

Allegretto con moto.

Nº 3.
RONDINO.

Handwritten musical notation with fingerings (e.g., 2 5, 3 4 2, R431, N2431, 1 4., 3 4 3 2 1 2, 1 3 2 1 2) and dynamics (*P*, *P dol.*, *molto stacc.*, *PP*). The piece is in G major and 2/4 time.

Handwritten musical notation with fingerings (e.g., 2 4 3 2, 4 3 2 1 4, 2 4 3 2, 4 3 R 4 3, 2 3 4 1) and dynamics (*A*, *il basso sempre stacc.*, *f*). The piece is in G major and 2/4 time.

Handwritten musical notation with fingerings (e.g., R432, N432, R432, 2 3 1 2 3 2, 1 2) and dynamics (*A*, *f*). The piece is in G major and 2/4 time.

Handwritten musical notation with fingerings (e.g., N1321, 2 4, 1 2, 3 4 x 5) and dynamics (*A*, *P*). The piece is in G major and 2/4 time.

Handwritten musical notation with fingerings (e.g., 3, N1, 3, 2, 3, 4, 3, 2, 3, 1) and dynamics (*A*, *fz*, *P*, *cris - cen - do.*). The piece is in G major and 2/4 time.

Handwritten musical notation with fingerings (e.g., 2 3, 3, 2, 3, 1) and dynamics (*fz*, *P*, *ff*, *fz*). The piece is in G major and 2/4 time.

diminuendo.

a Tempo.

P

poco ritenuto.

cres.

mf

V

P

a Tempo.

poco ritua.

f

P

f

cres.

2 - cen - do.

cres.

P

P

First system of musical notation. The upper staff features a complex rhythmic pattern of sixteenth notes with slurs. The lower staff contains a few notes, including a half note with a '1' above it and a quarter note with a '2' below it. The instruction "egualmente." is written above the lower staff.

Second system of musical notation. The upper staff continues with sixteenth-note patterns. The lower staff has a bass clef and contains several chords. The instruction "Poco riten." is written above the lower staff, followed by "a Tempo." and a dynamic marking "p".

Third system of musical notation. Both upper and lower staves feature rhythmic patterns, with slurs and accents over notes in the upper staff.

Fourth system of musical notation. Both upper and lower staves feature rhythmic patterns, with slurs and accents over notes in the upper staff.

Fifth system of musical notation. The upper staff has a complex sixteenth-note passage with slurs and accents. The lower staff has chords. A dynamic marking "f" is present in the lower staff.

Sixth system of musical notation. The upper staff has rhythmic patterns with slurs and accents. The lower staff has chords. A dynamic marking "p" is present in the lower staff, and another "f" is at the end of the system.

Animato e brillante.

First system of musical notation. The right hand plays a series of eighth-note chords with a piano (*P*) dynamic. The left hand provides a harmonic accompaniment. A marking "8a" is present at the end of the system.

Second system of musical notation. The right hand features a 'loco.' section with rapid sixteenth-note passages, marked with fingering numbers (1, 2, 3, 2, 1, 3, 2). The dynamic is *pp legato*. The left hand continues with a steady accompaniment.

Third system of musical notation. Similar to the first system, it features piano (*P*) dynamics and a '8a' marking. The right hand continues with eighth-note chords.

Fourth system of musical notation. Similar to the second system, it features a 'loco.' section with rapid sixteenth-note passages and a *pp legato* dynamic. Fingering numbers are provided for the right hand.

Fifth system of musical notation. The right hand plays a series of chords that increase in volume, marked with a *crescendo.* and a forte (*f*) dynamic. The left hand accompaniment remains consistent.

Sixth system of musical notation. The right hand plays chords marked with fortissimo (*ff*) and an *accelerando.* marking. The system concludes with a *fz.* (forzando) dynamic and the word *Fine.*

Allegretto grazioso.

Nº 4.

RONDINO.

