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Scenen aus R. Wagner's Tannhäuser

als Trio für Violoncell, (Violine), Harmonium und Pianoforte; op. 18

Scenen aus Richard Wagner's Tannhäuser - Erstes Heft

Reinhard, August

Berlin, [ca. 1890]

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Scenen
aus

R. WAGNER'S TANNHÄUSER

als Trio
für
Violoncell, (Violine), Harmonium
und Pianoforte
eingrichtet
von

AUGUST REINHARD.

Op. 18. Heft 1. 2.

Pr. à M. 5,—.

Eigenthum des Verlegers.

BERLIN.

C. F. Meser

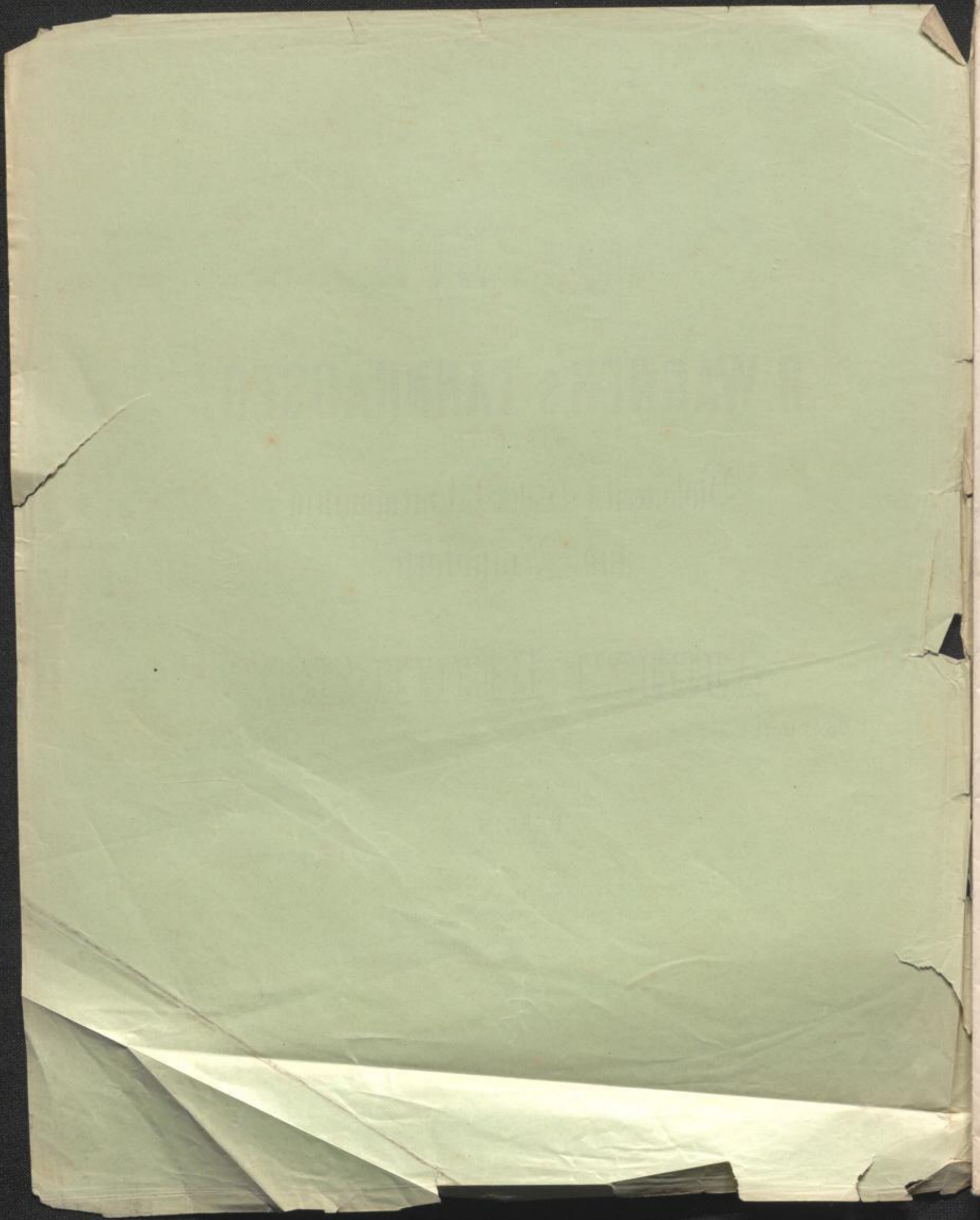
(Adolph Fürstner)

Königl. Sächsische Hof-Musikhandlung.

