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5706 I
Mrs. Helen Feldtmann geb. Sands
in Glasgow



Concertirende Trios

VOLONCELLO (VIOLINE), HARMONIUM

PIANOFORTE

aus den Werken classischer und moderner Meister

von

AUGUST REINHARD.

LISZT MŰZÉUM OP. 14.

1. Beethoven, Adagio aus dem I. Concert Op. 15. Pr. M. 3 Pf.

3. ———, Largo aus der Es-dur-Sonate Op. 7. " " "

5. ———, Adagio aus der IV. Symphonie Op. 60. " " "

7. Mozart, Andante aus der Klaviersonate in Fdur. " " "

9. Händel, Arie aus Messias: Tröstet Zion. " " "

2. Beethoven, Adagio aus der IX. Symphonie Op. 125. Pr. M. 4 Pf.

4. ———, Andante aus der V. Symphonie Op. 67. " " "

6. ———, Rondo aus der E-moll-Sonate Op. 90. " " "

8. Mozart, Larghetto aus dem Klarinettenquintett " " "

10. Schubert, Andante aus dem Trio in B-dur. Op. 99. " " "



Verlag und Eigenthum für alle Länder.

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Mit Vorbehalt aller Arrangements.

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Concertirende Trios.

Nº 1. Adagio aus dem I. Concert von Beethoven.

Adagio. (Largo. $\text{♩} = 108$)

A. Reinhard, Op. 14. Nº 1.

Violoncello.

Harmonium.

Piano.

The musical score is written for three instruments: Violoncello, Harmonium, and Piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Adagio. (Largo. $\text{♩} = 108$)'. The score is divided into three systems. The first system shows the initial measures with the Piano part starting with a *p* dynamic. The second system features a *sf* (sforzando) marking in the Piano part, followed by a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The third system includes a *p dol.* (piano, dolce) marking in the Violoncello part. The score is watermarked with 'ZENEA KADÉMTIA' and 'LISZT MÚZEUM'.



First system of musical notation. The upper staff (bass clef) contains a melodic line with a *cresc.* marking and a *p* dynamic. The lower staves (treble and bass clefs) are mostly empty, with a *p* dynamic marking in the bass staff.

Second system of musical notation. The upper staff (treble clef) features a rapid, flowing melodic line with a *cresc.* marking. The lower staves (bass and treble clefs) provide harmonic support, with a *p* dynamic in the bass and an *espressivo* marking in the treble.

Third system of musical notation. The upper staff (treble clef) includes trills (*tr*) and a *sf* (sforzando) marking. The lower staves (bass and treble clefs) continue the harmonic texture, with a *sf* marking in the bass.

Fourth system of musical notation. The upper staff (bass clef) has a *cresc.* marking. The lower staves (treble and bass clefs) show a *sf* marking in the treble and a *cresc.* marking in the bass, leading to a *p* dynamic at the end of the system.



First system of musical notation. It consists of three staves. The top staff is a single line with a treble clef, containing a melodic line with dynamic markings *ff*, *sf*, *sf*, *sf*, *p*, and *dolce*. The middle and bottom staves are a grand staff with treble and bass clefs, containing a piano accompaniment with dynamic markings *ff*, *sf*, *sf*, *sf*, *p*, and *p*.



Second system of musical notation. It consists of three staves. The top staff continues the melodic line with dynamic markings *p* and *pizz.*. The middle and bottom staves continue the piano accompaniment with dynamic markings *espressivo*, *tr*, *pp*, and *sempre pp*.



Third system of musical notation. It consists of four staves. The top two staves continue the melodic line with dynamic markings *cresc.*. The bottom two staves continue the piano accompaniment with dynamic markings *cresc.* and *cresc.*.

dim.

dimin.

p

dimin.

dolce

tr

arco

cresc.

dim.

fp

p cresc.

f

f

fp

cresc.

fp

peresc.

p

p cresc.

dim.

p cresc.

p

First system of musical notation. It consists of three staves. The top staff is a single line. The middle and bottom staves are grouped by a brace. The key signature has three flats. The first two measures are rests. In the third measure, the middle and bottom staves have chords marked *pp*. The fourth measure continues with chords. The fifth measure features a complex melodic line in the top staff with many beamed sixteenth notes, while the bottom staff has a simple chord. The sixth measure continues the melodic line in the top staff, with a *decresc.* marking, and the bottom staff has a chord marked *pp*. The seventh measure has a melodic line in the top staff and a chord in the bottom staff marked *p*. The eighth measure has a melodic line in the top staff with a *7* (seventh) fingering and a chord in the bottom staff.

Second system of musical notation. It consists of three staves. The top staff is a single line. The middle and bottom staves are grouped by a brace. The key signature has three flats. The first two measures are rests. In the third measure, the middle and bottom staves have chords marked *pp*. The fourth measure continues with chords. The fifth measure features a complex melodic line in the top staff with many beamed sixteenth notes, while the bottom staff has a simple chord. The sixth measure continues the melodic line in the top staff, with a *3* (triple) marking, and the bottom staff has a chord. The seventh measure has a melodic line in the top staff and a chord in the bottom staff marked *sf*. The eighth measure has a melodic line in the top staff and a chord in the bottom staff.

Third system of musical notation. It consists of three staves. The top staff is a single line. The middle and bottom staves are grouped by a brace. The key signature has three flats. The first two measures are rests. In the third measure, the middle and bottom staves have chords marked *p*. The fourth measure continues with chords. The fifth measure features a complex melodic line in the top staff with many beamed sixteenth notes, while the bottom staff has a simple chord. The sixth measure continues the melodic line in the top staff, with a *cresc.* marking, and the bottom staff has a chord. The seventh measure has a melodic line in the top staff and a chord in the bottom staff marked *f*. The eighth measure has a melodic line in the top staff and a chord in the bottom staff marked *f*. The bottom staff of the eighth measure has a *tr* (trill) marking.

p cantabile

f *pp cresc.* *p cantabile*

p *cresc.* *p* *ben marcato*

cresc. *cresc.* *p*

p *cresc.* *dim.* *p*

p *cresc.* *dim.* *p*

p *cresc.* *dim.* *p*

poco cresc. *cresc.*
poco cresc. *cresc.*
poco cresc. *stacc.* *cresc.*
f *cresc.* *p*
f *cresc.* *p*
sempre staccato e marc.
tr
pp

ZENEAKADÉMIA
 KISZÉ MŰZÉUM

p *p* *p* *f* *ff* *f*

f *f* *f* *ff* *f*

p *p*

pp *cresc.*

pizz. *p* *p*

sf *sf* *cresc.* *p*

arco
p

p espressivo

sempre stacc. e ben marc.

cresc. *f*

cresc. *f*

p *cresc.* *f*

p cresc. *p*

p cresc. *p*

p

tr

p

p cresc.

p



First system of musical notation. The upper staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with the marking *pdol.* (pizzicato). The lower staff is in treble clef with the same key signature and time signature, featuring a melodic line with a slur and a fermata.