The musical score is for a piece titled "Rondino" (No. 4), in G major and common time (C). The tempo is marked "Allegretto grazioso". The score is written for piano and includes a vocal line with lyrics. The piano accompaniment is divided into seven systems. The first system shows the vocal line with lyrics and a piano line starting with a piano (*p*) dynamic. The piano line features various ornaments and fingerings. Dynamics range from *p* to *fz*. The score concludes with a *p* dynamic.

First system of musical notation. Treble clef, 2/4 time signature. The right hand features a complex, rapid melodic line with many slurs and accents. Fingerings are indicated with numbers 1-5. The left hand plays a steady accompaniment of chords. Dynamics include *f* and *mf*.

Second system of musical notation. Treble clef, 2/4 time signature. The right hand continues with rapid, slurred passages. The left hand has a more active role with moving lines. Dynamics include *f* and *p*.

Third system of musical notation. Treble clef, 2/4 time signature. The right hand has a more melodic and less technically demanding passage. The left hand continues with a steady accompaniment. Dynamics include *f*.

Fourth system of musical notation. Treble clef, 2/4 time signature. The right hand features a highly technical passage with many slurs and accents. Fingerings are indicated with numbers 1-5. The left hand has a steady accompaniment. Dynamics include *f*.

Fifth system of musical notation. Treble clef, 2/4 time signature. The right hand has a melodic passage with some slurs. The left hand has a steady accompaniment. Dynamics include *f* and *sempre f*.

Sixth system of musical notation. Treble clef, 2/4 time signature. The right hand has a melodic passage with some slurs. The left hand has a steady accompaniment. Dynamics include *ff* and *pv*.

First system of musical notation. The treble clef staff contains a melodic line with dynamics *p*, *pp*, *fz*, *fz cresc.*, and *fz*. The bass clef staff contains a bass line with dynamic *p*. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff includes markings *dim.*, *P ritenuto.*, and *a Tempo.*. It features fingerings (1, 2, 3, 4) and articulation marks. The bass clef staff is mostly empty.

Third system of musical notation. Both treble and bass clef staves show a continuation of the piano accompaniment with various chordal textures and melodic fragments.

Fourth system of musical notation. Both treble and bass clef staves continue the piano accompaniment with similar textures to the previous system.

Fifth system of musical notation. Both treble and bass clef staves continue the piano accompaniment. A *cresc.* marking is present in the treble staff.

Sixth system of musical notation. Both treble and bass clef staves continue the piano accompaniment. Multiple *fz* markings are present in both staves.

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Clavier zu 2 Händen.

(Format 4°, wenn nicht anders bezeichnet.)