Den Verträgen gemäß deponirt.

Car. Stat. Hall

Wien, 1847 bei C. G. Roth & Comp.



Scenen aus Richard Wagner's Tannhäuser.

Erstes Heft.

A. Reinhard, Op. 18. 1.

Andante maestoso.

Violoncello.

Harmonium.

Clar. Fag. Horn.

Piano.

Vlllo.

Vi.

Ob.

poco cresc.

A. 3716 F.

Eigenthum von C. F. Meser (Adolph Fürstner) Berlin.

dim. Hörner. p cresc.

This system contains the first two systems of the score. The top staff is a single line with a *dim.* marking. The second system is a grand staff with a *dim.* marking in the upper voice and a *p cresc.* marking in the lower voice. The word "Hörner." is written above the upper voice staff.

ff Blechinstr. *ff*

This system contains the third system of the score. The top staff has a *ff* marking and the word "Blechinstr." above it. The bottom staff has a *ff* marking.

f *piu f* *ff* VI.

This system contains the fourth system of the score. The top staff has a *f* marking. The bottom staff has *f*, *piu f*, and *ff* markings. The word "VI." is written above the top staff.

This system contains the fifth system of the score, consisting of two grand staves with various musical notations.

This system contains the sixth system of the score, consisting of two grand staves with various musical notations.

A. 3716 F.

The musical score is arranged in three systems. Each system consists of a grand staff (treble and bass clefs) and a separate bass line. The first system shows a complex rhythmic pattern with many triplets and sixteenth notes in the treble clef, while the bass clef has a more rhythmic accompaniment. The second system continues this pattern with some melodic lines in the bass clef. The third system features a more melodic line in the treble clef with slurs and accents, and a rhythmic accompaniment in the bass clef.

A. 3716 F.

The musical score is arranged in three systems. Each system contains a grand staff (piano) and a single staff (violin). The piano part consists of a right-hand staff with a complex, rhythmic melody featuring many triplets and a left-hand staff with a steady accompaniment of chords and single notes. The violin part consists of a single staff with a melodic line that often mirrors the right-hand part of the piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is written in a clear, professional hand.

A. 3716 F.

Vi. 2. Horn.
meno f

dimin. meno f

This system contains three staves. The top staff is for the second horn, starting with a circled 'G' and playing a melodic line marked 'meno f'. The middle staff is the treble clef of the piano accompaniment, featuring a complex rhythmic pattern of eighth and sixteenth notes with triplets, marked 'dimin.'. The bottom staff is the bass clef of the piano accompaniment, playing a steady accompaniment of chords marked 'meno f'.

poco f

mf poco f

This system contains three staves. The top staff is the treble clef of the piano accompaniment, playing a melodic line marked 'poco f'. The middle staff is the treble clef of the piano accompaniment, featuring a complex rhythmic pattern of eighth and sixteenth notes with triplets, marked 'mf'. The bottom staff is the bass clef of the piano accompaniment, playing a steady accompaniment of chords marked 'poco f'.

piu f

piu f

This system contains three staves. The top staff is the treble clef of the piano accompaniment, playing a melodic line marked 'piu f'. The middle staff is the treble clef of the piano accompaniment, featuring a complex rhythmic pattern of eighth and sixteenth notes with triplets. The bottom staff is the bass clef of the piano accompaniment, playing a steady accompaniment of chords marked 'piu f'.

A. 9716 F.

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. The grand staff contains two parts, both marked with the instruction *dimin.* (diminution). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature.

Second system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The top staff is labeled *Vln.* (Violin) and begins with a *p* (piano) dynamic marking. The grand staff contains two parts, with the lower part also marked *p*. The music continues in the same key and time signature.

Third system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The top staff begins with a *p* dynamic marking. The grand staff contains two parts, with the lower part also marked *p*. The music concludes in the same key and time signature.

A. 3716 F.

Clar. Fag. Horn.

p sostenuto

pp

piu p

sempre piu p

Allegro.

