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Trio No. 2 B-moll für Pianoforte, Violine und Violoncell

Volkmann, Robert

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No. 222.

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VOLKMANN.

Op. 5.

Trio. B-moll.

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2. Beethoven, Quartett, op. 131, Cis m	0,70	52. Haydn, Quart., op. 33, 2, Es, (Russ.-No.2) 0,40	
3. Haydn, Quartett, op. 76, 3, C, (Kaiser)	0,40	53. Haydn, Quartett, op. 33, 3, C, (Vogel)	0,40
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11. Schubert, Quartett, op. posth., D m, (Der Tod und das Mädchen)	0,70	61. Haydn, Quartett, op. 77, 1, G	0,50
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13. Mozart, Quintett, G m	0,50	63. Haydn, Quartett, op. 17, 5, G	0,40
14. Beethoven, Quartett, op. 95, F m	0,50	64. Haydn, Quart., op. 20, 6, A, (Sonnen-No.6) 0,40	
15. Schubert, Quintett, op. 163, C	0,80	65. Haydn, Quartett, op. 64, 3, B	0,40
16. Beethoven, Quartett, op. 18, 1, F	0,50	66. Haydn, Quartett, op. 54, 2, C	0,40
17. Beethoven, Quartett, op. 18, 2, G	0,50	67. Mendelssohn, Quintett, op. 87, B	0,60
18. Beethoven, Quartett, op. 18, 3, D	0,50	68. Mendelssohn, Quartett, op. 13, A m	0,66
19. Beethoven, Quartett, op. 18, 4, C m	0,50	69. Haydn, Quartett, op. 76, 1, G	0,40
20. Beethoven, Quartett, op. 18, 5, A	0,50	70. Mozart, Trio, Es	0,50
21. Beethoven, Quartett, op. 18, 6, B	0,50	71. Mozart, Quintett, A, (Klarinetten)	0,50
22. Beethoven, Quartett, op. 74, Es, (Harfen-) 0,50		72. Mozart, Sextett, D	0,70
23. Cherubini, Quartett, D m	0,60	73. Mozart, Quartett, B	0,60
24. Mozart, Quartett, D	0,50	74. Schumann, Quartett, op. 41, 1, A m	0,50
25. Mozart, Quartett, D	0,50	75. Schumann, Quartett, op. 41, 2, F	0,50
26. Mozart, Quartett, B	0,40	76. Schumann, Quartett, op. 41, 3, A	0,50
27. Mozart, Quartett, F	0,50	77. Schumann, Klavier-Quartett, op. 47, Es 0,90	
28. Beethoven, Quartett, op. 59, 1, F	0,70	78. Schumann, Klavier-Quintett, op. 44, Es 0,90	
29. Beethoven, Quartett, op. 59, 2, E m	0,60	79. Beethoven, Klavier-Trio, op. 97, B	0,70
30. Beethoven, Quartett, op. 59, 3, C	0,60	80. Mendelssohn, Klavier-Trio, op. 49, D m 0,70	
31. Beethoven, Quintett, op. 29, C	0,60	81. Mendelssohn, Klavier-Trio, op. 66, C m 0,70	
32. Mozart, Quartett, D m	0,40	82. Beethoven, Kl.-Tr., op. 70, 1, D, (Geister-) 0,50	
33. Mozart, Quartett, Es	0,40	83. Beethoven, Klavier-Trio, op. 70, 2, Es 0,60	
34. Mozart, Quartett, B, (Jagd-)	0,50	84. Schubert, Klavier-Trio, op. 99, B	0,60
35. Mozart, Quartett, A	0,50	85. Schubert, Klavier-Trio, op. 100, Es	0,80
36. Beethoven, Quartett, op. 127, Es	0,60	86. Schumann, Klavier-Trio, op. 63, D m	0,70
37. Mozart, Quintett, C m	0,50	87. Schumann, Klavier-Trio, op. 80, F	0,60
38. Mozart, Quintett, C	0,70	88. Schumann, Klavier-Trio, op. 110, G m 0,60	
39. Schubert, Quartett, op. 161, G	0,70	89. Haydn, Quartett, op. 9, 1, C	0,40
40. Schubert, Quartett, op. 29, A m	0,50	90. Haydn, Quartett, op. 17, 6, D	0,40
41. Beethoven, Trio, op. 3, Es	0,50	91. Haydn, Quartett, op. 64, 4, G	0,40
42. Beethoven, Trio, op. 9, 1, G	0,50	92. Haydn, Quartett, op. 64, 6, Es	0,40
43. Beethoven, Trio, op. 9, 2, D	0,50	93. Haydn, Quart., op. 20, 4, D, (Sonnen-No.4) 0,40	
44. Beethoven, Trio, op. 9, 3, C m	0,50	94. Haydn, Quart., op. 20, 5, F m, (Sonn.-No.5) 0,40	
45. Beethoven, Trio, op. 8, D (Serenade)	0,40	95. Haydn, Quartett, op. 9, 4, D m	0,40
46. Cherubini, Quartett, C	0,60	96. Haydn, Quartett, op. 55, 1, A	0,40
47. Mendelssohn, Quartett, op. 12, Es	0,50	97. Spohr, Nonett, op. 31, F	1,20
48. Mendelssohn, Quartett, op. 44, 1, D	0,60	98. Beethoven, Quartett, op. 133, B, (Fuge) 0,50	
49. Mendelssohn, Quartett, op. 44, 3, Es	0,70	99. Schumann, Klavier-Trio, (Phantasiestücke)	0,50
50. Mozart, Quintett, D	0,50		



TRIO

No. 2.