180. Bach, J. S., Kleine Praeludien u. Fugen. (Kullak)	1 20
181. — 2- u. 3 stimmige Inventionen. (Kullak)	1 20
92a) Beethoven, Sonaten. (Bussmeyer.) Bd. I. II. & 3.	3 —
3. — Ausgw. Compositionen, Rondos, Bagatellen etc.	2 —
96. — Märsche	1 —
*Chopin's sämtliche Werke. Instructive Ausgabe von Th. Kullak. Folio.	
101. — Bd. I. Etuden	3 —
102. — II. Präludien	2 —
103. — III. Balladen	2 —
104. — IV. Polonaisen	3 —
105. — V. Notturmos	2 50
106. — VI. Walzer	2 —
107. — VII. Mazurkas	3 —
108. — VIII. Rondos	3 —
109. — IX. Impromptus und Scherzos	3 —
110. — X. Sonaten	2 —
111. — XI. Concerte	2 —
111a. — XII. Piano II zu d. Concerten	2 —
112. — XIII. Variationen u. Fantasien	2 —
113. — XIV. Verschiedene Werke	2 —
114. — XV. Piano II zu Op. 2, 14, 22.	2 —
40. Clementi, Sonatinen. Op. 36	— 60
48a) — Exercices. Bd. I. u. II	h — 60
48a) Cramer, 84 Etuden. 4 Bände	h — 80
47. — Pianoforte-Schule (E. D. Wagner)	1 20
13a) Czerny, 100 Übungsstücke. Op. 139. (Louis Köhler.) 3 Bände	h — 1 —
214a) — 125 Passagen-Übungen. Op. 261. (Köhler.) 2 Bände	h — 1 50
215a) — Erster Wiener Lehrmeister. Op. 509. (Köhler.) 2 Bände	h — 1 —
216a) — 25 leichte Übungen für kleine Hände. Op. 748. (Köhler.) 2 Bände	h — 1 —
217a) — 100 achttaktige Übungen. Op. 821. (Köhler.) 3 Bände	h — 1 —
218. — 40 tägliche Studien. Op. 337. (Bischoff)	3 —
219a) — Die Schule des Virtuosen. Op. 365. (Bischoff.) 4 Bände	h — 2 —
50.* Haupt, Choralbuch, enth. 115 Choräle	4 —
185. Hadyn, Sonaten, Fantasie, Variationen (Kullak)	1 50
56. Henselt, Exercices préparatoires	2 —
170.* — Romances russes	2 —
169a) Kessler, Etuden. Op. 20. (Bussmeyer) Band I. II. III	h — 2 —
41. Kuhlau, Sonatinen. Op. 20, 55 (Wagner)	1 —
60. Lanner-Album, 12 beliebte Walzer	1 20
Mendelssohn, Sämtliche Werke, rev. u. bezeichnet von J. Seiss. Folio.	
181. — Bd. I. Lieder ohne Worte	2 —
32. — II. Concerte Op. 25, 40 u. Capriccio Op. 22	2 —
183. — III. Compositionen Op. 5, 7, 14, 16, 33, 72 etc.	2 —
184. — IV. Compositionen Op. 15, 28, 29, 35, 43, 54	2 —
175. Schubert, Compositionen (Impromptus Op. 90, 142. Moments musicaux, Menuet etc.)	1 50
85. — Marches militaires (Jansen)	— 50
61. Strauss-Album I, 12 beliebte Tänze	1 —
62. — Album II, do. do. do.	1 —
68. — Album III, do. do. do.	1 —
26. Vogt, Jean, Gellungkeits-Etuden ohne Octaven-spannung, Op. 136	1 —
27. — Exercices préparatoires, Op. 140	1 —
59. — 12 melodische Inventionen (deutsch u. englisch). Op. 150	2 —
15a) Wagner, E. D., Kinder-Clavierschule. Band I. und II	h — 2 —
16. — Volkslieder-Album. 200 Volkslieder. Bd. I. No. 1—100	4 —
17. — do. do. Bd. II. No. 101—200.	4 —
18.* — Stunden der Andacht, Op. 89. 25 Choräle und geistliche Lieder	5 —
91. — Magyar Dal-Füzér. Ungarisches Volkslieder-Album. (100 Volkslieder)	2 —
Weber, Sämtliche Werke, rev. u. bez. von Carl Reinecke und E. Rudorff. Folio.	
154. — Bd. I. Sonaten	2 —
155. — II. Concerte	1 50
156. — III. Stücke und Variationen	1 50

Clavier-Auszüge zu 2 Händen

(ohne Text.)

141.* Meyerbeer, Robert der Teufel	5 —
142.* — Der Nordstern	5 —
143.* Meyerbeer, Musik zu Struensee	3 —
144. Donizetti, Die Favoritin	1 50
153. Mozart, Requiem	1 —

Clavier zu 4 Händen.

89. Beethoven, Septett Op. 20 (Czerny)	1 —
78. Chopin, 7 Walzer (Holländer)	1 —
21. Diabelli, Sonatinen, Bd. I. Op. 24, Op. 54. (E. D. Wagner)	1 —
22. — Sonatinen Bd. II. Op. 58, 60 (do.)	1 —
23. — Sonaten, Bd. I. Op. 32, 33, 37 (do.)	2 —
24. — Sonaten, Bd. II. Op. 38, 73 (do.)	2 —
64. Strauss-Album I (12 beliebte Tänze)	1 80
65. — Album II (12 beliebte Tänze)	1 80

Clavier-Auszüge zu 4 Händen.

