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- Alard, Op. 25. Grosses konzertantes Duo, Hm. †
Bach, J. S., Konzert, G. (Spiro.)
Bach, 3 Violin-Konzerte. (Saran):
Nr. 1. A moll. Nr. 2. E dur. Nr. 3. D dur.
Becker, Op. 66. Konzertstück, G.
Beethoven, Op. 61. Konzert, D. (Reinecke.)
Coverley, Op. 41. Konzertstücke.
David, Konzertstücke. Siehe VA. 1260.
David, Op. 3. Konzertino Nr. 1, A. †
David, Op. 10. Konzert Nr. 1, E m. (Petri.) †
David, Op. 23. Konzert Nr. 4, E. †
David, Op. 35. Konzert Nr. 5, D m. (Eibenschütz.) †
David, Op. 35. Konzert Nr. 5, D m. (Freie Bearbeitung
von Wilhelmj.) †
Eckhold, Op. 5. Konzertstück, A m.
Ernst, Op. 23. Konzert, Fism. (Eibenschütz.)
Gade, Op. 56. Konzert, D m. (Orth.) ††

Pianoforte.

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Gerke, Op. 28. Konzert Nr. 1, E m.
Hille, Op. 40. Konzert Nr. 1, C. †
Hiller, Op. 86. Suite in kanonischer Form. †
Huber, Op. 17. Phantasie, G m. †
Joachim, Op. 3. Konzert in einem Satze, G m. †
Joachim, Op. 11. Konzert in ungarischer Weise, D m. ††
Lipinski, Op. 21. Konzert, D.
Mathieu, Konzert, D m. ††
Mendelssohn, Op. 64. Konzert, E m.
Molique, Op. 10. Konzert Nr. 3, D m. (Petri.) †
Mozart, Sämmtliche Konzerte. (Waldersee.) Siehe VA. 521.

Einzeln:

Nr. 1. B dur. [Werk 207.]	Nr. 4. D dur. [218.]
Nr. 2. D dur. [211.]	Nr. 5. A dur. [219.]
Nr. 3. G dur. [216.]	Nr. 6. Fsdur. [268.]

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I erste }
 II zweite } Saite,
 III dritte }
 IV vierte }

▣ Herunterstrich,
 ▽ Hinaufstrich.

Concert

VON

F. D A V I D.

Op. 35.

I première }
 II seconde } Corde,
 III troisième }
 IV quatrième }

▣ Tirez }
 ▽ Poussez } l'archet.

Allegro serioſo.

PIANOFORTE.

The musical score is written for piano and consists of five systems. The first system begins with a piano (*pp*) dynamic. The second system continues the piece. The third system includes dynamics like *cresc.*, *f*, and *molto cresc.*. The fourth system is marked 'A' and includes *ff Ped.* and *Ped.* markings. The fifth system ends with a piano (*p*) dynamic. The score features complex rhythmic patterns and dynamic contrasts.

First system of piano score, featuring a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Second system of piano score, marked with a section letter 'B' and dynamics *pp* and *cresc.*

Third system of piano score, featuring dense chordal textures and a *ff Ped.* marking.

Fourth system of piano score, marked with *dimin.* and dynamic markings *ff* and *p*.

Violino Principale.

Violino Principale staff, marked *Solo*, *p con espressivo*, and *cresc.*

Fifth system of piano score, marked with a section letter 'C' and dynamics *pp*, *tranquillo*, and *dimin.*

4

f *fz* *fz* *f* *4^{ta}* *dimin.* *p*

pp *mf* *cresc.* *f* *mf* *cresc.* *f*

pp *pp* *mf* *cresc.* *f* *pp*

pp *cresc.*

f *mf* *f* *fz*

D *p* *cresc.* *f* *fz*

The musical score is written for guitar and piano. It consists of seven systems, each with a guitar staff and a piano staff. The guitar part features intricate fingerings (e.g., 3, 2, 1, 1, 2, 4^{ta}, 0, 1, 1, 1, 2, 3, 4, 3, 0, 0, 2, 1, 0, 3, 3, 2, 3, 3, 0, 4, 3, 2, 4, 1, 1) and dynamic markings such as *f*, *fz*, *dimin.*, *p*, *mf*, and *cresc.*. The piano part provides harmonic support with chords and melodic lines, marked with dynamics like *pp*, *mf*, *f*, and *pp*. A section marked *D* begins in the seventh system. The score concludes with a final flourish in the guitar part.

The musical score is arranged in two systems, each with a violin part on top and a piano part below. The piano part consists of two staves (treble and bass clef).

- System 1:**
 - Violin:** Starts with a *pp* dynamic, followed by a *cresc.* and *f* section. Includes fingerings (0, 3, 2, 3, 0, 1) and a trill.
 - Piano:** Features arpeggiated chords and block chords. Includes a *cresc.* instruction.
- System 2:**
 - Violin:** Continues with *f* dynamics, includes a trill, and ends with a *Tutti* marking.
 - Piano:** Features a *pp.* section, followed by *f* and *sp* dynamics. Includes a *cresc.* instruction.
- System 3:**
 - Violin:** Features a *Solo espres.* section with 4th and 3rd fingerings, and *f* dynamics.
 - Piano:** Features *sp* and *fz* dynamics, and a *cresc.* instruction.
- System 4:**
 - Violin:** Starts with *p dolce senza ritardare*, includes fingerings (2^{ta}, 4, 0, 4), and ends with a 3rd fingered note.
 - Piano:** Starts with *pp*, includes a *Ped.* instruction, and ends with a *** marking.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system features a treble staff with a fermata and a bass staff with triplets and the instruction *leggieramente*. The second system includes dynamics *pp tranquillo* and *pp tranquillo*, with a *Ped.* instruction and asterisks. The third system has *pp* and *cresc.* markings. The fourth system includes *poco cresc.*, *dimin.*, and *f con fuoco*. The fifth system features a key signature change to G major and a *f* dynamic. The sixth system continues the piece with various rhythmic patterns and dynamics.