B-moll

für

Pianoforte, Violine und
Violoncell

von

Robert Volkmann.

op. 5.

Eigenthum der Herren Rozsavölgyi & Co., Budapest,
und mit deren besonderer Genehmigung in die kleine
Partitur-Ausgabe aufgenommen.



Ernst Eulenburg, Musikverlag,
Leipzig.

222



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Bad Mus. Dr. V25



Viol
Viol
CL

A portion of a musical score is visible on the right page. It consists of three systems of staves. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The notation includes various musical symbols such as notes, rests, and bar lines. The first system shows a treble clef with a key signature of one flat and a common time signature. The second system shows a bass clef with a key signature of one flat and a common time signature. The third system shows a treble clef with a key signature of one flat and a common time signature.

Trio N^o 2.

Robert Volkmann, Op. 5.

Largo. M. M. ♩ = 84.

Violine.

Violoncell.

Clavier.

Largo. M. M. ♩ = 84.

p

p

cresc.

pp

p

cresc.

cresc.

cresc.

p

cresc.

p

E. E. 1322

222

Musical score for a piece in B-flat major, 3/4 time. The score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part features a prominent bass line with chords and arpeggios. Dynamics include *mf*, *sf*, *p*, and *mf*. The piece concludes with a double bar line and repeat signs.

E. E. 1322

Un pochetto più mosso.

5

p $\text{♩} = 40$

Un pochetto più mosso. $\text{♩} = 40$.

p

This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a time signature of 3/4. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

legato

This system contains the third and fourth staves. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment continues with quarter notes G4, A4, and B4, followed by a half note C5. The piano part maintains its eighth-note accompaniment. The word "legato" is written above the piano part in the second measure of this system.

This system contains the fifth and sixth staves. The vocal line is mostly blank, with only a few notes visible. The piano accompaniment continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano part continues with its eighth-note accompaniment.

This system contains the seventh and eighth staves. The piano accompaniment continues with quarter notes G5, A5, and B5, followed by a half note C6. The piano part continues with its eighth-note accompaniment.

p
p
p
mf
mf
poco rit.
poco rit.
poco rit.

F. E. 1322

First system of musical notation. It consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The music is in a key with two flats and a 3/4 time signature. The top staff contains a melody with accents. The middle staff has a more complex rhythmic pattern with slurs and accents. The bottom grand staff features a steady accompaniment of eighth notes. Dynamics include *p* and *p*.

Second system of musical notation. It follows the same three-staff layout. The top staff has a melodic line with a *tr.* (trill) and a *cresc.* (crescendo) marking. The middle staff continues the rhythmic pattern with *cresc.* and *p* markings. The bottom grand staff accompaniment also includes *cresc.* and *p* markings.

Third system of musical notation. The top staff features a melodic line with *cresc.* and *p* markings. The middle staff has a complex rhythmic pattern with *cresc.* and *p* markings. The bottom grand staff accompaniment includes *cresc.* and *p* markings.

Fourth system of musical notation. The top staff has a melodic line with *cresc.* and *p* markings. The middle staff continues the rhythmic pattern with *cresc.* and *p* markings. The bottom grand staff accompaniment includes *cresc.* and *p* markings.

The musical score consists of six systems of staves. The first system shows a vocal line with a treble clef and a piano accompaniment with a bass clef. The vocal line begins with a melodic phrase, followed by a more active passage. The piano accompaniment provides harmonic support with chords and moving lines. Dynamic markings include *p* (piano) and *cre-* (crescendo). The second system continues the vocal line with the lyrics "scen - do" and includes markings for *poco* and *riten.* (ritardando). The piano accompaniment features a rhythmic pattern of chords. The third system shows the vocal line with a melodic line and piano accompaniment with chords. The fourth system continues the vocal line with a melodic line and piano accompaniment with chords. The fifth system shows the vocal line with a melodic line and piano accompaniment with chords. The sixth system shows the vocal line with a melodic line and piano accompaniment with chords. The score concludes with a final chord in the piano part.

First system of musical notation, featuring a grand staff with three staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a key with three flats and a 3/4 time signature. It consists of a complex melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Second system of musical notation, continuing the piece. It features the same grand staff layout and key signature. The melodic lines in the upper staves show more intricate phrasing, while the bass staves provide a steady accompaniment.

Third system of musical notation, the final system on this page. It includes the word *cresc.* (crescendo) written in three places: once in the first staff, once in the second staff, and once in the third staff. The music concludes with a final cadence in the upper staves and a sustained bass line.