190.* Meyerbeer, Robert der Teufel	7 —
191.* — Der Nordstern	7 —
193.* — Struensee	4 —
194.* Donizetti, Die Favoritin	6 —
195.* Halévy, Die Jüdin	7 —

Violine.

72. Prume, Etuden Op. 2. (Grünwald)	1 —
73. — Etuden Op. 14 (Grünwald)	1 —
37. Kreutzer, 40 Caprices f. Viol. (Grünwald)	1 20
37a. — Dieselben mit Violine II. (Habeneck)	3 —
63. Strauss-Album (24 beliebte Tänze)	2 —
28.* Rehbaum, Elementar-Violinschule, Op. 7	3 —
29.* — Bratschen-Schule, Op. 9	2 —
30. Rode, 24 Caprices (Grünwald)	1 50
31a. — 12 Etuden (Japha)	1 50
31b. — do. do. mit Piano	2 50
42. — Krutzer, Ballet Violinschule	1 20
43. — Exercices pour le Violon	1 —
97a) Schröder, Album ital. Melodien. Op. 7, 3 Bd. h	1 —

2 Violinen.

117a) Blumenthal, 100 Übungsst. Op. 42. 3 Bd. (Dont) h	1 50
37a. Kreutzer, 40 Caprices mit Violine II (Habeneck)	3 —
118a. Pleyel, Duos. Op. 8 (Schröder)	1 —
119a. — Duos Op. 48 (Schröder)	1 —
129a) Praeger, Duos Op. 16. 3 Bände (Nowotny) h	1 50
98a) Schröder, Album ital. Melodien. 3 Bde. h	1 50

Violine mit Clavier.

32. Beethoven, Concert Op. 61 (Dont)	1 20
33. — Romanzen (Grünwald)	— 50
76. Chopin, Nocturnes Bd. I. (Wilhelmj, Rehfeld)	1 —
77. — do. Bd. II.	1 —
40a. Clementi, Sonatinen, Op. 36. Mit Violine (Bessel)	1 20
75. Ernst, H. W., Stücke (Elegie, Andante, Feuille d'Album etc.)	1 50
118b. Pleyel, Duos. Op. 8 (Schröder)	2 —
119b. — Duos. Op. 48 (Schröder)	2 —
69. Prume, Concert. Op. 4 (Grünwald)	2 —
74. — Stücke (Melancolie, Savoyard)	1 —
34. Mendelssohn, Concert	1 20
35. Spohr, Concert für Violine No. 6	1 50
35a. — do (Dont)	1 50
36. — Concert No. 12	1 50
36a. — do (Dont)	1 50
31a. Rode, 12 Etuden mit Piano (Japha)	2 50
67. Strauss-Album I (12 bel. Tänze) v. Joh. Strauss	2 —
99a) Schröder, Album ital. Melodien. Op. 7, 3 Bde. h	2 —

Violoncello.

116. Chopin, Duo sur „Robert le diable“ pour Violoncelle u. Piano (Grützmaacher)	1 50
45.* Strinsky, Elementar-Violoncelloschule	3 —

Trios.

118c. Pleyel, Duos f. 2 Viol. u. Clav. Op. 8 (Schröder)	2 50
119c. — Duos f. 2 Viol. u. Clavier. Op. 48 (Schröder)	2 50
187. Reissiger, Trio facile. No. 1. Kl. Vl. Vln. Op. 164	4 —

188. Reissiger, Trio facile. No. 2. (do). Op. 175	4 —
189. — Trio facile. No. 3. (do). Op. 181	4 —
196. — Trio facile. No. 4. (do). Op. 188	4 —
100a) Schroeder, Album italienischer Melodien f. 2 Violinen mit Clavier. Op. 7. 3 Bände	h 3 —

Orgel.

50.* Haupt, Choralbuch, 115 Choräle	4 —
200. Rembl, Fughetten (Haupt)	1 50

Harmonium.

49. Bibl, kleine Harmoniumschule Op. 14	1 —
86.* — grosse Harmoniumschule Op. 33	5 —

Zither.