First system of musical notation. The top staff features a vocal line with lyrics "cre - scu - do" and dynamic markings *fz*, *fz*, and *fz*. The piano accompaniment consists of two staves with various rhythmic patterns and dynamics.

Second system of musical notation. The piano accompaniment continues with dynamic markings *fz*, *fz*, *fz*, *f*, and *fp*. The instruction "con espressione" is written in the middle of the system.

Third system of musical notation. The piano accompaniment features dynamic markings *f* and *p*, along with a "cresc." marking. The system includes various musical notations such as slurs and fingerings.

Fourth system of musical notation. The piano accompaniment has dynamic markings *ff*, *fz*, *fz p*, *mf*, *pp*, and *cresc.*. The system includes various musical notations such as slurs and fingerings.

Fifth system of musical notation. The piano accompaniment has dynamic markings *ff*, *lazzamente*, *fz*, *p*, *cresc.*, and *mf rit.*. The system includes various musical notations such as slurs and fingerings.

8 **H** a tempo

Tutti

dim. pp cresc. poco a poco

ff dimin. p cresc.

This system contains the first two staves of music. The top staff is for the Violin (Fl.) and the bottom staff is for the Piano. The piano part begins with a forte (ff) dynamic and includes markings for *dimin.*, *p*, and *cresc.*. The violin part includes markings for *dim.*, *pp*, *cresc.*, and *poco a poco*.

This system contains the third and fourth staves of music. The piano part continues with complex textures and dynamics. The violin part continues with melodic lines.

Fl. *pp tranquillo* Ped.

This system contains the fifth and sixth staves of music. The piano part includes a section marked *pp tranquillo* with a *Ped.* (pedal) instruction. The violin part includes a *Fl.* (Flute) entry.

Cl. I Solo *mf espress.*

pp Ped. Ped. Ped. Ped.

This system contains the seventh and eighth staves of music. The violin part features a *Cl.* (Clarinet) *I Solo* section with *mf espress.* dynamics. The piano part includes several *pp* sections with *Ped.* markings.

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

This system contains the ninth and tenth staves of music. The piano part includes a section marked *f* with *cresc.* markings, followed by a *p* section with *Ped.* markings. The violin part includes a *cresc.* marking.

System 1: Treble clef with triplets and a *cresc.* marking. Piano part with *pp* dynamic and a *Ped.* (pedal) marking.

System 2: Treble clef with *f* dynamic and *f con fuoco* marking. Piano part with *mf* dynamic.

System 3: Treble clef with *p* dynamic and *cresc.* marking. Piano part with *p* dynamic.

System 4: Treble clef with *f* dynamic and *cresc.* marking. Piano part with *f* dynamic.

System 5: Treble clef with *f* dynamic and *L* marking. Piano part with *p* dynamic and *marcato* marking.

Musical score for piano and violin, page 10. The score consists of eight systems of music. The top system features a violin part with various ornaments and dynamics (*ff*, *sfz*) and a piano accompaniment with *cresc.* markings. The second system includes a *Solo* section for the violin and a *Tutti* section for the piano, with dynamic markings like *pp* and *sfz*. The third system shows a *Solo* section for the violin with *largamente* and *ff* markings, and a piano accompaniment with *Ped.* and *** symbols. The fourth system continues the *Solo* and *Tutti* sections with *Solo* and *Tutti* markings. The fifth system features a *Solo* section for the violin and a *Tutti* section for the piano, with *mf* and *ff* markings. The sixth system shows a *Tutti* section for the violin and a *Tutti* section for the piano, with *p* and *Ped.* markings. The seventh system continues the *Tutti* sections. The eighth system concludes the page with *Ped.* and *** markings.

pp
pp
cresc. poco a poco

ff

N Solo
P dolce senza ritardare
pp
Ped.
leggeramente

2da
pp tranquillo
pp tranquillo
Ped.

pp
p
Ped.

The musical score is written for piano and voice. It consists of six systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is highly technical, featuring intricate textures with many sixteenth and thirty-second notes, often in a tremolo or rapid scale-like fashion. The vocal line is more melodic and includes lyrics in Italian. The score is marked with various dynamics and performance instructions.

System 1: *cresc.* *f*

System 2: *f con fuoco* *f* *p* *fp* *fz* *pp* *fz*

System 3: *f* *p* *f* *p*

System 4: *fz* *cresc.* *fz* *fz* *scen* *fz do* *f* *cresc.* *pp*

System 5: *fp* *fp* *cresc.* *pp*

Lyrics:
cre - - fz - - - fz - - - scen - - - fz do

First system of musical notation. It consists of a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves have bass clefs. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *ff*, *f*, and *p*. A fermata is placed over a measure in the top staff.

Second system of musical notation. It continues the grand staff from the first system. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *cresc.*, *mf*, and *f*. A *largo* tempo marking is present. There are fingerings indicated as 4, 0, 10, 40, 40, 40, 40.

Third system of musical notation. It continues the grand staff from the second system. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *P*, *ten.*, *p*, *f*, and *cresc.*. There are *Ped.* markings with asterisks in the bottom staff.

Fourth system of musical notation. It continues the grand staff from the third system. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *f*, *sempre cresc.*, *mf*, *molto cresc.*, *ff*, and *Ped.*. A *Q* marking is present. A tempo change is indicated: *tutta forza, largamente, ma in tempo.*

Fifth system of musical notation. It continues the grand staff from the fourth system. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *f*, *restez.*, and *Ped.*. There are *Ped.* markings with asterisks in the bottom staff. A *4ta* marking is present.

4^{ta}
ff *sempre fortissimo*

f *mf cresc.* *ff*

f *Ped.* *ff* *Ped.* *poco rit.*

Più stretto.
f con fuoco

Più stretto.
pp

Tutti
f *ff* *poco rit.*

Ped. *poco rit.*

Adagio.