E. E. 1322

ff
ff
ff sempre Ped.

decesc. p pp pp
decesc. p pp pp
decesc. p pp

ppp
ppp
ppp

Tempo I.

Tempo I.

E. E. 1322

musical score for piano and voice, page 13. The score is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. It consists of six systems of staves. The first system shows vocal lines and piano accompaniment. The second system features a piano solo with *cresc.* markings. The third system continues the piano solo with *cresc.*, *sf*, and *p* markings. The fourth system includes vocal lines and piano accompaniment with *dim.* and *p* markings. The fifth system shows vocal lines and piano accompaniment with *mf* and *3* markings. The sixth system continues the piano accompaniment with *mf* and *3* markings. The score ends with a double bar line and repeat signs.

The first system of the musical score consists of three staves. The top two staves are treble clefs, and the bottom staff is a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 9/8. The music features a melodic line in the upper staves and a complex, rhythmic accompaniment in the lower staff.

The second system of the musical score consists of three staves. The top two staves are treble clefs, and the bottom staff is a grand staff. The key signature and time signature remain the same. Dynamic markings include *p* (piano) and *pp* (pianissimo) in the upper staves. The accompaniment in the lower staff continues with intricate patterns.

The third system of the musical score consists of three staves. The top two staves are treble clefs, and the bottom staff is a grand staff. The key signature and time signature remain the same. Dynamic markings include *pp* (pianissimo) in the upper staves. The accompaniment in the lower staff continues with intricate patterns.

E. F. 1322

ritard. ppp

ritard. ppp

ritard. ppp

pp

pp

a tempo

mf

pp

pizz.

pp

a tempo

mf

pp

pizz.

pp

mf a tempo

pp

pp

Ritornell.

Andante, M.M. ♩ = 72.

First system of the Ritornell. It consists of two vocal staves and a piano accompaniment. The vocal staves have a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment has a grand staff (treble and bass clefs). The time signature is 3/4. The tempo is Andante, M.M. ♩ = 72. Dynamics include *pp* and *p*. The instruction *poco cresc. ed accel.* is written at the end of the system.

Andante, M.M. ♩ = 72.

Second system of the Ritornell. It consists of two vocal staves and a piano accompaniment. The vocal staves are mostly empty. The piano accompaniment features a rhythmic pattern of eighth notes. The tempo is Andante, M.M. ♩ = 72. The instruction *rit. dim. p* is written at the end of the system.

Allegro, M.M. ♩ = 104

Third system of the Ritornell. It consists of two vocal staves and a piano accompaniment. The tempo is Allegro, M.M. ♩ = 104. Dynamics include *p*.

Allegro, M.M. ♩ = 104.

Fourth system of the Ritornell. It consists of two vocal staves and a piano accompaniment. The vocal staves are mostly empty. The piano accompaniment features a rhythmic pattern of eighth notes. The tempo is Allegro, M.M. ♩ = 104. Dynamics include *p*.

Fifth system of the Ritornell. It consists of two vocal staves and a piano accompaniment. The vocal staves are mostly empty. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *mf*.

The musical score is arranged in three systems. Each system contains two vocal staves (soprano and alto) and a grand piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system includes a piano (*p*) dynamic marking. The second system includes a mezzo-forte (*mf*) dynamic marking. The third system also includes a mezzo-forte (*mf*) dynamic marking. The piano part features a steady eighth-note accompaniment in the left hand and a more complex texture in the right hand, including chords and melodic lines. The vocal parts consist of eighth and quarter notes, often with slurs and accents.

E.E.1322

222

Musical score for piano and voice, page 18. The score is in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system shows the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system shows the vocal line and piano accompaniment. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano).

E. E. 1322

E. E. 1322

322

The musical score is written for piano and violin/viola. It consists of 12 measures. The piano part is in the lower staves, and the violin/viola part is in the upper staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system (measures 1-4) shows a complex melodic line in the upper part and a rhythmic accompaniment in the piano. The second system (measures 5-8) features a 'cresc.' marking in the upper part and a 'mf' marking in the piano part. The third system (measures 9-12) continues the melodic development and includes a 'mf' marking in the piano part. The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

E. E. 4522

This page of a musical score contains measures 20 through 29. It features a piano accompaniment and a vocal line. The piano part is written in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The vocal line is in a single treble clef. The score includes various musical notations such as slurs, ties, and dynamic markings. The word 'cresc.' appears three times, indicating a crescendo in the piano accompaniment. The measure number '21' is written in the top right corner of the first system. The piano part has a complex texture with many chords and moving lines. The vocal line consists of eighth and sixteenth notes, often with slurs. The key signature changes to two sharps (F#, C#) at the end of measure 29.

E. E. 13-22

222

Musical score for piano and voice, page 22. The score is written in G major (one sharp) and 3/4 time. It consists of eight systems of music. The first system shows the vocal line and piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with a fermata and a piano accompaniment with a forte (f) dynamic marking. The fourth system shows the vocal line and piano accompaniment. The fifth system features a vocal line with a fermata and a piano accompaniment with a forte (f) dynamic marking. The sixth system shows the vocal line and piano accompaniment. The seventh system features a vocal line with a fermata and a piano accompaniment with a forte (f) dynamic marking. The eighth system shows the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

E.E.1322

decresc. *p.*
decresc. *p*
decresc. *p*

pp
pp

cresc.
cresc.