(Venus)

pp

p

② ① loco

③ ① loco

Allegro.

pp

pp

A. 3716 F.

Fl. Clar.

pp

This system contains the first system of music. It features a vocal line at the top, followed by a staff for Flute or Clarinet (Fl. Clar.) with a *pp* dynamic marking. Below are two grand piano staves with dense, arpeggiated accompaniment.

p

This system contains the second system of music. The vocal line continues with a *p* dynamic marking. The piano accompaniment continues with similar arpeggiated patterns.

pp

This system contains the third system of music. The piano accompaniment features a *pp* dynamic marking. The vocal line has some fermatas and slurs.

pp

This system contains the fourth system of music. The piano accompaniment features a *pp* dynamic marking. The vocal line continues with melodic phrases.

Fl. Clar. Horn.

p

This system contains the fifth system of music. It includes a staff for Flute, Clarinet, or Horn (Fl. Clar. Horn.) with a *p* dynamic marking. The piano accompaniment continues.

A. 3716 F.

(Sirenen)

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with some slurs and a dynamic marking of *p*. The lower staff is a bass clef with the same key signature and time signature, containing a bass line with chords and a dynamic marking of *p*. The music is marked "(Sirenen)".

Allegro moderato. $\text{♩} = 60$.

The second system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat (Bb) and a common time signature. It contains a melodic line with a dynamic marking of *bd*. The lower staff is a bass clef with the same key signature and time signature, containing a bass line with chords and a dynamic marking of *fp*. The tempo is marked "Allegro moderato. $\text{♩} = 60$ ".

Allegro moderato. $\text{♩} = 60$.

The third system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat (Bb) and a common time signature. It contains a melodic line with a dynamic marking of *f*. The lower staff is a bass clef with the same key signature and time signature, containing a bass line with chords and a dynamic marking of *p*. The tempo is marked "Allegro moderato. $\text{♩} = 60$ ".

The fourth system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat (Bb) and a common time signature. It contains a melodic line with a dynamic marking of *p cresc.*. The lower staff is a bass clef with the same key signature and time signature, containing a bass line with chords and a dynamic marking of *dim.*.

A. 3716 F.

(Wolfram)

p *mf*

p colla parte

Ob. Fag. Horn.

VI.

(Walter)

(Blüher)

Clar.

Ob.

A. 3716 F.

VI.
f

dim.
poco rit.
dim.
poco rit.
dimin.
poco rit.

Andante. $\text{♩} = 76.$

p

Andante. $\text{♩} = 76.$

p

A. 3716 F.

(Wolfram)

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef and begins with the name '(Wolfram)'. The piano accompaniment is written in two staves, treble and bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). There are also some performance instructions like *mf* and *pp* placed near the notes. The score is organized into systems, with the vocal line and piano accompaniment parts clearly distinguished.

A. 3716 F.

Lento, $\text{♩} = 54$

p con espressione

p rallent.

Lento, $\text{♩} = 54$

p rallent.

pp

pp

poco accel.

Fl. Clar.

8

pp

poco accel.

pp

pp

A. 3716 F.

etwas bewegter

Ob.
p

etwas bewegter

p

rallent.

rallent.
Ob.
p

rallent.

Lento.
dol.

dol.

Lento.
p

A. 3716 F.

First system of musical notation. It includes a bass line, a vocal line with a circled '1' above it, and a piano accompaniment. The piano part features a complex texture with triplets and chords. Dynamics include *mf* and *ff*. The instrument label *ff Vl. Ob. Clar.* is present.

Second system of musical notation. It includes a bass line, a vocal line, and a piano accompaniment. The piano part continues with complex textures and triplets. The name *(Walter)* is written at the end of the system.

Third system of musical notation. It includes a bass line, a vocal line, and a piano accompaniment. The piano part continues with complex textures and triplets.

A. 3716 F.

p cresc.

p cresc.

p cresc.

Allegro. $\text{♩} = 108$.

ff

ff

p cresc.

ff

p

Allegro. $\text{♩} = 108$.

ff

p cresc.

ff

cresc.

ff

p cresc.

cresc.

ff

p cresc.

A. 3716 F.

(Tannhäuser)

ff

(Landgraf, Wolfram, Walter)

p cresc.

f

Ad.

Allegro. $\text{♩} = 80.$

mf

p

Allegro. $\text{♩} = 80.$

p

A. 3716 F.

f

(Walter, Wolfram)

mf

VI

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a forte (*f*) dynamic. The middle staff is the piano accompaniment, beginning with a mezzo-forte (*mf*) dynamic. The piano part features a complex texture with chords and moving lines in both hands. A violin (VI) part enters in the second measure of the piano accompaniment with a piano (*p*) dynamic.

p

Ob.