1 2 3 4 Bassi

p Corno

2da Solo

p dolce

pp

dimin. *pp* *poco cresc.*

p dolce *mf* 4ta

Ped. *p*

molto cresc. *ff* *dimin.*

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

This page of a musical score contains six systems of staves. The first system includes a vocal line with lyrics and piano accompaniment. The second system features a piano accompaniment with a 'Ped.' instruction. The third system continues the piano accompaniment with 'cresc.' markings. The fourth system shows a vocal line with '4ta' and 'ff' markings. The fifth system features a piano accompaniment with 'cresc.' and 'Ped.' markings. The sixth system concludes with a piano accompaniment and 'Ped.' markings. Dynamics range from *pp* to *ff*. Performance instructions include *poco cresc.*, *cresc.*, and *Ped.*. Fingerings and articulations are indicated by numbers and symbols like '3^{za}', '2^{da}', and '4^{ta}'.

1st system of musical notation. Treble clef. Key signature: one sharp (F#). The system contains a single staff with a melodic line featuring several slurs and fingerings (1, 2, 3, 4). Above the staff, there are markings for "2da" and "3za" indicating fingerings or articulation points.

2nd system of musical notation. Treble clef. Key signature: one sharp (F#). The system contains two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with chords and slurs. Performance markings include "poco rit." and "pp" (pianissimo) in both staves, and "a tempo" in the middle of the system.

3rd system of musical notation. Treble clef. Key signature: one sharp (F#). The system contains two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with chords and slurs. Performance markings include "molto cresc." (molto crescendo) and "f" (forte) in both staves.

4th system of musical notation. Treble clef. Key signature: one sharp (F#). The system contains two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with chords and slurs. Performance markings include "poco rit. a tempo" and "pp" (pianissimo) in the upper staff, and "poco rit." and "P" (piano) in the lower staff. The system ends with "ad lib." (ad libitum).

5th system of musical notation. Treble clef. Key signature: one sharp (F#). The system contains two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with chords and slurs. Performance markings include "cresc." (crescendo), "f" (forte), "dimin." (diminuendo), "P" (piano), "pp" (pianissimo), "molto rit." (molto ritardando), and "allacca." (allacra) in the upper staff, and "pp" and "molto rit." in the lower staff. The system ends with a double bar line and a repeat sign.

Finale Vivace.

This musical score is for the 'Finale Vivace' section of a piece. It is written for Violins (Viol.), Viola, Horns (Corno), and Piano (Ped.). The score is in 2/4 time and the key signature has two sharps (F# and C#). The piece begins with a *p* (piano) dynamic. The first system shows the Violins and Viola parts, with a *p* dynamic marking. The second system features the Horns and Piano parts, with dynamics ranging from *pp* to *ppp*. The third system continues the Piano part with a *ramente* marking. The fourth system shows the Violins and Viola parts with a *f* dynamic. The fifth system features the Piano part with a *pp* dynamic. The sixth system shows the Violins and Viola parts with a *f* dynamic. The seventh system features the Piano part with a *pp* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Viol. Viola Viol.

p

Tutti

Corno

pp *cresc.* *f cresc.* *ppp* *pp*

Ped.

ramente

f *p* *f* *pp*

Solo *con fuoco*

leggie

First system of musical notation. The upper staff features a melodic line with dynamic markings *pp*, *f*, *p*, and *f*. The lower staff provides harmonic accompaniment with dynamic markings *mf*, *pp*, *mf*, and *pp*. Fingerings are indicated by numbers 1-4.

Second system of musical notation. The upper staff includes the instruction *crese.* and dynamic markings *f* and *f*. The lower staff features dynamic markings *f* and *p*. Triplet markings (3) are present in both staves.

Third system of musical notation. The upper staff includes a section marker **B** and dynamic markings *f*, *p*, *mf*, and *pp*. The lower staff includes dynamic markings *f*, *ppp*, and *p*. Triplet markings (3) are present in both staves.

Fourth system of musical notation. The upper staff includes the instruction *crese.* and dynamic markings *f*, *fz*, *fz*, *fz*, and *dimin.*. The lower staff includes dynamic markings *p* and *p*.

Fifth system of musical notation. The upper staff includes the instruction *crese.* and dynamic markings *p* and *f*. The lower staff includes dynamic markings *mf* and *pp*.

First system of musical notation, featuring a treble and bass clef. It includes a complex texture with many sixteenth notes in the upper voice and a steady bass line. Measure numbers 40, 30, and 40 are indicated above the staff. A *pp* dynamic marking is present in the lower right.

Second system of musical notation, starting with a *fz* dynamic marking. It features a *Tutti* section with a common time signature 'C'. A *ff* dynamic marking is used in the lower voice. Pedal markings 'Ped.' and asterisks are present.

Third system of musical notation, continuing the piece with various textures and dynamics. Pedal markings 'Ped.' and asterisks are used throughout the system.

Fourth system of musical notation, featuring a *Solo* section in the upper voice. A *pp* dynamic marking is present in the lower voice. Pedal markings 'Ped.' and asterisks are used.

Fifth system of musical notation, concluding the page with various textures and dynamics. *sp* and *pp* dynamic markings are present. Pedal markings 'Ped.' and asterisks are used.

First system of musical notation. The right hand features a melodic line with a trill marked '4ta' and a triplet. The left hand provides harmonic accompaniment. Dynamics include *p* and *mf*.

Second system of musical notation. The right hand has a melodic line with a trill marked '4ta' and a triplet. The left hand has a bass line. Dynamics include *mf*, *pp*, and *marcato*. The instruction *p colla punta del arco* is present.

Third system of musical notation. The right hand has a melodic line with a trill and a triplet. The left hand has a bass line. Dynamics include *cresc.* and *f*.

Fourth system of musical notation. The right hand has a melodic line with a trill and a triplet. The left hand has a bass line with triplets. Dynamics include *mpiegatissimo*, *E*, *p con grazia*, and *f*.

Fifth system of musical notation. The right hand has a melodic line with a trill and a triplet. The left hand has a bass line. Dynamics include *f*.

First system of musical notation. The vocal line begins with the instruction *dolce*. The piano accompaniment includes dynamic markings *pp* and *f*.

Second system of musical notation, continuing the piano accompaniment.

Third system of musical notation. The vocal line includes the lyrics *ere - scu - do*. The piano accompaniment features a *pp* marking.