Second system of musical notation. The upper staff is in bass clef with a key signature of three flats and a common time signature, starting with a *p* (piano) marking. The lower staff is in treble clef with the same key signature and time signature, featuring a melodic line with a slur and a fermata.

Third system of musical notation. The upper staff is in bass clef with a key signature of three flats and a common time signature, starting with a *p* marking. The lower staff is in treble clef with the same key signature and time signature, featuring a melodic line with a slur and a fermata.

Fourth system of musical notation. The upper staff is in bass clef with a key signature of three flats and a common time signature, starting with a *p* marking. The lower staff is in treble clef with the same key signature and time signature, featuring a melodic line with a slur and a fermata.

Fifth system of musical notation. The upper staff is in bass clef with a key signature of three flats and a common time signature, starting with a *pizz.* (pizzicato) marking. The lower staff is in treble clef with the same key signature and time signature, featuring a melodic line with a slur and a fermata.

Sixth system of musical notation. The upper staff is in bass clef with a key signature of three flats and a common time signature, starting with a *p* marking. The lower staff is in treble clef with the same key signature and time signature, featuring a melodic line with a slur and a fermata.

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Philipp Scharwenka, Op. 12, 16 I/II sämmtlich für Piano } und wird Obiges im Abonnement, wie zur Ansicht abgegeben.

Concertirende Trios.

Nº1. Adagio aus dem I. Concert von Beethoven.

Adagio. (Largo. ♩ = 108)

A. Reinhard, Op. 44. Nº 1.

Harmonium.

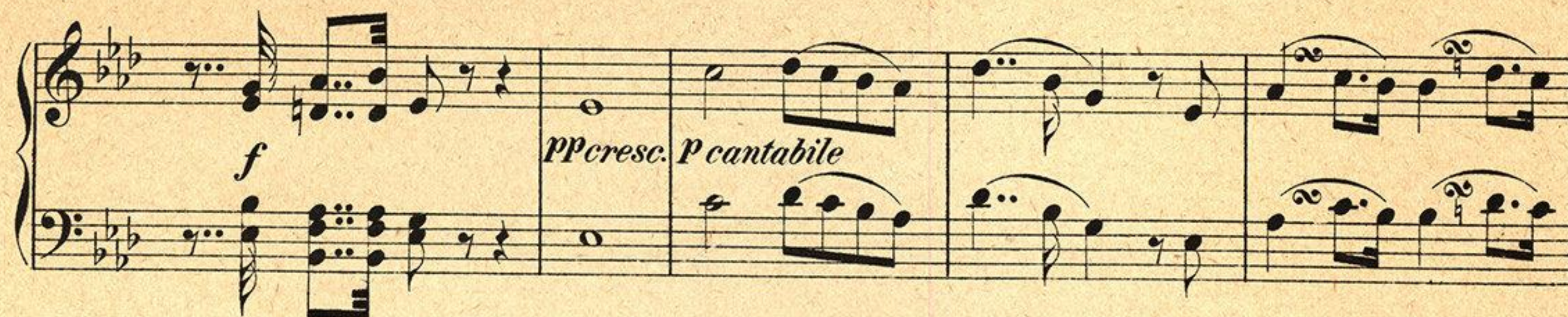
The musical score is written for Harmonium and consists of five systems of staves. The first system includes a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The tempo is marked 'Adagio. (Largo. ♩ = 108)'. The first measure is marked 'pp' (pianissimo). The second system includes dynamic markings 'p' (piano), 'cresc.' (crescendo), 'f' (forte), and 'p' (piano). The third system includes a watermark 'ZENÉAKADÉMIA' and 'HISZT MŰZEUM' and a measure marked '3'. The fourth system includes 'cresc.' and 'p'. The fifth system includes 'cresc.', 'ff' (fortissimo), and 'p'. The score is arranged in a way that allows for different registrations of the harmonium, as indicated by the '2' and '1' in the first system and the '3' in the third system.

Anmerk. Mit Rücksicht auf die Verschiedenheit der Instrumente ist von der üblichen Angabe der Registerzüge abgesehen und dem Spieler die Registrirung seines Harmoniums nach Maassgabe der dynamischen Zeichen überlassen worden. Jedoch wird bemerkt, dass der Gebrauch anderer als achtfüssiger Stimmen in diesen Stücken durchaus unzulässig ist.

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34894 I

Concertirende Trios.

Nº 1. Adagio aus dem I. Concert von Beethoven.



Violino.

Adagio. (Largo. $\text{♩} = 108$).

Harmonium

A. Reinhard, Op. 14. Nº 1.

12

p *p dol.* *cresc.*

cresc. *p*

ff *f* *f* *p* *dolce*

pp

3

f *f*

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

16

Violino.

Violino musical score page 2, featuring ten staves of music in G major (one sharp). The score includes various musical notations such as triplets, slurs, and dynamic markings. A large watermark for 'ZENAKADÉMIA LISZT MUZEUM' is visible across the middle of the page.

Staff 1: *Pianoforte* (piano), *p cantabile* (piano cantabile). Includes a triplet of eighth notes.

Staff 2: *cresc.* (crescendo), *dim.* (diminuendo), *p* (piano). Includes a triplet of eighth notes.

Staff 3: *poco cresc.* (poco crescendo), *sf sf* (sforzando). Includes a triplet of eighth notes and trills.

Staff 4: *cresc.* (crescendo), *p* (piano). Includes a triplet of eighth notes.

Staff 5: *p* (piano), *p* (piano), *p* (piano), *f* (forte). Includes a triplet of eighth notes.

Staff 6: *ff* (fortissimo), *sf* (sforzando), *p* (piano). Includes a triplet of eighth notes.

Staff 7: *p* (piano). Includes a triplet of eighth notes.

Staff 8: *cresc.* (crescendo), *f* (forte). Includes a triplet of eighth notes.

Staff 9: *p cresc. p* (piano crescendo piano), *p dol.* (piano dolcissimo). Includes a triplet of eighth notes.

Staff 10: *pizz.* (pizzicato), *p* (piano), *arco* (arco). Includes a triplet of eighth notes and a final *pp* (pianissimo) marking.