The image shows a page of musical notation for piano, page 24. The score is arranged in six systems, each consisting of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The music is written in a flowing, melodic style with various dynamics and articulations.

Dynamic markings include *pp* (pianissimo) at the beginning of the first system and in the fifth system. *m.g.* (mezzo-giochiato) and *m.d.* (mezzo-dolce) markings are present in the first system, specifically in the bass clef staff. A *pp* marking also appears in the fifth system, bass clef staff.

The notation includes slurs, ties, and various rhythmic values such as eighth and sixteenth notes. The piece concludes with a final cadence in the sixth system.

E. E.1323

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent arpeggiated figure in the bass line.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the bass.

Third system of musical notation, showing further development of the vocal melody and piano accompaniment.

Fourth system of musical notation, concluding the page's musical content.

E. E. 1322

222

26

più mosso *ff*

ff

più mosso *ff*

E.E. 1322

First system of musical notation, measures 25-27. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The key signature has three flats and the time signature is 3/4. Measure 27 is marked with a circled '27'.

Second system of musical notation, measures 28-30. It features a piano accompaniment with a long, sweeping melodic line in the right hand and a rhythmic pattern in the left hand. The key signature has three flats and the time signature is 3/4. A double bar line is present at the end of measure 30.

Third system of musical notation, measures 31-33. It features a piano accompaniment with a long, sweeping melodic line in the right hand and a rhythmic pattern in the left hand. The key signature has three flats and the time signature is 3/4. A double bar line is present at the end of measure 33.

Fourth system of musical notation, measures 34-36. It features a piano accompaniment with a rhythmic pattern in the right hand and a rhythmic pattern in the left hand. The key signature has three flats and the time signature is 3/4. A double bar line is present at the end of measure 36.

Fifth system of musical notation, measures 37-40. It features a piano accompaniment with a rhythmic pattern in the right hand and a rhythmic pattern in the left hand. The key signature has three flats and the time signature is 3/4. A double bar line is present at the end of measure 40.

Musical score for a piano and voice piece, page 28. The score is in 3/4 time and E-flat major. It features a vocal line and a piano accompaniment. The piano part includes a prominent eighth-note bass line and a more active treble line. The vocal line consists of a single melodic line with some rests.

E. E. 1322

This page contains a musical score for piano and voice. It is organized into four systems, each with three staves. The top staff of each system is for the voice, and the bottom two are for the piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system features a *ff* (fortissimo) marking. The second system includes a *ff* marking and a fermata over a note in the piano part. The third system continues the piano accompaniment. The fourth system concludes the piece with a final cadence. The piano part is characterized by dense chordal textures and rhythmic patterns.

E. F. 1322

222

31

p

p

p

p

p

p

mf

sf

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f

1. 2.

1. 2.

8.

E. E.1322

33

3/4

sf

sfz

sf

E. E. 1322

222

Musical score for page 34, featuring piano and vocal parts. The score is divided into two systems. The first system includes vocal lines and piano accompaniment. The second system features a piano solo with dynamic markings like *cresc.*, *poco rit.*, and *mf*, and concludes with *allegro* markings.

E. E. 1322

p *rit. dim.* *sotto voce*

rit. dim. *cres.* *allegro*

Un poco più lento. ♩ = ss.

Un poco più lento. ♩ = ss. *pp*

pp

pp

pp

poco cresc.

poco cresc.

poco cresc.

pp

p

p

p

poco rit.

dim.

poco rit.

a tempo

pp

a tempo

pp

pp a tempo

Musical score for a piece, page 37. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *pp*, *cresc.*, and *a tempo*, and performance instructions like *ritard.*

la melodia mara.

cresc.

cresc.

E.E. 1323

rit.
pp
pp
rit.
pp
pp
cresc.
rit.
pp
p

Allegro con brio. ♩ = 132.

mf
cresc.

Allegro con brio. ♩ = 132.

cresc.

cresc.
cresc.

Musical score for piano and voice, page 40. The score is in G minor (one flat) and 3/4 time. It consists of two systems of staves. The first system has two vocal staves (Soprano and Alto) and a grand piano accompaniment. The second system has two vocal staves and a grand piano accompaniment. The piano part features a complex, rhythmic accompaniment with many chords and moving lines. The vocal parts have melodic lines with some rests. The score includes dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). The page number 40 is in the top left corner.

E. E. 1322

pp *p* *mf* *poco rit. p* *ritard.* *poco a*

E.E. 1322

Un poco più lento.

poco

poco

p

Un poco più lento:

p

cresc. *ten.* *ten.*

ten. *ten.* *ten.*

cresc.