Fourth system of musical notation. The vocal line includes the instruction *dimin.* and dynamic markings *f* and *f*. The piano accompaniment includes *mf* and *pp* markings.

Fifth system of musical notation. The piano accompaniment includes the instruction *ben marcato* and dynamic markings *f*, *p*, and *f*. The vocal line includes the instruction *sallato*.

saltato

G[♯] Tutti

largamente

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The music is in a key with two sharps (F# and C#). The first measure is marked with a dynamic of *ff*. The piece features a complex texture with many sixteenth and thirty-second notes.

Second system of musical notation. It continues the piece with a grand staff. The music is marked with a dynamic of *fz* (forzando) in several places, indicating a strong accent. The texture remains dense with rapid sixteenth-note passages.

Third system of musical notation. It features a grand staff with a dynamic of *f pesante* (heavy forte) and a *cresc.* (crescendo) marking. The music includes a triplet of eighth notes and a triplet of sixteenth notes. A first ending bracket is visible at the end of the system.

Fourth system of musical notation. It features a grand staff with a *cresc.* marking and a dynamic of *ff*. The music includes several triplet markings over eighth and sixteenth notes. The texture is highly rhythmic and complex.

Fifth system of musical notation. It features a grand staff with a dynamic of *mf* (mezzo-forte) and a *p* (piano) marking. The music includes a *Solo* marking and a *4^{ta} con suono* (fourth with sound) marking. The piece concludes with a *leggieramente* (allegretto) marking and a dynamic of *pp* (pianissimo). The system ends with a first ending bracket.

First system of musical notation, featuring a single melodic line on a treble clef staff with various rhythmic values and phrasing.

Second system of musical notation, including a piano accompaniment with a bass line and a treble line. It features dynamic markings such as *cresc.*, *f*, and *p*, and includes a section labeled "3za" with a first ending bracket.

Third system of musical notation, continuing the piano accompaniment. It includes dynamic markings like *cresc.*, *f*, and *p*, and a section labeled "2da" with a first ending bracket.

Fourth system of musical notation, showing a melodic line with fingerings (0, 3, 2, 4, 4, 0) and a piano accompaniment. It includes a dynamic marking *f* and a section labeled "h" with a first ending bracket.

Fifth system of musical notation, featuring a melodic line with dynamic markings *cresc.*, *f*, *p*, and *talón*, and a piano accompaniment.

The musical score is arranged in six systems, each containing a grand staff (treble and bass clefs). The notation includes complex rhythmic patterns, often with sixteenth and thirty-second notes, and various articulations such as slurs and accents. Dynamics are indicated throughout, including *crsc.*, *ff*, *f*, *molto cresc.*, *pp*, *fz*, *p*, *pp*, *mf*, *f*, *p*, *crisc.*, and *f*. Performance instructions include *L* (legato) and *V* (accents). Fingerings are indicated with numbers 1-4. The score concludes with a final *p* dynamic marking.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with various dynamics including *f*, *p*, *mf*, *pp*, and *crsc.*. A tempo marking *M* is present. The grand staff contains accompaniment with dynamics *f*, *p*, and *ppp*.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *crsc.*, *f*, *f*, *f*, *f*, and *linit.*. The grand staff below has dynamics *p* and *pp*.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *p*, *<f pp leggerissimo*, and *p con grazia*. A tempo marking *N* is present. The grand staff below has dynamics *f*, *pp*, and *f*.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *f* and *p*. The grand staff below has dynamics *f* and *p*.

Fifth system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *dolce.*, *f*, and *f*. The grand staff below has dynamics *f* and *p*.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment with two staves below. The piano part features complex rhythmic patterns and arpeggiated chords. The vocal line has a melodic line with some grace notes.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment maintains its complex texture. Dynamics include *pp* and *crescendo*.

Third system of musical notation. The vocal line includes the syllable *do* and features dynamic markings *f* and *dimin.*. The piano accompaniment has dynamics *cresc.*, *mf*, and *pp*. There are various fingerings and articulations indicated.

Fourth system of musical notation. The vocal line starts with a fermata and includes the instruction *sallato*. Dynamics include *fz*, *ben marcato*, and *pp*. The piano accompaniment has a steady, rhythmic accompaniment.

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a consistent rhythmic pattern. Dynamics include *fz*.

First system of musical notation. The top staff features a complex, rapid passage with dynamic markings *fz* and *cresc.*. The middle and bottom staves show a more melodic accompaniment with dynamic markings *mf* and *pp*.

Second system of musical notation. The top staff continues the rapid passage with a dynamic marking of *ff*. The middle and bottom staves continue the accompaniment.

Third system of musical notation. The top staff begins with a dynamic marking of *p* and includes a *cresc.* marking. The middle and bottom staves continue the accompaniment with a *pp* marking.

Fourth system of musical notation. The top staff features a rapid passage with a *cresc.* marking. The middle and bottom staves continue the accompaniment.

Fifth system of musical notation. The top staff includes dynamic markings *ff*, *dimin.*, *poco rit.*, *p*, and *pp*. The middle and bottom staves continue the accompaniment with a *p* marking.

Adagio. *ppp* 2^{da} *cresc.* *Allegro moderato.* *dimin.*

Adagio. *ppp* *Allegro moderato.* *pp* *cresc.* *p*

riten. *pp* *Vivace.* *tranquillo* *2*

pp riten. *Vivace.*

sp *cresc.* *mf* *p*

f *pp*

Molto animato. *ff* *mf* *p* *sp*

Molto animato.

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a steady accompaniment. Dynamics include *p* and *cresc.* with first fingerings indicated.

Second system of musical notation. The right hand continues with dense sixteenth-note passages. The left hand has a more melodic line. Dynamics include *cresc.*, *ff*, and *f*. Second fingerings are shown.

Third system of musical notation. The right hand has a trill-like texture. The left hand features a melodic line with a trill. Dynamics include *f*. A trill is explicitly marked in the right hand.