Concertirende Trios.

Nº 1. Adagio aus dem I. Concert von Beethoven.

Violoncello.

Adagio. (Largo. $\text{♩} = 108$).

Harmonium

A. Reinhard, Op. 14. Nº 1.

12

p *p dol.* *cresc.*

p *cresc.* *p* *ff* *sf*

sf *sf* *p* *dolce*

pizz. *p*

cresc. *dim.* *f* *arco*

f *dim.* *cresc.* *fp* *p cresc.*

p 16

Violoncello.

Violoncello musical score for page 2. The score consists of ten staves of music, primarily in 3/4 time. The key signature is B-flat major (two flats). The score includes various musical notations such as triplets, slurs, and dynamic markings.

Staff 1: Treble clef. Starts with a tremolo. Dynamics: *p cantabile*, *cresc.*

Staff 2: Bass clef. Dynamics: *p*, *cresc.*, *dim.*, *p*, *poco cresc.*

Staff 3: Bass clef. Dynamics: *sf*, *sf*, *cresc.*

Staff 4: Bass clef. Dynamics: *p*

Staff 5: Bass clef. Dynamics: *p*, *f*, *ff*

Staff 6: Bass clef. Dynamics: *sf*, *p*

Staff 7: Bass clef. Dynamics: *Pianoforte*, *pizz.*, *p*, *arco*

Staff 8: Bass clef. Dynamics: *cresc.*, *f*

Staff 9: Bass clef. Dynamics: *p cresc.*, *p*, *p dol.*

Staff 10: Bass clef. Dynamics: *p*, *pizz.*, *arco*, *pp*

Mrs. Helen Feldtmann geb. Sands
in Glasgow.



Concertirende Trios

VOLONCELLO (VIOLINE), HARMONIUM

UND
PIANOFORTE

aus den Werken classischer und moderner Meister

von

AUGUST REINHARD.

OP. 14.

- | | |
|--|--|
| 1. Beethoven, Adagio aus dem I. Concert Op. 15. Pr. 3 M. — Pf. | 2. Beethoven, Adagio aus der IX. Symphonie Op. 125. Pr. 4 M. — Pf. |
| 3. ———, Largo aus der Es-dur-Sonate Op. 7. „ „ „ | 4. ———, Andante aus der V. Symphonie Op. 67. „ „ „ |
| 5. ———, Adagio aus der IV. Symphonie Op. 60. „ „ „ | 6. ———, Rondo aus der E-moll-Sonate Op. 90. „ „ „ |
| 7. Mozart, Andante aus der Klaviersonate in F dur. „ „ „ | 8. Mozart, Larghetto aus dem Klarinettenquintett „ „ „ |
| 9. Händel, Arie aus Messias: Tröstet Zion. „ „ „ | 10. Schubert, Andante aus dem Trio in B-dur. Op. 99. „ „ „ |



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HAMBURG, A. CRANZ.
ZÜRICH, BASEL, GEBR. HUG.
RIGA, J. DEUBNER.



ZENEAKADÉMIA

LISZT MÚZEUM

Concertirende Trios.

Nº 2. Adagio aus der IX. Symphonie von Beethoven.

A. Reinhard, Op. 14. Nº 2.

Adagio molto e cantabile. (♩ = 60.)

Violoncello. *Viol.* *mezza voce*

Clar.

Harmonium. *Fag.* *p*

Piano. *Viol.* *p* *Vcl.*

Verlag und Eigenthum von Carl Simon, Berlin W.

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Bassi 3

13

Cl. *cresc.* *p* *più p* *pp* *V.II.*

cresc. *p* *più p* *pp*

cresc. *p* *più p* *pp*

Andante moderato. (♩ = 60.)

espress. cresc. *p cresc.*

Vcl. *cresc.* Fag.I. Fag.II. Cl. Ob. *p cresc.* Fl.

espress. cresc. *p cresc.*

LISZT MÚZEUM

pizz. *morendo* *p cresc.* *V.II.*

morendo *p cresc.*

Ob. Fl. *morendo* *p cresc.*

p cresc. *p* *Cl.* *più p* *pp*
p cresc. *mor.* *più p* *pp*
p cresc. *mor.* *più p* *pp* *V.I.*

Tempo I.

Cr. *p* *V.* *p* *dol.* *Fag. V.II.*

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. The music is in 3/4 time with a key signature of one flat. The top staff contains a melodic line with some rests. The grand staff contains a complex accompaniment with many beamed sixteenth and thirty-second notes. The word "cresc." appears twice in the right margin of the grand staff.

Second system of musical notation, continuing from the first. It follows the same three-staff layout. The accompaniment in the grand staff continues with dense rhythmic patterns. The word "p" (piano) appears in the middle of the system on the top staff and the grand staff.

Third system of musical notation, the final system on the page. It includes dynamic markings such as "arco", "cresc.", "p", "più p", and "pp". It also features first and second endings, labeled "1.º" and "2.º" at the end of the system. The notation continues with complex rhythmic figures in the grand staff.

Andante moderato.

First system of musical notation for 'Andante moderato.' It features three staves: a top staff with woodwinds (labeled 'Ob.' and 'Cor.'), a middle staff for the right hand of the piano, and a bottom staff for the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The woodwinds and piano right hand have melodic lines with 'cresc.' markings. The piano left hand provides a steady bass line.

Second system of musical notation. It continues the three-staff format. The woodwinds and piano right hand show more complex melodic development with 'pizz.' (pizzicato) and 'mor.' (morendo) markings. The piano left hand continues its supporting role. A large watermark 'ZENITAKADÉMIA LISZT MUZEUM' is visible across the middle of the page.

Third system of musical notation, transitioning to 'Adagio.' The tempo change is indicated by the word 'Adagio.' above the staff. The woodwinds (labeled 'Cor.' and 'Hbl.') play a new melodic line with 'dolce' markings. The piano right hand has a more active, arpeggiated texture. The piano left hand continues with a steady bass line. Dynamics like 'p' (piano) and 'pp' (pianissimo) are indicated.

espressivo

Fl.

Fig. II.
cresc.

cresc.

Cor.

v. 3
cresc.

Lo stesso tempo.

p

p dolce

Hbl.

p dolce

Cl.

Bg. II.

Ob. Fl.

Cl.

Fig. I.

Fl.