3 *3* *3* *3*

E. E. 1322

Musical score for piano and voice, page 43. The score is in G minor and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a "ped." marking and a "Ped." symbol. The score is marked with "ritenuto", "a tempo", "pp", "p", and "dim.".

The score is divided into four systems. The first system includes a vocal line with "ritenuto" and "pp" markings, and a piano accompaniment with "ritenuto" and "pp" markings. The second system includes a vocal line with "a tempo" and "pp" markings, and a piano accompaniment with "a tempo" and "pp" markings. The third system includes a vocal line with "p" markings and a piano accompaniment with "p" markings. The fourth system includes a vocal line with "dim." markings and a piano accompaniment with "dim." markings.

Musical score for a vocal and piano piece, page 44. The score is in 6/8 time and features a vocal line with lyrics and a piano accompaniment. The lyrics include "cre - scen -" and "- do". The piano part has a rhythmic accompaniment with some "riten." markings. The key signature has two flats and the time signature is 6/8.

Allegro con brio.

The first system consists of two staves. The upper staff is a vocal line in a soprano or alto clef, and the lower staff is a piano accompaniment in a bass clef. Both are in 8/8 time and a key signature of three flats (E-flat major/C minor). The music begins with a rest followed by a series of eighth notes.

Allegro con brio.

The second system continues the piece with two staves. The vocal line and piano accompaniment maintain the 8/8 time signature and key signature. The piano part features a rhythmic pattern of eighth notes and chords.

The third system shows the vocal line and piano accompaniment. The piano part has a steady eighth-note accompaniment with some chordal changes.

The fourth system continues the musical development. The piano accompaniment becomes more active with sixteenth-note patterns in some measures.

The fifth system is the final one on this page. It features a vocal line and piano accompaniment. The piano part has a consistent eighth-note accompaniment.

Musical score for piano and voice, page 46. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of six systems of music. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal and piano parts. The third system shows the piano part with a more complex rhythmic texture. The fourth system features a vocal line with a melodic line and a piano accompaniment. The fifth system shows the vocal line with a melodic line and a piano accompaniment. The sixth system concludes the page with a vocal line and a piano accompaniment. The score includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The page number 46 is located in the top left corner.

47

p

cresc.

cresc.

cresc.

mf — *sf*

mf *cresc.*

cresc.
cresc.

E.E. 1322 232

Detailed description: This page of a musical score contains measures 47 through 52. It features a vocal line at the top and a piano accompaniment below. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part consists of chords and rhythmic patterns, while the vocal line has a melodic contour with some rests. The page number '47' is in the top right corner, and 'E.E. 1322' and '232' are at the bottom.

ten. ten. ten.

cresc. *f* ten. ten.

ten.

ten. ten. ten. ten. ten.

musical score for piano and voice, page 49. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It features a vocal line and a piano accompaniment. The piano part includes a prominent bass line with a steady eighth-note rhythm and a treble part with chords and melodic fragments. The vocal line consists of several measures of music, including a phrase with a fermata. The score is marked with *cresc.* (crescendo) in the piano part. The page number 49 is visible in the top right corner.

cresc.

cresc.

cresc.

cresc.

E. F. 1322

222

First system of musical notation, including vocal lines and piano accompaniment. The key signature has three flats, and the time signature is 3/4.

Second system of musical notation, including vocal lines and piano accompaniment. It features dynamic markings *ff* and *fff*, and the instruction *acceler.* in both vocal and piano parts.

Largo $\text{♩} = 84$.

Third system of musical notation, including vocal lines and piano accompaniment. It features dynamic markings *p*, *pp*, and *f*, and the instruction *Led.* in both parts.

Largo $\text{♩} = 84$.

Fourth system of musical notation, primarily piano accompaniment. It features dynamic markings *pp* and *f*, and the instruction *Led.* with asterisks in the bass line.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Dynamics include *p*, *ff*, and *pp*. The system concludes with a double bar line and a common time signature 'C'. Below the piano part, there are markings for 'Led.' and a double asterisk '*'.

Second system of musical notation, continuing from the first. It features the same three-staff structure. Dynamics include *pp*, *f*, and *p*. The system concludes with a double bar line and a common time signature 'C'. Below the piano part, there are markings for 'Led.' and a double asterisk '*'.

Third system of musical notation. It features the same three-staff structure. Dynamics include *f*, *sf*, and *p*. The system concludes with a double bar line and a common time signature 'C'. Below the piano part, there are markings for 'Led.' and a double asterisk '*'.

E.E.1322

232

The musical score on page 52 consists of several systems of staves. The top system includes a violin part and a piano part. The violin part begins with a *pp* dynamic and a *ritard.* marking, followed by a section marked *a tempo*. The piano part also starts with *pp* and *ritard.*, then moves to *a tempo*. The second system continues with similar dynamics and includes a *tr.* (trill) marking in the violin part. The third system features a *ritard.* marking in the violin part and a *pp* dynamic in the piano part. The fourth system includes a *ritard.* marking in the violin part and a *ppp* dynamic in the piano part. The fifth system features a *pizz.* (pizzicato) marking in the violin part and a *pp* dynamic in the piano part. The score concludes with a *Red.* (Reduction) marking and a double asterisk ****.