70. Strauss-Album, 12 Tänze (Grassmann)	1 50
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Flöte.

66. Strauss-Album. 24 beliebte Tänze v. Joh. Straus	2 —
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Gesang mit Clavier.

h = hohe, m = mittlere, t = tiefe Stimme.

208a) H. bel canto. Album italienischer Arien und Lieder. Italien-deutsch. (Sieber.) Bd. I. m.	2 —
209a) H. bel canto. Album italienischer Arien und Lieder. Italien-deutsch. (Sieber.) Bd. II. m.	2 —
220a) Bordogni, 36 Vocalises. Heft I. II. III. Sopran, Mezzo-Sopran, Alt, Tenor, Bariton (Teschner)	h 1 50
221a) — 12 Nouvelles Vocalises. Heft I. II. Sopran, Mezzo-Sopran, Alt, Tenor, Bariton, Bass (Teschner)	h 1 50
222a) — 3 Exercices et 12 nouvelles Vocalises. Heft I. II. Sopran, Mezzo-Sopran, Alt, Tenor, Bariton (Sieber)	h 1 50
223. — 24 nouvelles vocalises pour toutes les voix. Heft I. II. (Sieber)	h 1 50
10a) Chopin, Sämtliche Lieder. Deutsch von Gumbert, h. m.	h 1 —
11a) — do. polnisch, h. m.	h 1 —
13. — do. englisch	h 2 —
20.* Gebrian, Kurze Gesangsschule für jugendliche Männerstimmen nebst 30 Liedern. m.	h 1 50
20a)** — do. Singstimme und Anweisung	h — 50
1a) Curschmann, Sämtliche 80 Lieder, h. m.	h 4 —
2. — Duette und Terzette	h 2 —
2a. — do. Singstimmen dazu	h 1 —
3a) Curschmann-Album. 30 ausgewählte Lieder, Duette und Terzette, h. m.	h 1 —
19.* Hamza, Kinder-Gesangsschule	h 3 —
19a)** — do. Singstimmen dazu	h — 40
50.* Haupt, Choralbuch. 115 Choräle	h 4 —
82.** Holländer, Treffübungen für Gesang	h — 60
6a) Loewe-Album. 9 berühmte Balladen. Bd. III. (Im Anschluss an die Edit. Peters.) h. t.	h 4 —
7a) Loewe-Album. Band IV. 7 Balladen h. t.	h 4 —
8. Loewe-Album. Bd. V. 23 hebräische Gesänge, Gesichte und Balladen	h 4 —
9a) Loewe-Album. Band VI. 9 Balladen h. t.	h 4 —
25. Loewe-Album. Band VII. 7 Balladen m.	h 4 —
137a) Mendelssohn, Lieder h. m.	h 2 —
138. — Duette	h 1 —
207.* Pirani, Lieder, italienisch-deutsch	h 3 —
188.* Prestele, M., Minnelieder, h.	h 2 —
83.* Pruckner, Übungen zur Förderung deutlicher Aussprache im Gesange	h 1 50
14.* Taubert, Song der Liebe, 12 Lieder, h.	h 1 50
81a) Vaccai, Metodo pratico, deutsch-italienisch. (Grünbaum) Sopran, Alt	h 1 —
4. Weber, Sämtliche 100 Lieder. (Jähns.) Pracht-Ausgabe. Folio. Bd. I und II	h 6 —
5a) Weber-Album. 40 ausgewählte Lieder h. m.	h 1 —

Clavierauszüge mit Text.

125. Donizetti, Die Favoritin. Deutsch-französisch	5 —
124.* Halévy, Die Jüdin. Deutsch-französisch	12 —
127.* — Der Blitz. Deutsch-französisch	10 —
121.* Meyerbeer, Robert le diable. Deutsch-franz.	12 —
123.* — Struensee	3 —
128.* Schubert, Fr. Alfonso und Estrella. (Fuchs)	10 —
126. Weber, Oberon. (Grandeur-Wüllner)	3 —