The image shows a page from a musical score, likely for a piano or violin. The score is written in B-flat major (two flats) and 3/4 time. It consists of two systems of music. The first system features a melody in the upper staff, marked with a piano (*p*) dynamic and a decrescendo (*dim.*) instruction. The second system features a piano accompaniment in the lower staff, also marked with a piano (*p*) dynamic and a decrescendo (*dim.*) instruction. The melody in the first system is a simple, flowing line, while the piano accompaniment in the second system is more complex, featuring a series of sixteenth-note runs in the right hand and a steady bass line in the left hand. The score is written on a single page with a yellowed, aged appearance.

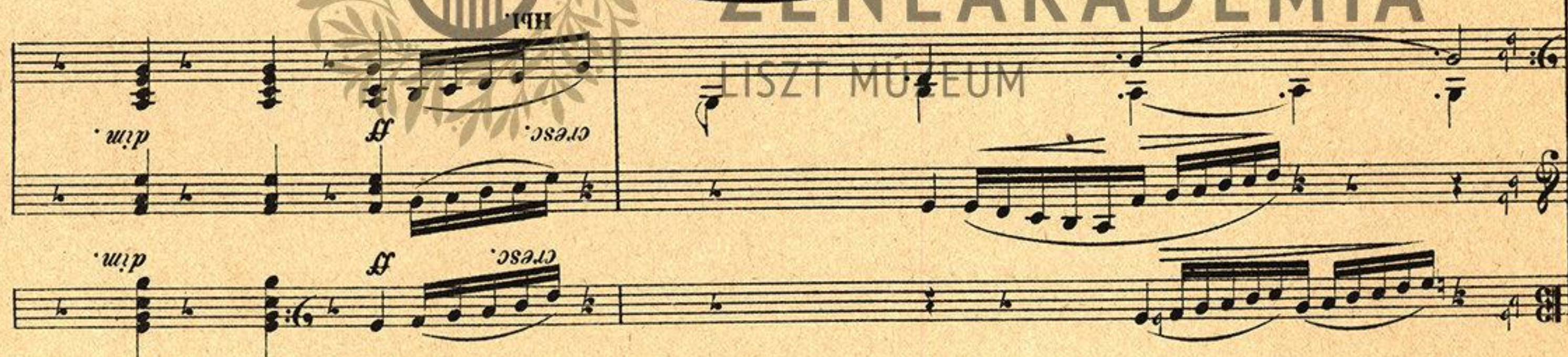
Cl.
 cresc.
 Hbl.
 cresc.
 Cor.
 cresc.
 Cor.
 dim. *p* più *p*
 dim. *p* più *p*
 dim. *p* più *p*
 V.
 pp cresc. *f*
 pp cresc. *f*
 V.
 Cor. Fag. *f*
 pp cresc. *f* *sf sf ff*

ZENEAKADEMIA
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Vcl. *p*
 Ob. *p*
 Fl. *p*
 Fl. Cl. *p*
cresc. *dolce*
cresc. *dolce*
pp *p cresc.* *dolce*

cresc. *dolce*
cresc. *dolce*
cresc. *dolce*

cresc.
cresc.
 Ob. *cresc.* *Fl. Ob.*





Cor.
p *sempre dim.*

Cl. Fg.
p *sempre dim.*

p *sempre dim.*

Trp. B.

pp *cresc.*

pp *cresc.* Hbl.

cresc.

f *f* *p* *pizz.*

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

f *fp* *p* *f* *pp*

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Xaver und Philipp Scharwenka

stets vorrätig in der

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BERLIN, W.

58 Friedrichstrasse 58.

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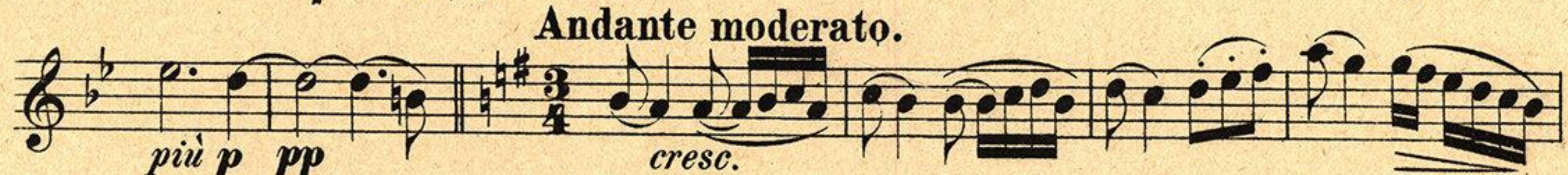
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Nº 2. Adagio aus der IX. Symphonie von Beethoven.

Violino.

Adagio molto e cantabile. (♩ = 60.)

A. Reinhard, Op. 14. Nº 2.



Adagio.

Violino.

dolce *espress.*

Pian. *cresc.* *12* *8*

Lo stesso tempo.

p dol. *cresc.* *G.S.* *p*

più p *pp cresc.* *f* *Harm.*

cresc. poco a poco *f* *p*

cresc. *p* *dol.*

cresc. *cresc.* *p*

dim. *cresc.* *ff* *p* *pp cresc.*

f *pp*

cresc. *f* *fp* *p* *pizz.* *f* *p*

Concertirende Trios.

3

Nº 2. Adagio aus der IX. Symphonie von Beethoven.

Violoncello.

Adagio molto e cantabile. (♩ = 60.)

A. Reinhard, Op. 14. Nº 2.

mezza voce

Harm.

cresc.

p cresc. più p pp

Andante moderato. (♩ = 60.)

espressivo cresc. p cresc.

pizz. morendo p cresc. p cresc. p

Tempo I.

più p pp p

cresc. p cresc. arco

Andante moderato.

p più p pp cresc.

pizz. mor. cresc.

arco mor. p pp

Adagio.

pp cresc. f f p pizz. f p

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Concertirende Trios.

Nº 2. Adagio aus der IX. Symphonie von Beethoven.

Adagio molto e cantabile. (♩ = 60.)

A. Reinhard, Op. 14. Nº 2.

Harmonium.

Anmerk. Mit Rücksicht auf die Verschiedenheit der Instrumente ist von der üblichen Angabe der Registerzüge abgesehen und dem Spieler die Registrirung seines Harmoniums nach Maassgabe der dynamischen Zeichen überlassen worden. Jedoch wird bemerkt, dass der Gebrauch anderer als achtfüssiger Stimmen in diesen Stücken durchaus unzulässig ist.

