*

p *mf* *f* *ff*

tr

Violino (ou Viola.)

1

SERENADE.

IDYLLE.

Emil Hartmann, Op. 24.

Andante.
molto legato

p *smorz.*

Allegro.

p *smorz.*

crescendo

Viol. *dim.*
Viola *dim.*

f

Piano.

p *cre - scen - do* *f*

p *dolce*

dim.

f

Violino (ou Viola.)

The musical score consists of ten staves of music. The first staff begins with a *V* marking and includes dynamics *cresc.* and *ff*. The second staff features a *p* dynamic. The third staff is marked *Andante.* and includes a triplet of eighth notes, a *tr* (trill) marking, and a *smorz.* (smorzando) instruction. The fourth staff is marked *Allegro. (Tempo I.)* and includes a first ending bracket, a *p* dynamic, and a *cresc.* dynamic. The fifth staff begins with a *f* dynamic. The sixth staff includes a *cresc.* dynamic, a *ff* dynamic, and a *dim.* (diminuendo) instruction, with a *C* (Coda) marking. The seventh staff is marked *Piano.* and includes a triplet of eighth notes and a *p* dynamic. The eighth staff includes a triplet of eighth notes and a *dim.* instruction. The ninth staff is marked *smorz.* and includes a *pp* dynamic, a *5* marking, and a *sempre pp* instruction. The tenth staff includes a *1* marking and a *cresc.* dynamic.

Violino (ou Viola.)

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a *dim.* marking. The second staff includes the instruction *Poco più sostenuto.* and a *Cello.* marking. The third staff features a *dim.* marking. The fourth staff is marked *pp sempre*. The fifth staff includes *pp* and *poco riten.* markings. The sixth staff is divided into two sections: *Andante.* and *Allegro.*, with *smorz.* and *Cello.* markings. The seventh staff is marked *pp*. The eighth staff is marked *ff*. The ninth staff is marked *ff*. The tenth staff is marked *p* and *riten.*

Violino (ou Viola.)

ROMANCE.

Andante.

Cello.

dolce *p* *pp*

dim. *p*

pp *dim.*

Allegretto scherzando. 14

Cello. *pp*

pp *p* *f* *p*

3 **E**

1 2

3 4 5

6 3 **Tempo I. (Andante.)**

riten. Cello. *p*

dim.

dim.

p *dim.* *sul D* *dim.*

Violino (ou Viola.)

p

smorz. *pp* *smorz.* *p* *smorz.*

RONDO - FINALE.

Allegro.

p

sempre

p

Viola in 8^{va} Basso.

cresc.

mf *cresc.* *ff*

tr *mf* *cresc.* *fp*

cresc. *tr* *ff* *pizz.* **4 Cello.** *rit.*

Violino (ou Viola.)

a tempo

arco

p

pp

mf

cresc.

ff

SOLO

cantabile e dolce

p

pp

dim.

pp

19 *Piano*

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'a tempo' and the dynamic 'p'. The second staff has an 'arco' marking above it. The third staff has a '2' above it. The fourth staff has a 'G' above it and a 'p' below it. The fifth staff has a '1' above it and a 'pp sempre' marking below it. The sixth staff has a '4' above it and a '2' above it. The seventh staff has a 'pp' marking below it, followed by 'mf' and 'cresc.' markings. The eighth staff has a '1' above it and a 'ff' marking below it. The ninth staff has a 'SOLO' marking above it, followed by 'cantabile e dolce' and a 'p' marking below it. The tenth staff has a '3' above it, a '2' above it, a '4' above it, and a '0' above it, with a 'pp' marking below it. The final staff has a 'dim.' marking below it, a 'pp' marking below it, and a '19' above it, followed by the word 'Piano'.

Violino (ou Viola.)

pp *smorz.*

ppp *p*
Viola in 8^{va} basso

mf *f*

ff *dim.*
Viola in 8^{va} basso

f *p* *Andante.* *Tempo I.*

cresc. *mf*

cresc. *ff* *pizz.*

Violino (ou Viola)

The musical score is written for Violino (or Viola) and consists of ten staves of music. The first staff begins with a first ending bracket labeled 'I' and includes the instruction 'Cello. a tempo' and 'poco rit.'. The piece starts with a dynamic of *p* and includes the instruction 'arco'. The score features various dynamics including *p*, *f*, *f cresc.*, *ff*, *mf*, and *p₃*. Performance markings include 'Con fuoco' and 'Più mosso'. The music includes complex fingering patterns, such as triplets and sixteenth-note runs, and is marked with first and second endings. The key signature has one sharp (F#) and the time signature is 3/4.

Violoncello.

SERENADE.

IDYLLE.

Emil Hartmann, Op. 24.

Andante. *Clar.* *p* *0 3 4*

p *smorz.* *2* *p* *Allegro.*

cresc. *poco a poco.*

f *arco* *dim.* *f* *pizz.*

p *arco* *A cresc.* *f*

f *p* *dolce*

dim.

f *B* *1*

Violoncello.

V
 mf
 cresc.
 dim.₃
 ff
 mf
 p
 Andante.
 Allegro.
 cresc.
 f
 cresc.
 ff
 dim.
 mf
 p
 smorz.
 1
 pizz.
 p
 arco
 pp
 smorz.
 ppp sempre
 2
 2
 smorz.
 3
 3
 D
 3
 pp sempre
 cresc.

Violoncello.

fz *p* *cresc.* *ff* **1**

dim. *pp* *Poco più sostenuto.*

pizz. *arco* *p*

p *dim.* *pp sempre*

3

poco riten. *Andante.* *Allegro.*

dim. *pp* *smorz.* *p a tempo*

pp

ff **3**

pizz. *p ritard.*

Violoncello.

ROMANCE.

Andante.

p

dim.

pp

p

pp

V

p

pp

V

pp

Allegretto scherzando.

pp

pizz.

ma poco marc.

Violoncello.



Tempo I. (Andante.)



Violoncello.

RONDO - FINALE.

Allegro.

p *mf*
pizz. *p*
cresc. *f* *arco* *tr* *tr* *tr* *cresc.* *ff* *mf*
cresc. *fp* *cresc.*
tr *tr* *pizz.* *p* *poco*
arco ff *rit.* *p* *a tempo* *p*
pizz. *arco* *p*
G *p* *poco*
poco *pp sempre*

Violoncello.

The musical score for the Violoncello part consists of 14 staves. The notation includes various dynamics such as *pizz.*, *arco*, *pp*, *mf*, *cresc.*, *ff*, *p*, *pp*, *f*, *ff*, *dim.*, *f*, *Andante*, *Tempo I.*, *p*, *cresc.*, *mf*, *cresc.*, and *ff*. Articulations include accents, slurs, and trills. Performance instructions include *Clar.*, *Piano.*, *smorz.*, and *Andante*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A section marked *Andante* is in 2/4 time, and a section marked *Tempo I.* is in 3/4 time. The piece concludes with a *pizz.* instruction and a final measure.

Violoncello.

arco *a tempo*

poco rit. *p*

p

poco *poco*

pizz. *p*

arco *f* *cresc.*

Con fuoco. *ff*

Più mosso.

p *mf* *f* *ff*

1 2 3 4 5 6 7