Fourth system of musical notation. The right hand has a continuous sixteenth-note pattern. The left hand has a melodic line. Dynamics include *f* and *cresc.*

Fifth system of musical notation. The right hand has a melodic line with some trills. The left hand has a melodic line. Dynamics include *ff*, *ff*, and *ff*. Pedal markings (*ff Ped.*) are present. A trill is marked in the right hand.



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Maier, 6 Stücke. ††
Marpurg, L'Engageante, G. (Wehrle.) †
Mendelssohn, Op. 72. 6 Kinderstücke. (Hermann.) †
Mottet, 6 schottische Volksweisen.
Moore, Legende slave, Gm.
Mozart, Adagio, E. [Werk 261.] (Hermann.) †
Mozart, Adagio, D, aus dem Klarinettenkonzert. [622.] (Naumann.) †
Mozart, Andante, B, aus dem Quintett für Horn. [407.] (Naumann.) †
Mozart, Andante, Mennett und Rondo, G. [250.] (David, Hohe Schule des Violinspiels Nr. 20.) ††
Mozart, Andante, F, aus einem Streichquintett. [515.] (Naumann.) †
Mozart, Andante, F, aus der Symphonie Nr. 4, C. [551.] (Ritter.) †
Mozart, Andante, A, aus der Symphonie Nr. 8, D. [250.] (Ritter.) †
Mozart, Larghetto, D, a. d. Klarinettenquintett, A. [581.] (Hermann.) †
Mozart, Larghetto, D, a. d. Klarinettenquintett, A. [581.] (Naumann.) †
Mozart, Larghetto, D, aus dem Klarinettenquintett, A. [581.] (Ritter.) †
Muffat, Arie, G. (Wehrle.) †
Nardini, Larghetto, A, aus einer Sonate. (David.) †
Paganini, Op. 10. Der Karneval von Venedig, A. (David.) †
Paganini, Op. 11. Moto perpetuo. Konzert-Allegro, C. (David.) †
Rameau, Rigodon, G, aus der Oper »Dardanus«. (Ritter.) †
Reibcke, Andante cantabile, As, und Allegro appassionata, E.
Reinecke, Op. 43 Nr. 3. Jahrmarkt-Szene. Eine Humoreske, G.
Reinecke, Andante, F, aus König Manfred, Op. 93. (Hermann.) †
Reinecke, Unsere Lieblinge. Die schönsten Melodien alter und neuer Zeit in leichter Bearbeitung. 4 Bde. S.VA. 1029/31 u. 1057.
Rensburg, Op. 4. Am Meerstrand. 3 Charakterstücke. †
Reutsch, Op. 13. 3 Stücke.
Ritter, 10 Melodien aus Lohengrin von Wagner, als Vortragsstücke. Siehe VA. 1027.
Ritter, Transcriptionen aus klassischen Instrumentalwerken. 2 Bde. Siehe VA. 455/456.
Röntgen, J., 2 Stücke aus Juklapp, Op. 12. (Hermann.) †
Röntgen, J. und Am., Schwedische Weisen und Tänze. ††
Rubinstein, Andante, As, aus der Sonate, Fm. Op. 49.
Scarlatti, Pastorale, F. (Wehrle.) †
Scharwenka, Ph., Op. 21. Menuett, D, u. Perpetuum mobile, A m. ††
Scharwenka, Op. 52a. Barkarole, G. †
Scharwenka, Op. 104 Nr. 1. Legende, D.
Schmidt, Op. 45. Exaltation. Charakterstück, Gm.
Schubert, Op. 50. Sentimentale Walzer. (Schaub.) †
Schubert, Ave Maria. Siehe Carri, Op. 13.
Schule, Die hohe, des Violinspiels. (David.) S.VA. 375 u. 375a/b. Nr. 20. Mozart, Andante, Mennett und Rondo, G. [W. 250.] ††
Nr. 21. Leclair, Andante und Chaconne. †
Schumann, Sämtliche Duos. Siehe VA. 546.
Schumann, Op. 9. Karneval. (Hüllweck.) †
Schumann, Op. 15. Kinderszenen. (Hüllweck.) †
Schumann, Am Camin und Träumerei aus Op. 15. (Hüllweck.) †
Schumann, Op. 21 Nr. 4. Novellente, D. (Hermann.) †
Schumann, Op. 29 Nr. 3. Zigeunerleben, G. (Hermann.) †
Schumann, Op. 44. Streichquintett, Es. (Hermann.) ††
Schumann, Chor d'Houri's aus Paradies u. Peri. Op. 50. (Hermann.) †
Schumann, Arie und Schlusschor aus dem 2. Theile von Paradies und Peri. Op. 50. (Hermann.) †
Schumann, Op. 70. Adagio und Allegro, As.
Schumann, Op. 85 Nr. 12. Abendlied, D. (Ph. Scharwenka.) †
Schumann, Op. 102. 5 Stücke im Volkston.
Schumann, Op. 113. Märchenbilder. 4 Stücke.
Schumann, Alpenkuhreigen u. Entract a. Manfred, Op. 115. (Hermann.) †
Schumann, Erscheinung eines Zauberbildes und Rufung der Alpenfee aus Manfred, Op. 115. (Hermann.) †
Schumann, Manfred's Ansprache an Astarte aus Manfred, Op. 115. (Tilmant.) †
Schumann, Lyrisches und Romantisches aus seinen Werken. (Hermann.) Siehe VA. 475.
Schwab, Op. 10. 2 Melodien. †
Sitt, 4 Stücke aus Namenlose Blätter, Op. 10. (Nestmann.) †
Speight, Albulblatt, A.
Speight, Barkarole, F.
Spies, Op. 32. 3 Stücke. (Romanze, Scherzo, Imitation.) †
Streben, Op. 11. Liebesfrühling. Duo, G.
Stücke, Lyrische. Zum Gebrauch für Konzert und Salon. (Hermann.) Siehe Bach, Präludium, Em. — Beethoven, Adagio a. Op. 27. Nr. 2. — Chopin, Largo aus der Gm-Sonate Op. 65. — Gluck, Arie aus Iphigenia. — Mozart, Larghetto a. d. Quintett, A. — Reinecke, Andante aus König Manfred.
Tardif, Elegie, Es.
Taubert, Liebesliedchen, C, aus Der Sturm, Op. 134. (Hermann.) †
Vorstudien zur hohen Schule. Leichte Stücke aus Werken berühmter Meister des 17. u. 18. Jahrhunderts. (David.) Siehe VA. 376.
Wagner, 10 Meodien aus Lohengrin v. Wagner als Vortragsstücke. (Ritter.) Siehe VA. 1027.