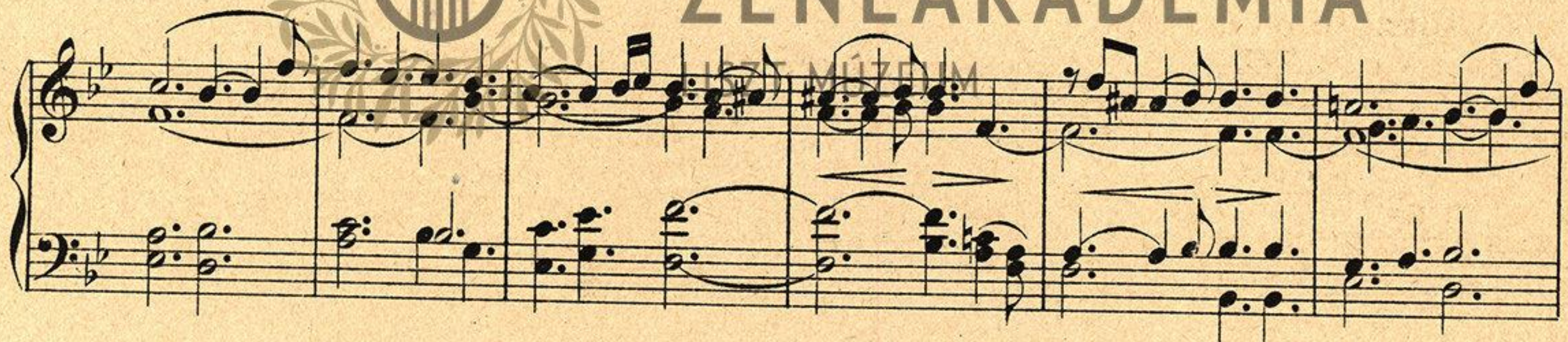
Tempo I.

Andante moderato.

Adagio.



Lo stesso tempo.



First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *dolce*, *poco a poco cresc.*

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *1*, *p*, *dolce*

Third system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *dolce*, *cresc.*

Fourth system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *ff*, *dim.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *cresc.*, *f*, *p*, *sempre dim.*

Sixth system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *f*, *f*, *p*, *f*, *pp*

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AUGUST REINHARD.

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Concertirende Trios.

Nº 3. Largo aus der Sonate Op.7. von Beethoven.

Largo, con gran espressione. (♩=92.)

A. Reinhard, Op.14. Nº 3.

Violoncello.

Harmonium.

Piano.



First system of musical notation, featuring piano (p) and fortissimo (ff) dynamics, and a section marked *sempre staccato*.

Second system of musical notation, featuring piano (p) and fortissimo (ff) dynamics, and a section marked *cresc.* (crescendo).

Third system of musical notation, featuring piano (p) and fortissimo (ff) dynamics, and a section marked *pp* (pianissimo).

First system of musical notation. It consists of three staves. The top staff is a single melodic line with dynamics *p*, *f*, *sf*, *sf*, and *f*. The middle and bottom staves are a grand staff (treble and bass clef) with dynamics *p*, *f*, *sf*, and *f*. The bottom staff has the instruction *staccato* written below it.

Second system of musical notation. It consists of three staves. The top staff has dynamics *f*, *p*, *sf*, and *pp*. The middle staff has dynamics *f*, *p*, *sf*, and *pp*. The bottom staff has dynamics *f*, *pp*, *p*, *sf*, *pp*, and *pp*. The bottom staff also has the instruction *ten. ten.* written above it.

Third system of musical notation. It consists of three staves. The top staff has dynamics *sf* and *cresc.*. The middle staff has dynamics *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *f*, and *p*. The bottom staff has dynamics *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *f*, and *p*. The bottom staff also has the instruction *cresc.* written below it.



First system of musical notation. It consists of three staves. The top staff is a single line with a treble clef. The middle and bottom staves are a grand staff with a treble and bass clef. The music is in 3/4 time. The first two staves have a piano (*p*) dynamic. The third system includes the instruction *Tempo I.* and *poco ritard.* followed by *pp ten.*



Second system of musical notation. It consists of three staves. The top staff is a single line with a treble clef. The middle and bottom staves are a grand staff with a treble and bass clef. The music is in 3/4 time. The first two staves have a piano (*p*) dynamic. The third system includes the instruction *cresc.* followed by *sf*. A large watermark "ZENÉAKADÉMIA LISZT MÚZEUM" is visible across the middle of the system.



Third system of musical notation. It consists of three staves. The top staff is a single line with a treble clef. The middle and bottom staves are a grand staff with a treble and bass clef. The music is in 3/4 time. The first two staves have a piano (*p*) dynamic. The third system includes the instruction *dim.* followed by *f* and *p*.

pp *cresc.* *f*

p *cresc.* *f*

p *sf* *sf* *sf* *sf* *cresc.*

pp *ff* *ff* *pp*

pp *ff* *ff* *pp*

espress. *f cresc.* *f* *f* *f*

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

p *cresc.* *f*

f *cresc.* *ff* *p*

f *cresc.* *ff* *p*

f *cresc.* *ff* *p*

pp *pp* *pp* *pp*

pp *pp* *ffp* *pp*

pp *pp* *ffp* *pp*

pp *ffp* *pp*

dolce

pp *ffp* *pp*

Sämmtliche im Druck erschienenen Werke von

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„ 2.	Sonate in D-moll für Piano und Violine	6	—	
„ 3.	Polnische Nationaltänze für Piano- forte, Heft I.	3	—	
„ 4.	Scherzo in G-dur für Pianoforte	2	—	
„ 5.	Zwei Erzählungen am Clavier, Des, F.	2	50	
„ 6.	Sonate , Cis-moll, für Pianoforte	4	—	
„ 7.	Grosse Polonaise in A-moll für Pianof.	2	25	
„ 8.	Ballade in H-moll für Pianoforte	2	50	
„ 9.	Polnische Nationaltänze , Heft II.	2	50	
„ 10.	Vier Lieder für Mezzo-Sopran mit Piano	2	25	
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„ 17.	Impromptu , D-dur, für Pianoforte	1	50	
„ 18.	Menuetto in B-dur für Pianoforte	2	—	
„ 18a.	Menuetto in B-dur für Orchester.			
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	Orchester-Stimmen „	8	—	
	Doubletten, à Bogen „	—	60	
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	„ 3. Marcia, A-dur.			
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	No. 1. Ingrid's vise, F-dur.	2	—	
	„ 2. Og lille broder taler, C-dur.	1	50	
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	a) Gavotte, b) Menuetto, c) Mazurka, d) Walzer.			

Xaver Scharwenka:

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	„ 2. Mazurka, A-moll	1	25	
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	„ 2. Scherzo, H-moll	2	50	
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Concertirende Trios.