The second system continues the musical score with three staves. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment also maintains a piano (*p*) dynamic. An oboe (Ob.) part enters in the second measure of the piano accompaniment with a piano (*p*) dynamic.

The third system of the musical score consists of three staves. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment also maintains a piano (*p*) dynamic.

A. 3716 F.

musical score for piano and voice, page 21. The score is in B-flat major and 3/4 time. It consists of four systems of staves. The first system includes a vocal line and two piano accompaniment staves. The second system continues the vocal and piano parts. The third system features a more active piano accompaniment with a vocal line. The fourth system concludes the piece with a final chord marked 'Bl' and 'fp'. Dynamics include p, cresc., f, and fp. There are also circled numbers 1 and 2 in the first system.

A. 3716 F.

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The first system includes the tempo marking "Più moto. $\text{♩} = 100$ " and dynamics such as *cresc.* and *f*. The second system also features "Più moto. $\text{♩} = 100$ " and *f*. The third system includes *cresc.* and *f*. The fourth system includes *ff*. The piano accompaniment consists of a grand staff with treble and bass clefs, while the vocal line is in a single staff with a soprano clef. The music is in a minor key and 3/4 time.

A. 3716 F.

COMPOSITIONEN

für **Harmonium, Orgel, Pedalfügel** mit und ohne Begleitung.

Für Harmonium allein.

Battmann (J. L.), A. Bruneau, J. Schluty, P. Valentin , 100 leichte und religiöse Stücke für Harmonium oder Orgel, zur Erbauung im häuslichen Kreise und zum Gebrauch beim katholischen Gottesdienste. Band I. (No. 1—50.)	3 —
Band II. (No. 51—100.)	3 —
Bizet, Georges , 3 <i>Esquisses musicales</i> . No. 1. Ronde turquo	1 50
2. Sérénade	1 50
3. Caprice	1 50
Leoncavallo, R., Der Bajazzo (Pagliacci). Melodien (A. Reinhard.)	4 —
Intermezzo (A. Reinhard.)	1 20
Prolog (Hassenstein.)	2 —
Liszt, Franz, Weihnachtsbaum . No. 1. Psallite ⁴ . Altes Weihnachtslied	1 —
2. O heilige Nacht. Weihnachtslied nach einer alten Weise	1 —
3. Die Hirten an der Krippe. In dulci jubilo	1 —
4. Adeste Fideles (gleichsam als Marsch der heiligen drei Könige)	1 30
Merkel, G., Op. 78 . 12 lyrische Tonstücke	2 50
— Op. 85. Vier Charakterstücke (1 Armer Savoyard. 2. Andacht. 3. Augenblicke der Weihe. 4. Pastorale.)	1 50
Tschaikowski, A., Op. 11 . Andante cantabile du Quatuor	2 50
Wagner, R., Der fliegende Holländer . Melodien (A. Reinhard.)	2 50
Lied des Steuermanns	— 60
Spinnerlied	— 80
— Rienzi . Melodien (A. Reinhard.)	2 50
Chor der Friedensboten	— 60
Gebet	1 —
— Tannhäuser . Ouvertüre. Siehe: Für Orgel oder Pedalfügel. Lied des jungen Hirten	— 60
Pilgerchor. Act I.	— 60
Pilgerchor. Act III.	— 80
Pilgerchor. Act III. (Miko.)	1 —
Gebet der Elisabeth	— 80
O du mein holder Abendstern	— 80
Arie Wolframs: „Als du in kühnem Sange“	— 80
Einzug der Gäste auf Wartburg. Marsch und Chor (Bial)	1 50
Potpourri von Rudolf Bibl	2 50
7 Stücke aus R. Wagner's Fliegender Holländer — Rienzi — Tannhäuser, arr.	2 —

Für Harmonium mit Begleitung.