E. E. 1322 Stich und Druck der Röder'schen Cificin in Leipzig

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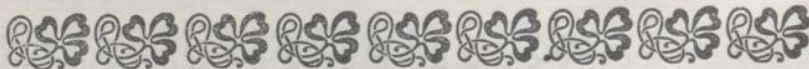
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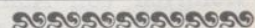
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
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4. Händel, Menuett. 5. Schumann, Träu-
merei. 6. Schumann, Abendlied.

Alwin Schröder.

- Classisches Album.**
Band II. 7. Bach, Siciliano. 8. Mendels-
sohn, Op. 107, Lied ohne Worte. 9. Bach,
Adagio. 10. Tartini, Adagio. 11. Cheru-
bini, Ave Maria. 12. Bach, Largo.

Hans Sitt.

- Op. 25 No. 2. **Barcarole**, arr. *M*
von Robert Henriques 2,—
Op. 35. **Scherzo** (A moll) 3,—
Neuestes Repertoire-Stück
von Professor Julius Klengel.

Leipziger Tageblatt: Von musika-
lischen Schöpfungen Sitt's für andere In-
strumente liegt uns zunächst jenes fasci-
nierende A moll-Scherzo (Op. 35) für Violon-
cello vor, mit dem Herr Kammervirtuos
Schröder allüberall riesige Erfolge er-
zielt hat.

Mary Wurm.

- Op. 7. **Lullaby** (Wiegenlied) *M* 1,50

Für Violoncello allein.

Josef Merk.

- Op. 11. **20 Etuden.** Neue revii-
dirte Ausgabe. Eingeführt
am Königl. Conservatorium
zu Leipzig 2,—