5

Nº 3. Largo aus der Sonate Op.7. von Beethoven.

Violoncello.

Largo, con gran espressione. (♩ = 92.)

A. Reinhard, Op.14. Nº 3.

p dolce *cresc.* *sf* *cresc.* *sf* *cresc.* *sf* *dim.* *pp* *cresc.* *sf* *pp* *f* *f* *pp* *p* *cresc.* *sf* *p* *sf* *p* *pp* *p* *cresc.* *sf* *pp* *cresc.* *sf* *pp* *espr.* *sf* *cresc.* *sf* *f* *sf* *cresc.* *ff* *p* *pp* *pp* *ffp* *pp*



ZENEAKADÉMIA

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Concertirende Trios.

Nº 3. Largo aus der Sonate Op.7. von Beethoven.

Violino.

Largo, con gran espressione. (♩ = 92.)

A. Reinhard, Op.14. Nº 3.

The musical score for Violino consists of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p dolce* to *ff*. The score includes several crescendo and decrescendo markings. The tempo is marked as Largo, con gran espressione. The time signature is 3/4. The key signature has one sharp (F#). The score is written for a single violin part.

p dolce *cresc.* *sf* *cresc.* *sf* *cresc.* *sf* *dim.* *pp* *cresc.* *pp* *ff* *ff* *pp* *p* *cresc.* *sf* *p* *sf* *p* *sf* *pizz.* *arco* *p* *sf* *cresc.* *sf* *sf* *cresc.* *f* *p* *p* *sf* *cresc.* *sf* *pp* *dim.* *pp* *ff* *ff* *espress.* *sf* *cresc.* *sf* *f* *sf* *ff* *p* *pp* *pp* *pp* *ff* *pp*



ZENEAKADÉMIA

LISZT MÚZEUM

B4894 III



ZENEAKADÉMIA

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Concertirende Trios.

Nº 3. Largo aus der Sonate Op. 7. von Beethoven.

Largo, con gran espressione. (♩ = 92.)

A. Reinhard, Op. 14. Nº 3.

Harmonium.

Anmerk. Mit Rücksicht auf die Verschiedenheit der Instrumente ist von der üblichen Angabe der Registerzüge abgesehen und dem Spieler die Registrirung seines Harmoniums nach Maassgabe der dynamischen Zeichen überlassen worden. Jedoch wird bemerkt, dass der Gebrauch anderer als achtfüssiger Stimmen in diesen Stücken durchaus unzulässig ist.



1 *sf cresc.* *f* 2 *pp* Piano

p 5

Viol. *p* *cresc.* *sf* 1

ff *ff* *pp* *p* *sf cresc.*

sf *f* *f cresc. ff* *p* *pp*

pp *pp* *ffp* *pp*



ZENEAKADÉMIA

LISZT MÚZEUM

Mrs. Helen Feldtmann geb. Sands
in Glasgow.



Concertirende Trios

VOLONCELLO (VIOLINE), HARMONIUM

PIANOFORTE

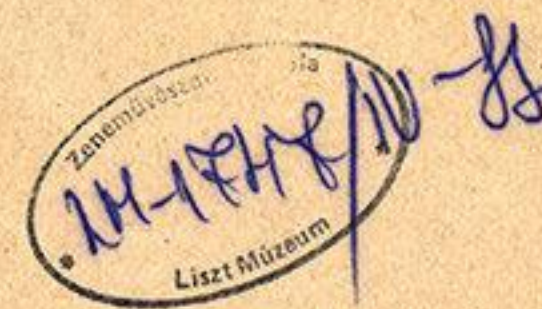
aus den Werken classischer und moderner Meister

von

AUGUST REINHARD.

OP. 14.

- | | |
|--|--|
| 1. Beethoven, Adagio aus dem I. Concert Op. 15. Pr. 3 M. Pf. | 2. Beethoven, Adagio aus der IX. Symphonie Op. 125. Pr. 4 M. Pf. |
| 3. ———, Largo aus der Es-dur-Sonate Op. 7. „ 2 „ 50 „ | 4. ———, Andante aus der V. Symphonie Op. 67. „ 4 „ — „ |
| 5. ———, Adagio aus der IV. Symphonie Op. 60. „ „ „ | 6. ———, Rondo aus der E-moll-Sonate Op. 90. „ „ „ |
| 7. Mozart, Andante aus der Klaviersonate in F dur. „ „ „ | 8. Mozart, Larghetto aus dem Klarinettenquintett „ „ „ |
| 9. Händel, Arie aus Messias: Tröstet Zion. „ „ „ | 10. Schubert, Andante aus dem Trio in B-dur. Op. 99. „ „ „ |



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ZENEAKADÉMIA

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C.S. 287.

pizz.
p
arco
p
V.
pp
p
v 3
p
pp
Cl.
pp
ff
sempre ff
Cor.Tr.Ob.
sempre ff
Vni.
sempre ff
Vcl.
pp
sempre p
V.
pp
Fg.
ten.
sempre p
V.
pp
+
sempre p
Vcl.

⁴⁾ Die kleinen Noten werden gespielt, wenn man das Stück nicht mit Violoncell, sondern mit Violine ausführt.

musical score for page 33, featuring multiple staves with various instruments and dynamic markings.

Staff 1 (Bass): *cresc. f*, *p dolce*

Staff 2 (Treble): *cresc. f*, *f*, *p*, *Cl.*

Staff 3 (Bass): *f*, *p*, *cresc.*

Staff 4 (Bass): *f*, *p*, *cresc. f*

Staff 5 (Treble): *f*, *p*, *Fl.*, *p cresc.*, *Ob.*, *f*, *p*

Staff 6 (Bass): *f*, *p*, *cresc.*, *f*, *p*, *cresc. f*, *p*, *Hbl.*

Staff 7 (Bass): *p*, *cresc.*, *f*, *p*, *f*, *p*

Staff 8 (Treble): *f*, *p*, *f*, *p*, *Cl.*, *dolce*

Staff 9 (Bass): *f*, *p*, *f*, *p*, *Fg.*

Staff 10 (Treble): *Vni.*, *p*, *cresc.*, *f*, *p*, *f*, *p*

Staff 11 (Bass): *p*, *cresc.*, *f*, *p*, *f*, *p*

pp *sempre pp*

Fg. *sempre pp*

+) *pp* *sempre pp*

cresc. *ff* *p dolce*

cresc. *ff* *p*

cresc. *pp* *dolce*

V.I. *dolce*

+) wie oben.