Bach, J. S. , Adagio. Für Harmonium, Violine u. Klavier. (H. Urban.)	2 —
— 2 Menuette für Pianoforte und Harmonium (G. Merkel)	2 —
Beethoven, L. van , Adagio aus der Sonate Op. 13, für Pianoforte und Harmonium (G. Merkel)	2 —
— Largo aus der Sonate Op. 7, für Pfte. und Harm. (G. Merkel)	2 —
Grétry, Richard Loewenherz , Duo für Piano u. Harm. (G. Bizet)	3 —
Haydn, J. , Andante aus der G-dur-Symphonie für Harmonium, Violine und Pianoforte (G. Merkel)	2 50
Lefébure-Wely, Op. 54 . Les Cloches du Monastère. Nocturne arr. pour Piano et Harmonium (Lebeau)	2 50
Leoncavallo, R., Der Bajazzo (Pagliacci). Melodien als Duo für Harmonium und Pianoforte (A. Reinhard.)	Heft I 6 — Heft II 4 —
Intermezzo für Harmonium und Klavier (A. Reinhard.)	1 60
Prolog für Harmonium und Pianoforte (A. Reinhard.)	4 —
Scenen als Trio für Violine (Violoncell), Harmonium und Pianoforte (A. Reinhard.)	2 Hefte 7 —
Massenet, Mosaïque sur le Roi de Lahore pour Piano et Harmonium (Brisson)	4 —
Mozart , Andante aus der Es-dur-Symphonie für Pianoforte, Harmonium und Violine (G. Merkel)	3 —
— Don Juan . Duo für Piano und Harmonium. (G. Bizet)	3 —
Rossini, Der Barbier von Sevilla . Duo für Piano und Harmonium. (G. Bizet)	3 —
Wagner, R., Der fliegende Holländer . Ouvertüre: Für Klavier und Harmonium (A. Reinhard.)	6 —
Für Klavier, Harmonium und Violine (A. Reinhard.)	7 50
Für Klavier, Harmonium und 2 Violinen (A. Reinhard.)	8 50
Für Klavier, Harmonium u. Streichquartett (A. Reinhard.)	11 —
Für Klavier, Harm., Streichquartett u. Flöte (A. Reinhard.)	12 —
Für Klavier, Harmonium u. Streichquintett (A. Reinhard.)	12 —
Für Klavier, Harm., Streichquintett u. Flöte (A. Reinhard.)	13 —
Duett für Pianoforte und Harmonium (G. Merkel)	2 30
Scenen als Trio für Harmonium, Violoncell (Violine) und Pianoforte (A. Reinhard, Op. 23). 2 Hefte	6 —
Melodien: Für Klavier und Harmonium (A. Reinhard, Op. 48)	4 —
Für Klavier, Harmonium und Violine (A. Reinhard.)	5 —
Für Klavier, Harmonium und 2 Violinen (A. Reinhard.)	6 —

Wagner, R., Der fliegende Holländer.