No.	M.	No.	II.
100.	Mozart, Serenade f. Blas-Instrumente, B 1,20	166.	Haydn, Quart., op. 33, 4, B, (Russ.-No. 4) 0,40
101.	Mendelssohn, Quartett, op. 80, F m . 0,50	167.	Haydn, Quartett, op. 50, 1, B . . . 0,40
102.	Mendelssohn, Quartett, op. 81, E . . 0,50	168.	Haydn, Quartett, op. 50, 2, C . . . 0,40
103.	Beethoven, Trio, op. 25, D, (Serenade) 0,40	169.	Haydn, Quartett, op. 50, 3, Es . . . 0,40
104.	Beethoven, Trio für Blasinstrumente, op. 87, C . . . 0,40	170.	Haydn, Quartett, op. 1, 1, B . . . 0,40
105.	Dittersdorf, Quartett, Es . . . 0,40	171.	Haydn, Quartett, op. 1, 2, Es . . . 0,40
106.	Dittersdorf, Quartett, D . . . 0,40	172.	Haydn, Quartett, op. 1, 3, D . . . 0,40
107.	Dittersdorf, Quartett, B . . . 0,40	173.	Haydn, Quartett, op. 1, 5, B . . . 0,40
108.	Haydn, Quart., op. 20, 2, C, (Sonnen-No. 2) 0,40	174.	Haydn, Quartett, op. 1, 6, C . . . 0,40
109.	Haydn, Quartett, op. 64, 2, H m . . . 0,40	175.	Haydn, Quartett, op. 2, 1, A . . . 0,40
110.	Haydn, Quartett, op. 71, 1, B . . . 0,40	176.	Haydn, Quartett, op. 2, 2, E . . . 0,40
111.	Haydn, Quartett, op. 17, 1, E . . . 0,40	177.	Haydn, Quartett, op. 2, 3, Es . . . 0,40
112.	Haydn, Quartett, op. 50, 4, Fis m . . . 0,40	178.	Haydn, Quartett, op. 2, 4, F . . . 0,40
113.	Haydn, Quartett, op. 54, 3, E . . . 0,40	179.	Haydn, Quartett, op. 2, 5, D . . . 0,40
114.	Beethoven, Klavier-Quartett, op. 16, Es 0,60	180.	Haydn, Quartett, op. 2, 6, B . . . 0,40
115.	Boccherini, Quintett, E . . . 0,50	181.	Haydn, Quartett, op. 3, 1, E . . . 0,40
116.	Schubert, Quartett, op. 168, B . . . 0,50	182.	Haydn, Quartett, op. 3, 2, C . . . 0,40
117.	Schubert, Quartett, op. posth., G m . 0,50	183.	Haydn, Quartett, op. 3, 3, G, (m. Duden- sack-Menuett) . . . 0,40
118.	Schubert, Klavier-Quintett, op. 114, A, (Forellen-) . . . 0,80	184.	Haydn, Quartett, op. 3, 4, B . . . 0,40
119.	Schubert, Quartett, op. 125, 2, E . . 0,50	185.	Haydn, Quartett, op. 3, 6, A . . . 0,40
120.	Schubert, Quartett, op. 125, 1, Es . . 0,40	186.	Haydn, Quartett, op. 9, 3, G . . . 0,40
121.	Schubert, Quartett, op. posth., D, C m 0,50	187.	Haydn, Quartett, op. 9, 5, B . . . 0,40
122.	Beethoven, Klavier-Trio, op. 1, 1, Es 0,50	188.	Haydn, Quartett, op. 9, 6, A . . . 0,40
123.	Beethoven, Klavier-Trio, op. 1, 2, G . 0,60	189.	Haydn, Quartett, op. 33, 6, D, (Russ.-No. 6) 0,40
124.	Beethoven, Klavier-Trio, op. 1, 3, C m 0,50	190.	Haydn, Quartett, op. 55, 2, F m . . . 0,40
125.	Spohr, Doppel-Quartett, op. 77, Es . . 1,—	191.	Haydn, Quartett, op. 76, 6, Es . . . 0,40
126.	Spohr, Octett, op. 32, E . . . 1,—	192.	Mozart, Quartett, D, (K.-V. 285) . . . 0,40
127.	Beethoven, Sonate, op. 47, A, (Kreutzer-) 0,60	193.	Mozart, Quartett, A, (K.-V. 298) . . . 0,40
128.	Spohr, Doppel-Quartett, op. 65, D m 1,—	194.	Mozart, Quartett, F, (K.-V. 370) . . . 0,40
129.	Spohr, Doppel-Quartett, op. 136, G m 1,—	195.	Mozart, Divertimento, F, (K.-V. 247) 0,50
130.	Spohr, Doppel-Quartett, op. 87, E m 1,—	196.	Tschaikowsky, Quartett, op. 22, F . 0,60
131.	Cherubini, Quartett, op. posth., E . . 0,60	197.	Tschaikowsky, Quartett, op. 30, Es m 0,60
132.	Cherubini, Quartett, op. posth., F . . 0,60	198.	Stanford, Quartett, op. 44, G . . . 1,20
133.	Cherubini, Quartett, op. posth., A m . 0,60	199.	Stanford, Quartett, op. 45, A m . . 1,20
134.	Mendelssohn, Quintett, op. 18, A . . 0,80	200.	Beethoven, Klavier-Quintett, op. 16, Es 0,80
135.	Beethoven, Octett f. Blasinstrumente, op. 102, Es . . . 0,60	201.	Borodin, Quartett, No. 2, D . . . 1,—
136.	Dittersdorf, Quartett, G . . . 0,40	202.	Raff, Quartett, op. 192, 2, D, (Schöne Müllerin) . . . 1,—
137.	Dittersdorf, Quartett, A . . . 0,40	203.	Volkmann, Quartett, op. 34, G . . . 0,80
138.	Dittersdorf, Quartett, C . . . 0,40	204.	Volkmann, Quartett, op. 35, E m . . 0,80
139.	Beethoven, Sextett f. Blasinstrumente, op. 71, Es . . . 0,60	205.	Volkmann, Quartett, op. 37, F m . . 0,80
140.	Beethoven, Sextett für Streichinstru- mente und 2 Hörner, op. 81 b, Es . . 0,60	206.	Volkmann, Quartett, op. 43, Es . . . 0,80
141.	Mozart, Divertimento für Streich-Instr., Fagott und 2 Hörner, D, (K.-V. 205) . 0,50	207.	Verdi, Quartett, E m . . . 0,80
142.	Haydn, Quartett, op. 17, 2, F . . . 0,40	208.	Sgambati, Quartett, Op. 17, Cis m . . 1,—
143.	Haydn, Quartett, op. 55, 3, B . . . 0,40	209.	Prinz Reuss, Quartett, F . . . 1,—
144.	Haydn, Quartett, op. 64, 1, C . . . 0,40	210.	Bazzini, Quartett, op. 75, D m . . . 0,80
145.	Haydn, Quartett, op. 71, 2, D . . . 0,40	211.	Klughardt, Quintett, op. 62, G m . . 1,20
146.	Haydn, Quartett, op. 74, 1, C . . . 0,40	212.	Brahms, Klavier-Quintett, op. 34, F m 2,—
147.	Haydn, Quartett, op. 74, 2, F . . . 0,40	213.	Volkmann, Quartett, op. 14, G m . . 0,8
148.	Haydn, Quartett, op. 71, 3, Es . . . 0,40	214.	Beethoven, Quintett, op. 4, Es . . . 0,80
149.	Haydn, Quartett, op. 1, 4, G . . . 0,40	215.	Beethoven, Quintett, op. 104, C m . . 0,80
150.	Haydn, Quartett, op. 3, 5, F (m. Serenade) 0,40	216.	Beethoven, Quintett-Fuge, op. 137, D 0,30
151.	Haydn, Quartett, op. 9, 2, Es . . . 0,40	217.	Mozart, Sextett, F, (Dorfmusikanten-) 0,40
152.	Haydn, Quartett, op. 17, 4, C m . . . 0,40	218.	Mozart, Quintett, G, (Nachtmusik) . . 0,30
153.	Haydn, Quart., op. 33, 5, G, (Russ.-No. 5) 0,40	219.	Herzogenberg, Quartett, op. 63, F m 1,20
154.	Haydn, Quartett, op. 42, D m . . . 0,40	220.	Jongen, Quartett, C m . . . 1,20
155.	Haydn, Quartett, op. 50, 5, F . . . 0,40	221.	Volkmann, Klavier-Trio, op. 3, F . . 0,80
156.	Haydn, Quartett, op. 50, 6, D, (Frosch-) 0,40	222.	Volkmann, Klavier-Trio, op. 5, B m . . 0,80
157.	Haydn, Quartett, op. 17, 3, Es . . . 0,40	223.	Beethoven, Klavier-Trio, op. 11, B . . 0,60
158.	Mozart, Quartett, G m, (K.-V. 478) . . 0,60	224.	Taubert, Quartett, op. 66, Fis m . . 0,70
159.	Mozart, Quartett, Es, (K.-V. 493) . . . 0,60	225.	Klughardt, Quartett, op. 61, D . . . 1,—
160.	Mozart, Quintett, Es, (K.-V. 452) . . . 0,60	226.	Foerster, Quartett, op. 15, E . . . 1,—
161.	Tschaikowsky, Quartett, op. 11, D . . 0,50	227.	Wilm, Sextett, op. 27, H m . . . 1,20
162.	Haydn, Quartett, op. 51 (Sieben Worte) 0,60	228.	Nawratil, Quartett, op. 21, D m . . . 1,—
163.	Haydn, Quart., op. 20, 1, Es, (Sonn.-No. 1) 0,40		
164.	Haydn, Quart., op. 20, 3, G m, (Sonn.-No. 3) 0,40		
165.	Haydn, Quart., op. 33, 1, D, (Russ.-No. 1) 0,40		