Wagner, Lyrische Stücke aus Lohengrin. (Hille):
Nr. 1. Elsa's Traum: »Einsam in trüben Tagen«, A.
Nr. 2. Elsa's Gesang a. d. Lüfte: »Euch Lüften, die mein Klagen«, B.
Nr. 3. Elsa's Ermahnung a. Ortrud: »Du Armste kanst wohl«, G.
Nr. 4. Brautlied: »Treulich geführt ziehet dahin«, B.
Wagner, Lyrische Stücke aus Lohengrin. (Hille):
Nr. 5. Lohengrin's Verweis an Elsa: »Athemst Du nicht mit mir«, C.
Nr. 6. Lohengrin's Ermahnung an Elsa: »Höchstes Vertrauen«, A.
Nr. 7. Lohengrin's Herkunft: »In fernem Land«, C.
Nr. 8. Lohengrin's Abschied: »O Elsa! Nur ein Jahr«, G.
Nr. 9. König Heinrich's Aufruf: »Habt Dank, ihr Lieben«, A.
Wagner, 4 Stücke aus Lohengrin. (Hermann):
Nr. 1. Zug der Frauen zum Münster, Es. †
Nr. 2. Einleitung zum 3. Akt, A. †
Nr. 3. Brautlied, B. †
Nr. 4. Schwanenlied aus Elsa's Jubelgesang, A. †
Wagner, 3 Stücke aus Lohengrin. (Hille):
Nr. 1. König Heinrich's Gebet, Es, und Lohengrin's Sieg, B.
Nr. 2. Festspiel, G. †
Nr. 3. Elsa's Brautzug zum Münster, Es.
Wagner, Isolde's Liebes-Tod. Schlusscene aus Tristan und Isolde, H. (Ritter.) †
Walzer, Kavatine, E.
Weckbecker, Op. 6 Nr. 1. Melodie, A.
Wehrle, Op. 4. Berceuse, A, und Scherzo, Em. †
Wehrle, Berceuse, A, aus Op. 4.
Wehrle, Gondoliera, D.
Wehrle, Legende, Dm.
Wilhelmj, Allegro aus dem Militärkonzert. Siehe Lipinski.
Wolff, Op. 7. 4 Stücke. (Abendlied, Capricciotto, Notturmo, Volkslied.) †
Ysaye, Op. 12. Poeme élégiaque, Dm. †
Zöllner, Op. 3. 6 kleine Stücke.

Konzerte und Konzertstücke.

Pianofortestimme (Part.) je 1 1/2 M. mit † 3 M. mit †† 6 M.
Violinstimme je 1 M. mit † 1 1/2 M. mit †† 3 M.
Alard, Op. 25. Grosses konzertantes Duo, Hm. †
Bach, J. S., Konzert, G. (Spiro.) †
Bach, 3 Violin-Konzerte. (Saran):
Nr. 1. Amoll. — Nr. 2. E dur. — Nr. 3. D dur.
Becker, Op. 66. Konzertstück, G.
Beethoven, Op. 61. Konzert, D. (Reinecke.) †
Coverley, Op. 41. Konzertstücke.
David, Konzertstücke. Siehe VA. 1260.
David, Op. 3. Konzertino Nr. 1, A. †
David, Op. 10. Konzert Nr. 1, E m. (Petri.) †
David, Op. 23. Konzert Nr. 4, E. †
David, Op. 35. Konzert Nr. 5, Dm. (Eibenschütz.) †
David, Op. 35. Konzert Nr. 5, Dm. (Freie Bearb. v. Wilhelmj.) †
Eckhold, Op. 5. Konzertstück, A m.
Ernst, Op. 23. Konzert, Fism. (Eibenschütz.) †
Gade, Op. 56. Konzert, Dm. (Orth.) ††
Gerke, Op. 28. Konzert Nr. 1, E m.
Hille, Op. 40. Konzert Nr. 1, C. †
Hiller, Op. 86. Suite in kanonischer Form. †
Huber, Op. 17. Phantasie, Gm. †
Joachim, Op. 3. Konzert in einem Satze Gm. †
Joachim, Op. 11. Konzert in ungarischer Weise, Dm. ††
Lipinski, Op. 21. Konzert, D.
Mathieu, Konzert, Dm. ††
Mendelssohn, Op. 64. Konzert, Em.
Molique, Op. 10. Konzert Nr. 3, Dm. (Petri.) †
Mozart, Sämtliche Konzerte. (Waldersee.) Siehe VA. 521.
Einzeln:
Nr. 1. B dur. [Werk 207.] | Nr. 4. D dur. [218.]
Nr. 2. D dur. [211.] | Nr. 5. A dur. [219.]
Nr. 3. G dur. [216.] | Nr. 6. Es dur. [268.]
Onslow, Op. 29. Duo, E.
Onslow, Op. 31. Duo, Gm.
Paganini, Op. 6. Konzert, D. (Eibenschütz.) †
Paganini, Op. 7. Konzert Nr. 2, E m. (Ph. Scharwenka.) †
Panofka, Op. 24. Grosses Konzertstück, A.
Prume, Op. 8. Konzertstück, A.
Reinecke, Op. 141. Konzert, Gm. ††
Rode, Op. 23. Konzert Nr. 11, D. (Petri.) †
Saurét, Op. 26. Konzert, Dm. (Horn.) ††
Scharwenka, Ph., Op. 95. Konzert, G. (Petri.) ††
Scharwenka, Op. 99. Suite. ††
Schorsch, Konzert, A m.
Sitt, Op. 11. Konzert, Dm. (Brodsky.) ††
Spohr, Op. 1. Konzert Nr. 1, A.
Spohr, Op. 2. Konzert Nr. 2, Dm.
Spohr, Op. 7. Konzert Nr. 3, C. (Petri.) †
Spohr, Op. 28. Konzert Nr. 6, Gm.
Spohr, Op. 38. Konzert Nr. 7, Em.
Spohr, Op. 47. Konzert Nr. 8 (Gesangsscene). A.
Spohr, Op. 55. Konzert Nr. 9, Dm. (Sitt.) †
Spohr, Op. 70. Konzert Nr. 11, G.
Spohr, Op. 92. Konzertino Nr. 2, E.
Spohr, Op. 95. Konzertantes Duo, Gm.
Taubert, Op. 15. Duo Nr. 2, Gm.
Tausch, Op. 3. Duo, Hm.
Trneck, Op. 10. Konzertstück, A m. †
Violin-Konzerte neuerer Meister.
Siehe: Beethoven, Op. 61. — David, Op. 35. — Ernst, Op. 23. — Lipinski, Op. 21. — Mendelssohn, Op. 64. — Paganini, Op. 6.
Viotti, Konzert Nr. 22, A m.
White, Hedwig-Konzert, D m. †