C.S. 287

pizz.
pp
V. II.
pp
B.
sempre pp
arco
f
f
B.
f

The musical score is written for Violin II and Piano. The Violin II part begins with a *pizz.* (pizzicato) instruction and a *pp* (pianissimo) dynamic. The Piano part features a *sempre pp* (pianissimo) texture in the left hand and a *pp* dynamic in the right hand. The score includes various musical notations such as slurs, ties, and dynamic markings. A watermark for 'ZENÉAKADÉMIA' is visible across the middle of the page.

37

Fg. *pdolce*

Cl. *pdolce*

pp *semprepp*

F1. *dolce*

Ob.

Cl. *pdolce*

f

Cl. *cresc.*

p

ff

ff

f Cor

ff

trem.

trem.

pizz.

p

dim.

p

dim.

p

v.

3

trm.

trm.

arco

Vcl.

pp

più p

pp

pp

Fl.
p

Fl.
p

Cl.
p

pp

pp

cresc.

cresc.

cresc.

f

Fl.
f p dolce

Cl.

40

V. II. *pdolce* *cresc.* V. II. *cresc.* Fl. *cresc.* Cl. *cresc.*

V. *cresc.* V. II. *cresc.* V. *cresc.*

V. I. *pdolce* Vcl. *pp* *cresc.*

B.

ff *ff* *ff*

ZENEAKADÉMIA

ff *ff*

C.S. 287

Fg. *sf* *pdolce* *p*
 Cl. *f* *sf* *pdolce*
 Fl. *sf* *pdolce*
 Ob. *sf* *pdolce*
 Vi. *sf* *pdolce* *p*
 Fg.

Più moto. ♩ = 116.
 Fg. *p* *dolce*
 Più moto. ♩ = 116.
 pp

Vel. *p* *cresc.*
 Ob. *p* *cresc.*
 Fag. *cresc.*
 V.I. *cresc.*

First system of music, measures 1-4. Dynamics: *f*, *p cresc.*, *f*, *p cresc.*, *ff*. Instrumentation: Hbl. (Horn).

Tempo I.

Second system of music, measures 5-8. Dynamics: *p dolce*, *cresc.*, *f*. Instrumentation: Fg. (Flute), V. (Violin), Oh. (Oboe).

Tempo II.

Third system of music, measures 9-12. Dynamics: *p dolce*, *cresc.*. Instrumentation: Cl. (Clarinet), Vi. (Violin).

Fourth system of music, measures 13-16. Dynamics: *f*, *sf*, *p*, *pp*. Instrumentation: Hbl. (Horn), Cl. (Clarinet).

First system of musical notation, featuring three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. Dynamics include *cresc.* (crescendo) and instrument markings *V.I.* and *V.II.*

Second system of musical notation, featuring three staves. The middle staff contains a dense, rapid passage of notes. Dynamics include *f* (forte).

Third system of musical notation, featuring three staves. The notation includes various dynamic markings such as *ff* (fortissimo), *sf* (sforzando), *p* (piano), and *f* (forte). The system concludes with a double bar line.

Compositionen

von

Arno Kieffel.

- Op. 2. Sechs Lieder für eine Mittelstimme.** compl. 3 Mk. Pf.
- Nº 1. Im Arm der Liebe schlummre ein " 75.
 Nº 2. Ich klag's euch, ihr Blumen " 75.
 Nº 3. Im Grünen: Im Wald, im hellen Sonnenschein " 75.
 Nº 4. Frühlingslied: Ich lieb' eine Blume " 75.
 Nº 5. Die Rose blühet noch im Garten " 75.
 Nº 6. Abendlied: Nun ist es stiller Abend wieder. " 50.
- Op. 3. Vier Phantasiestücke für Violine und Piano.**
- Heft I. Idylle. Scherzo. 2 50.
 Heft II. Romanze. Humoreske. 3 —
- Op. 4. Sechs Lieder für Sopran oder Tenor.** compl. 3 —
- Nº 1. Gott grüsse dich " 50.
 Nº 2. Sänger der Liebe: Bunter Vogel, den ich neide " 50.
 Nº 3. Herbstlied: Rauschend zieht durchs röthliche Laub. " 75.
 Nº 4. Primula veris: Liebliche Blume, bist du so früh " 75.
 Nº 4^a dasselbe für tiefere Stimme in Fdur. " 75.
 Nº 5. Volksliedchen: Wenn die Reb' im Saft schwülzt. " 50.
 Nº 6. Wo still ein Herz in Liebe glüht. " 75.
- Op. 5. Acht Characterstücke für Pianoforte zu vier Händen.**
- „Ein Kinderfest“ Heft I. Heft II. complet à 2. 50.
- Op. 5. dieselben in 4 Doppel-Nummern $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{8}$ à 1 Mk. 40 Pf. Nº $\frac{1}{2}$ à 1. 20.**
- Op. 6. Musik zu dem Weihnachtsmärchen „Die Wichtelmänner“ daraus:**
- Nº 10 Marsch der Wichtelmänner für Piano 1. 25.
 Nº 10^a derselbe für Piano zu 4 Händen 1. 25.
 Potpourri „Die Wichtelmänner“ zu 2 Händen 2. —
 Potpourri dto. dto. zu 4 Händen 2. 50.