C. G. RÖDER, LEIPZIG

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Berlioz:			Klughardt:		
E.-S. 22	Phantastische Symphonie.....	3 —	P. 211	Streich-Quintett G-moll.....	1 20
" 23	Harold in Italien.....	3 —	" 225	Streich-Quartett D-dur.....	1 —
" 24	Romeo und Julie.....	4 —			
E.-O. 17	Ouverture Waverley.....	1 —		Sgambati:	
" 18	Ouverture Vehmrichter.....	1 —	P. 208	Streich-Quartett Cis-moll.....	1 —
" 19	Ouverture König Lear.....	1 —		Sinding:	
" 20	Ouverture Römische Carneval..	1 —			
" 21	Ouverture Der Corsar.....	1 —	P. 229	Klavier-Quintett E-moll.....	2 —
" 22	Ouverture Benvenuto Cellini... 1 —			Stanford:	
" 23	Ouverture Beatrice und Benedict 1 —				
Brahms:					
E.-S. 25	Symphonie No. 1 C-moll.....	4 —	P. 198	Streich-Quartett No. 1 G-dur... 1 20	
" 26	Symphonie „ 2 D-dur.....	4 —	" 199	Streich-Quartett „ 2 A-moll.. 1 20	
" 27	Symphonie „ 3 F-dur.....	4 —			
" 28	Symphonie „ 4 E-moll.....	4 —		Tschaikowsky:	
P. 235	Sextett No. 1 B-dur.....	2 50	P. 161	Streich-Quartett No. 1 D-dur... — 50	
" 236	Sextett „ 2 G-dur.....	2 50	" 196	Streich-Quartett „ 2 F-dur... — 60	
" 212	Klavier-Quintett F-moll.....	2 —	" 197	Streich-Quartett „ 3 Es-moll.. — 60	
" 237	Streich-Quintett No. 1 F-dur... 2 50		E.-C. 8	Violin-Concert D-dur.....	2 —
" 238	Streich-Quintett „ 2 G-dur... 2 50				
" 239	Klarinetten-Quintett.....	2 50		Verdi:	
" 243	Klavier-Quartett No. 1 G-moll.. 2 50		P. 207	Streich-Quartett E-moll.....	— 80
" 244	Klavier-Quartett „ 2 A-dur... 2 50				
" 245	Klavier-Quartett „ 3 C-moll.. 2 50			Volkmann:	
" 240	Streich-Quartett No. 1 C-moll.. 2 —		P. 213	Streich-Quartett No. 2 G-moll.. — 80	
" 241	Streich-Quartett „ 2 A-moll.. 2 —		" 203	Streich-Quartett „ 3 G-dur... — 80	
" 242	Streich-Quartett „ 3 B-dur... 2 —		" 204	Streich-Quartett „ 4 E-moll.. — 80	
" 246	Klavier-Trio H-dur.....	2 —	" 205	Streich-Quartett „ 5 F-moll.. — 80	
" 247	Klavier-Trio C-dur.....	2 —	" 206	Streich-Quartett „ 6 Es-dur... — 80	
" 248	Klavier-Trio C-moll.....	2 —	" 221	Klavier-Trio No. 1 F-dur..... — 80	
" 249	Klavier-Trio Es-dur (Horn).... 2 —		" 222	Klavier-Trio „ 2 B-moll..... — 80	
" 250	Klavier-Trio A-moll (Klarin.)... 2 —				

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