Tänze und Märsche.

Bach, J. S., Bourrée Nr. 1 u. 2, Badinerie und Gigue aus der Suite, D.
Bach, Bourrée mit Double, Hm., aus der Sonate Nr. 2. (Schumann.) †
Bach, Chaconne, Dm. (Mendelssohn.) †
Bach, Chaconne, Dm. (Schumann.) Siehe VA. 1335.
Bach, Gavotte, Dm. (Ritter.) †
Ba-b, Sarabande, A, aus einer Klavier-Suite. (Naumann.) †
Bach, Sarabande und Bourrée aus der 2. engl. Suite. (Naumann.) †
Bach, Sarabande und Gavotte aus der 3. engl. Suite. (Naumann.) †
Baltzar, Allemande, Cm. (Wehrle.) †
Beethoven, Türk. Marscha. Die Ruinen v. Ather, Op. 113, B. (Ritter.) †
Beethoven, 6 Deutsche.
Centola, Op. 1 Nr. 2. Gavotte, D.
Centola, Op. 2 Nr. 2. Spanischer Walzer, G m.
Centola, Op. 2 Nr. 6. Walzer, G.
Centola, Op. 8 Nr. 1. Gavotte, G. †
Centola, Op. 8 Nr. 2. Giga, Dm. †
Centola, Op. 8 Nr. 3. Saltarella, Dm. †
Chopin, Walzer. (David.) Siehe VA. 91.
Chopin, Op. 17. 4 Mazurkas. (Kissner.) †
Chopin, Op. 18. Walzer (Orig. Es). (David.) E.
Chopin, Op. 18. Walzer (Orig. Es). (Kissner.) D.

Chopin, Op. 26. 2 Polonaisen. (Lipinski.) †
Chopin, Op. 26 Nr. 1. Polonaise (Orig. Cis m.). (Wilhelmj.) Dm.
Chopin, Op. 34 Nr. 1. Walzer (Orig. As). (David.) A.
Chopin, Op. 34 Nr. 2. Walzer, Am. (David.) †
Chopin, Op. 34 Nr. 3. Walzer, F. (David.) †
Chopin, Trauermarsch, Am., aus der Sonate, Bm. Op. 35. (Hamm.) †
Chopin, Op. 42. Walzer (Orig. As). (David.) A.
Chopin, Op. 64 Nr. 1. Walzer (Orig. Des). (David.) A.
Chopin, Op. 64 Nr. 2. Walzer, Cis m. (David.) †
Chopin, Op. 64 Nr. 3. Walzer (Orig. As). (David.) A.
Couperin, 2 Gignes. (Wehrle.) †
Gluck, Balletmusik aus Paris und Helena. (Hermann.) †
Götz, Op. 2 Nr. 1. Marsch, G.
Grieg, Menuett, Em., aus der Sonate Op. 7. (Scharwenka.) †
Härtel, Op. 3. Erinnerung an St. Petersburg. Bravour-Galopp, D.
Haydn, Menuett, G. (Hermann.) †
Haydn, 2 Menuetten aus den Symphonien, C und B.
Heller, Op. 85 Nr. 2. Tarantelle (Orig. As). (Hermann.) A. †
Hermann, Sammlung der ber. deutschen, französischen und italienischen Gavotten. †
Hiller, Menuett, G (Kanon in der Quinte), aus Op. 86.
v. Holstein, Tanz (Dalspolska), D, aus Der Hadesacht. (Rauch.) †
Kirnberger, 3 Polonaisen. (Wehrle.) †
Leclair, Menuett, Gavotte und La Chasse. (David, Hohe Schule des Violinspiels, Nr. 23.) †
Leclair, Sarabande und Tambourin. (David, Hohe Schule des Violinspiels, Nr. 22.) †
Listemann, Op. 1. Konzert-Polonaise, E. †
Lumbye, Tänze.
Nr. 1. Eine Sommernacht in Danemark, Galopp, Em.
Nr. 2. Kroll's Balkklänge. Walzer, E.
Nr. 3. Amalie-Walzer, G.
Nr. 4. Amalia-Walzer, H.
Nr. 5. Kathinka-Polka-Mazurka, Fism.
Nr. 6. Lisbeth-Walzer, E.
Nr. 7. Anna-Polka, A.
Nr. 8. Petersburger Champagner-Galopp, E.
Nr. 9. Elise-Polka, E.
Nr. 10. Silberne Hochzeits-Polka, D.
Martini, Gavotte, F.
Matheson, Sarabande und Allemande, Em.
Mendelssohn, Hochzeitsmarsch a. Der Sommernachtstraum Op. 61, C. (Hermann.) †
Mendelssohn, Kriegsmarsch der Priester aus Athalia Op. 74, F. (Hermann.) †
Meyerbeer, Krönungsmarsch aus Der Prophet, Es. (Hermann.) †
Mozart, 2 Menuetten a. d. Symphonien Nr. 3, Es u. 5, D. (Ritter.) †
Purcell, Allemande, Sarabande und Cebell. (Wehrle.) †
Rameau, Gavotte (Le Tambourin), Em. (Hermann.) †
Ritter, Transcriptionen aus klassischen Instrumentalwerken. 2 Bände. Siehe VA. 455/456.
Saurét, Op. 20. Walzer-Caprice Nr. 2, E. †
Scharwenka, Ph., Op. 30 Nr. 2. Walzer, Es. (Wehrle.) †
Scharwenka, Op. 52b. Polonaise, Am. ††
Scharwenka, Op. 104 Nr. 2. Mazur, Em.
Scharwenka, Op. 104 Nr. 4. Alla Polacca, Dm. †
Scharwenka, X., Op. 3. Polnische Nationaltänze. ††
Scharwenka, Op. 3 Nr. 1. Polnischer Nationaltanz (Orig. Es m.). (Holländer.) Em.
Schule, Die hohe, des Violinspiels. (David.) S.VA. 375 u. 375a/b. Nr. 13. Vitali, Ciaconna, Gm. †
Nr. 22. Leclair, Sarabande und Tambourin. †
Nr. 23. Leclair, Menuett, Gavotte und La Chasse. †
Schumann, In modo d'una Marcia a. d. Quintett Op. 44, Cm. (Hermann.) †
Schumann, Op. 130. Kinderball. 6 Tanzstücke. (Schaub-Hermann.) †
Schwab, Op. 20. Polonaise, Em.
Stücke, Lyrische. Zum Gebrauch für Konzert u. Salon. (Hermann.) Siehe Haydn, Menuett, G. — Martini, Gavotte, F.
Tardif, Bouquet de Marguerites. Tempo di Valse, G.
Tardif, Valse lente, F.
Vitali, Ciaconna, Gm. (David, Hohe Schule d. Violinspiels, Nr. 13.) †
Wallnöfer, Friedens-Liga-Marsch, Es. (Hermann.) †
Weckbecker, Op. 6 Nr. 2. Gavotte, Dm.
Ysaye, Op. 11. Lointain Passé. Mazurka Nr. 3, Hm. †