Melodien: Für Klavier, Harmonium u. Streichquartett (A. Reinhard.)	8 —
Für Klavier, Harm., Streichquartett u. Flöte (A. Reinhard.)	9 —
Für Klavier, Harmonium u. Streichquintett (A. Reinhard.)	9 —
Für Klavier, Harm., Streichquintett u. Flöte (A. Reinhard.)	10 —
— Rienzi . Ouvertüre: Für Klavier und Harmonium (A. Reinhard.)	6 —
Für Klavier, Harmonium und Violine (A. Reinhard.)	7 —
Für Klavier, Harmonium und 2 Violinen (A. Reinhard.)	8 —
Für Klavier, Harmonium u. Streichquartett (A. Reinhard.)	9 —
Für Klavier, Harm., Streichquartett u. Flöte (A. Reinhard.)	10 —
Für Klavier, Harmonium u. Streichquintett (A. Reinhard.)	10 —
Für Klavier, Harm., Streichquintett u. Flöte (A. Reinhard.)	11 —
Scenen als Trio für Harmonium, Violoncell (Violine) und Pianoforte (A. Reinhard, Op. 24). 2 Hefte	6 —
Melodien: Für Klavier und Harmonium (A. Reinhard, Op. 47)	4 —
Für Klavier, Harmonium und Violine (A. Reinhard.)	5 —
Für Klavier, Harmonium und 2 Violinen (A. Reinhard.)	6 —
Für Klavier, Harmonium u. Streichquartett (A. Reinhard.)	8 —
Für Klavier, Harm., Streichquartett u. Flöte (A. Reinhard.)	9 —
Für Klavier, Harmonium u. Streichquintett (A. Reinhard.)	9 —
Für Klavier, Harm., Streichquintett u. Flöte (A. Reinhard.)	10 —
— Tannhäuser . Ouvertüre: Für Klavier und Harmonium (A. Reinhard.)	8 —
Für Klavier, Harmonium und Violine (A. Reinhard.)	9 50
Für Klavier, Harmonium und 2 Violinen (A. Reinhard.)	11 —
Für Klavier, Harmonium u. Streichquartett (A. Reinhard.)	14 —
Für Klavier, Harm., Streichquartett u. Flöte (A. Reinhard.)	15 —
Für Klavier, Harmonium u. Streichquintett (A. Reinhard.)	15 —
Für Klavier, Harm., Streichquintett u. Flöte (A. Reinhard.)	15 —
Melodien: Für Klavier und Harmonium (A. Reinhard, Op. 89)	5 —
Für Klavier, Harmonium und Violine (A. Reinhard.)	6 —
Für Klavier, Harmonium und 2 Violinen (A. Reinhard.)	6 50
Für Klavier, Harmonium u. Streichquartett (A. Reinhard.)	8 —
Für Klavier, Harm., Streichquartett u. Flöte (A. Reinhard.)	8 50
Für Klavier, Harmonium u. Streichquintett (A. Reinhard.)	8 50
Für Klavier, Harm., Streichquintett u. Flöte (A. Reinhard.)	9 —
Einzug der Gäste auf Wartburg. Marsch und Chor für Harmonium und Pianoforte (C. Bial)	3 —
Gebet der Elisabeth für Violoncell u. Harmonium (Grimm)	1 50
Gebet der Elisabeth und Phantasie Wolframs: Lied an den Abendstern für Harmonium und Pianoforte (A. Reinhard.)	2 —
Gebet der Elisabeth für Harmonium u. Pfte. (A. Reinhard.)	1 30
Phantasie Wolframs: Lied an den Abendstern für Harm. u. Pianoforte (A. Reinhard)	1 30
O du mein holder Abendstern für Harm. u. Pfte. (C. Bial)	1 30
Pilgerchor für Harmonium und Pianoforte (Miko.)	1 50
Grosse Fantasie für Clavier, Harm. u. Violine (Louise Kern)	3 —
Duo für Pianoforte und Harmonium (Josef Löw)	4 —
Scenen als Trio für Violoncell (Violine), Harmonium und Pianoforte (A. Reinhard, Op. 18). 2 Hefte	5 —
Weber, Euryanthe , Arie: „Wehen mir Lüfte Ruh“, für Pianoforte und Harmonium (G. Merkel)	2 —

Für Orgel oder Pedalfügel.

Merkel, G., Op. 80 . Sonate (No. 3) C-moll für die Orgel	3 —
Ochs, Traugott , Op. 1. Kleinere Präludien für die Orgel	1 80
Stecker, H., Op. 9 . Choralspiele für die Orgel	1 —
Volekmar, W., Op. 64 . Zwölf grössere Orgelstücke von mittelmässiger Schwierigkeit zum gottesdienstlichen Gebrauche. Heft 1. Kreuztonarten	1 50
Heft 2. Be-tonarten	1 50
— Op. 66. Präludienbuch. Sammlung grösserer und kleinerer Vorspiele in den verschiedensten Formen über die gebräuchlichsten Choräle für die Orgel mit und ohne Pedal	7 50
Heft 1—4	2 50
— Op. 81. Orgelsonate G-moll	1 30
— Op. 145. Orgelsonate A-moll	1 30
— Op. 148. Orgelsonate B dur	1 30
— Op. 149. Orgelsonate H-moll	1 30
— Op. 436. „Christus“, grosse Sonate für die Orgel zu vier Händen und Doppelpedal	3 —
Wagner, R., Rienzi . Gebet für Pedalfügel oder Orgel (A. W. Gottschalg.)	1 30
— Tannhäuser . Ouvertüre. Arrangement für Orgel zum Concertgebrauch, oder für Orgel mit oder ohne Pedal, oder Harmonium erleichtert (M. H. van't Kruijs)	6 —
Transcriptionen für Pedalfügel od. Orgel (A. W. Gottschalg.) No. 1. Chor der älteren Pilger „Zu dir wall' ich“	1 50
2. Gebet der Elisabeth „Allmächt'ge Jungfrau“	1 50
3. Chor der älteren Pilger „Der Gnade Heil“	1 —
4. Charakterstück „Schmerz im Glück“	1 —
Chor der älteren Pilger für Harmonium, Pedalfügel oder Orgel (Fr. Liszt.) (2. Bearbeitung)	1 —

Verlag und Eigenthum von **ADOLPH FÜRSTNER** (C. F. MESER), Königl. Sächs. Hof-Musikhandlung in **Berlin**.