- Op. 8. Zehn zweistimmige Lieder für eine hohe und eine tiefe Stimme.** (Fräulein Jenny Meyer gewidmet.) Mk. Pf.
- Heft I. Heft II. complet à 3 —
- Nº 1. Der Schwestern Wiegenlied: „Schlaf ein.“ 1 —
 Nº 2. Bei Sonnenuntergang: „Fahr' wohl, du goldne Sonne.“ 1 —
 Nº 3. Juchhe! Wie ist doch die Erde so schön. 1 —
 Nº 4. Alte Heimath: „In einem dunkeln Thal.“ 1 —
 Nº 5. Wallfahrtslied: „Wir wandern über Berg und Thal.“ 1 —
 Nº 6. Haidenröslein: „Sah ein Knab' ein Röslein stehn.“ 1 —
 Nº 7. Frühling ist da! „Bächlein zum Bache schwoll.“ 1 —
 Nº 8. Ueber Nacht: „Ueber Nacht kommt still das Leid.“ 1 —
 Nº 9. In der Mühle: „Rauschet Mühlensteine“ (lettisch). 1 —
 Nº 10. Am Grabe der Mutter: „Wir armen Mädchen“ (lettisch). 1 —
- Op. 18. Fünf Gesänge für eine tiefe Stimme.** complet 2 „ 80.
 (Theodor Souchay gewidmet.)
- Nº 1. Im Schwarzwald: „Ich reite langsam“ — 75.
 Nº 2. Der Gärtner: „Auf ihrem Leibröslein“ — 75.
 Nº 2^a dasselbe für höhere Stimme in Fdur. (deutsch u. englisch) — 75.
 Nº 3. „Dein gedenk ich, Margaretha“ 1 —
 Nº 3^a dasselbe für höhere Stimme in Fdur. (deutsch u. englisch) 1 —
 Nº 4. „Es ist ein Schnee gefallen“ 1 —
 Nº 5. Viel Träume: „Viel Vögel sind geflogen.“ — 60.
 Nº 5^a dasselbe für höhere Stimme in Fdur. — 60.
 (deutsch und englisch)
- Op. 19. Quartett (Gmoll) für 2 Violinen, Viola u. Violoncell**
 Op. 19^a dasselbe für Pianof. zu 4 Händen vom Componisten
- Op. 21. Walzer und Ländler für Pianof. zu 4 Händen.** } Heft I. 3 —
 (Prof. F.W. Jähns gewidmet) Heft 1. Heft 2. } Heft II. 3 —
- Op. 22. Sechs Gesänge für 4 stimmigen Männerchor** } Heft I. 3 —
 (Heinrich Pfeil gewidmet) } Heft II. 3 —

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Concertirende Trios.

Nº 4. Andante aus der V. Symphonie von Beethoven.

A. Reinhard, Op. 14. Nº 4.

Andante con moto. $\text{♩} = 92$.
Pianof.

Harmonium.

Vcl.

6

f *f* *p*

1

f *p* *p* *f* *dolce*

pp *p* *ff* *sempre ff*

sf *sf* *sf* *pp* *sempre p* *ten.*

cresc. *f* *f* *p* *f* *p* 1

Anmerk: Mit Rücksicht auf die Verschiedenheit der Instrumente ist von der üblichen Angabe der Registerzüge abgesehen und dem Spieler die Registrirung seines Harmoniums nach Massgabe der dynamischen Zeichen überlassen worden. Jedoch wird bemerkt, dass der Gebrauch anderer als achtfüssiger Stimmen in diesen Stücken durchaus unzulässig ist.

First system of musical notation, measures 1-8. Treble and bass staves. Dynamics: *p cresc.*, *f*, *p*, *f*, *p*. Includes a first ending bracket labeled '1' and triplet markings.

Second system of musical notation, measures 9-16. Treble and bass staves. Dynamics: *f*, *p*, *dolce*, *pp*.

Third system of musical notation, measures 17-24. Treble and bass staves. Dynamics: *ff*, *sempre ff*, *sf*, *sf*, *sf*, *pp*. Includes a *ten.* marking at the end.

Fourth system of musical notation, measures 25-32. Treble and bass staves. Dynamics: *sempre p*, *cresc.*, *ff*, *f*, *p*. Includes a watermark: ZENEAKADÉMIA LISZT MŰZEUM.

Fifth system of musical notation, measures 33-40. Treble and bass staves. Dynamics: *pp*, *pp*, *f*.

Sixth system of musical notation, measures 41-48. Treble and bass staves. Features dense sixteenth-note passages in both staves.

Pianof.

pp 2 *p dolce* 1

dol.

cresc. *ff*

Pianof.

dim. *p* 5 *pp*

p

Pianof.

cresc. *f p dolce* *cresc.* 1

First system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *ff*, *sf*.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *sf*, *p dolce*, *3*, *p*, *3*.

Più moto. ♩ = 116.

Pianof.

Third system of musical notation. Treble and bass staves. Dynamics: *pp*, *dolce*, *p*, *cresc.*, *f*, *p cresc.*.

Tempo I.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *p cresc.*, *ff*, *p dolce*, *p dol. cresc.*, *f*, *sf*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *sf*, *2*, *dolce*.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*, *sf*, *p*, *f*, *ff*.

Concertirende Trios.

Nº 4. Andante aus der V. Symphonie von Beethoven.

Violino.

Andante con moto. $\text{♩} = 92$.

A. Reinhard, Op. 14. Nº 4.

p dolce

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

f *p* *dolce* *pp* *ff*

sempre ff *sf* *sf* *pp*

sempre p *cresc. f* *p dolce*

f *p* *p* *cresc.*

f *f* *p* *dolce*

pp *ff* *sempre ff* *sf* *sf*

pp *sempre pp* *cresc. f* *p dolce*

pp

Violino.

Violino musical score page 4, featuring 14 staves of music. The score includes various dynamics, articulations, and performance instructions.

Staff 1: *pizz.* *p*

Staff 2: *arco* *f*

Staff 3: *f*

Staff 4: *Pianof.* *4* *14* *Pianof.* *pp* *p dolce.* *f* *ff*

Staff 5: *arco* *pp* *1* *f pizz.* *2*

Staff 6: *pp* *1* *p*

Staff 7: *cresc.* *f* *2* *p dolce* *2* *cresc.*

Staff 8: *ff* *cresc.* *f*

Staff 9: *sf* *p dol.* *p*

Staff 10: *Più moto. ♩ = 116.* *3* *p* *cresc.* *f* *p cresc.*

Staff 11: *f* *3* *p cresc.* *ff* *1* *p dolce* *p dol. cresc.* *f* *sf*

Staff 12: *f* *sf* *p* *pp* *cresc.*

Staff 13: *f* *3* *f* *ff* *p* *f* *ff*

Concertirende Trios.

Nº 4. Andante aus der V. Symphonie von Beethoven.

Violoncello.

Andante con moto. $\text{♩} = 92$.

A. Reinhard, Op. 14. Nº 4.

p dolce

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

pizz. *p* *pp* *ff* *sempre ff*

sf *sf* *pp* *sempre p* *cresc.*

p dolce

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

pizz. *f* *p* *p* *pp* *ff*

sempre ff *sf* *sf* *pp*

sempre pp

cresc. *ff* *p dolce*

pp

Violoncello.

pizz.
p
arco
f
Pianof.
pp
4
14
Pianof.
p dolce
f
ff
1
pizz.
p
2
arco
pp
1
cresc.
f
p dolce
cresc.
ff
sf
sf—p dolce
p
3
Più moto. ♩ = 116.
3
p
cresc.
f
p cresc.
Tempo I.
1
f
p cresc.
ff
p dolce
p dol. cresc.
f sf
f
sf
p
pp
cresc.
f
ff
sf
p
f
ff