Symphonien, Symphoniesätze.

Ouverturen u. a. Orchesterwerke.

Beethoven, Finale aus der Symphonie Nr. 1, C. Op. 21. (Ritter.) †
Gade, Op. 1. Nachklänge von Ossian. Ouverture, Am. (Hermann.) †
Haydn, Finale aus der Symphonie Nr. 7, C. (Ritter.) †
Haydn, Finale aus der Symphonie Nr. 13, G. (Ritter.) †
Haydn, Finale aus der Symphonie Nr. 14, D. (Ritter.) †
Mendelssohn, 11 Ouverturen. (Hermann.) Siehe VA. 169.
Mendelssohn, 11 Ouverturen in 2 Bänden. Siehe VA. 169 a/b.
Mendelssohn, Op. 10. Die Hochz. d. Camacho. Ouverture, E. (Hermann.) †
Mendelssohn, Op. 11. Symphonie Nr. 1, Cm. (Sitt.) †
Mendelssohn, Op. 21. Sommernachtstraum. Ouvert. E. (Hermann.) †
Mendelssohn, Op. 24. Ouverture f. Harmoniemusik, C. (Hermann.) †
Mendelssohn, Op. 26. Die Hebräer (Fingalshöhle). Ouverture, Hm. (Hermann.) †
Mendelssohn, Op. 27. Meeresstille und glückliche Fahrt. Ouverture, D. (Hermann.) †
Mendelssohn, Op. 32. Märchen von der schönen Melusine. Ouverture, F. (Hermann.) †
Mendelssohn, Op. 36. Paulus. Ouverture, A. (Hermann.) †
Mendelssohn, Op. 52. Symph. aus dem Lobgesang, B. (Hermann.) †
Mendelssohn, Op. 56. Symphonie Nr. 3 (Schott.), Am. (Hermann.) †
Mendelssohn, Op. 74. Athalia. Ouverture, A. (Hermann.) †
Mendelssohn, Op. 89. Heimkehr a. d. Fremde. Ouverture, A. (Hermann.) †
Mendelssohn, Op. 90. Symph. Nr. 4 (Italienische). A. (Hermann.) †
Mendelssohn, Op. 95. Ruy Blas. Ouverture, Cm. (Hermann.) †
Mendelssohn, Op. 101. Ouverture in C. (Trompeten-). (Hermann.) †
Mendelssohn, Op. 107. Symphonie Nr. 5 (Reformations-), Dm. (Hermann.) †
Mozart, Ouverture zu Ascanio in Alba, D. (Paul Graf Waldersee.) †
Reinecke, Op. 93. Ouverture zu König Manfred, E. (Hermann.) †
Reinecke, Op. 93. Vorspiel z. 5. Akt aus Manfred, F. (Hermann.) †
Ritter, Transcriptionen aus klassischen Instrumentalwerken. 2 Bände. Siehe VA. 455/456.
Schubert, Symphonie, C. (Hermann.) ††
Schubert, Symphonie, Hm. (Hermann.) ††
Schumann, Op. 38. Symphonie Nr. 1, B. (Hermann.) †
Schumann, Op. 61. Symphonie Nr. 2, C. (Hermann.) †
Schumann, Op. 81. Ouverture zu Genoveva, Cm. (Hermann.) †
Schumann, Op. 97. Symphonie Nr. 3, Es. (Wehrle.) †
Schumann, Op. 113. Ouverture zu Manfred, E. (Hermann.) †
Schumann, Op. 120. Symphonie Nr. 4, Dm. (Hermann.) †
Wagner, Eine Faust-Ouverture, Dm. (Hermann.) ††
Wagner, Vorspiel zu Lohengrin, A. (Hermann.) †
Wagner, Vorspiel zu Tristan und Isolde, A. (Ritter.) †
Wunderstein, Op. 11. Ständchen, C.