Aufführungsrecht vorbehalten.

Scenen aus Richard Wagner's Tannhäuser.

Nº 1.

A. Reinhard, Op. 18. 1.

Andante maestoso.

Harmonium. $\text{2}^{8^{\text{ra}}}$ E p Clar. Fag. Horn. $\text{2}^{8^{\text{ra}}}$

p Vlo. p

Vi. Ob. p *poco cresc.*

Corn. *dim.* *cresc.* Blechinstr. G ff

- * Die kleinen Noten werden an den mit * bezeichneten Stellen gespielt, wenn man das Stück nicht mit Violoncell, sondern mit Violine ausführt.
- + Wenn man sich eines Harmoniums mit nur zwei Spielen bedient, so muss man die mit G bezeichneten Stellen eine Octave höher spielen, als sie notirt sind.

A. 3716 F.

Eigentum von C. E. Meser (Adolph Fürstner) Berlin.

VI. II. Cor.

dim.

Vllo.

Clar. Fag. Cor.

piu p

sempre piu piano

Allegro.

② ① loco

Vllo. (Venus) Fl. Clar.

pp *p* *pp*

1 *p*

m.s. *pp*

(Sirena)

p *p*

Allegro moderato. $\text{♩} = 60$.

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

Ob. Fag. Cor.

p colla parte

Vllo. (Wolfram)

7

Clar. *p* Ob. *f* Vi. *f* *dim.*

poco rit. *p* **Andante.** ♩ = 76.

p

p rall.

Lento. ♩ = 54. Fl. Clar. *pp* Ob. *f*

12 *poco accelerando*

Vllo. (Walfrum)

etwas bewegter. **Lento.** Ob. *p* *dolce*

rall.

5

mf

p cresc.

Allegro. $\text{♩} = 108.$

ff p cresc.

cresc. ff p cresc.

28^{va} (Ludw. Walf. Wöller)

Allegro. $\text{♩} = 80.$ 1^o loco

p cresc.

28^{va} 1^o loco

A. 3716 F.

VI. (Walt. Wulfr.)

I

Ob.

Bl. **Piu moto. $\text{♩} = 100.$**

A. 3716 F.

Scenen aus Wagner's Tannhäuser.

Nº1.

Violino.

A. Reinhard, Op.18.4.

Andante maestoso.

Allegro.

Allegro moderato. $\text{♩} = 60.$

Andante. $\text{♩} = 70.$

A. 3716 F.

Eigentum von C. F. Moser (Adolph Fürstner) Berlin.

Violino.

(Wolfram.)
mf
p *rallent.* *p*
 Lento. $\text{♩} = 51.$
con espressione
etwas bewegter *poco accel.* *Lento.*
rallent. *p dolce*
mf
 (Walter.)
p cresc. *ff* *Allegro. ♩ = 108.* *ff* (Tamb.)
f *mf* *Allegro. ♩ = 80.*
f *f* *Più mosso.*
cresc. *f* *f*
cresc. *ff*

A. 3716 F.

Scenen aus Wagner's Tannhäuser.

Nº 1.

Violoncello.

Andante maestoso.

A. Reinhard-Op.18.1.

11

p

poco cresc.

dim.

ff

4

7

p

p

Allegro.

11

1 (Venus.)

p

3

p

Allegro moderato. $\text{♩} = 60.$

10

8

p

(Wolfram.)

mf

(Walter.)

(Biterolf.)

Violino

f

Andante. $\text{♩} = 76.$

dim.

poco rit.

4

A. 3716 F. Eigentum von C.F. Meyer (Adolph Fürstner) Berlin.

Violoncello.

(Wolfram.)

f

rallent.

p

Lento. $\text{♩} = 54.$

con espressione

poco accel.

etras benegerter

rallent.

ritarde

Lento.

mf

(Walter.)

tr

p cresc.

Allegro. $\text{♩} = 108.$

f

(Taub.)

ff

f

Allegro. $\text{♩} = 80.$

f

p

cresc.

f

Più moto.

cresc.

f

cresc.

ff

A. 3716 F.

