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# LÁSKA

Kontrabass-Schule

Op. 50  
Band II



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# GUSTAV LÁSKA

## Kontrabaß-Schule

OP. 50

Band I

Band II

Eigentum der Verleger für alle Länder.

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# Die Verzierungen in der Musik.

## 1. Der Vorschlag mit Geltung, oder der lange Vorschlag (*appoggiatura*).

Derselbe kommt sehr oft in alten Werken vor und wird stets schwer und mit Betonung gespielt.

Schreibweise.



Ausführung.



Moderato.



D-S.



A-S.



E-S.




## 2. Der kurze Vorschlag (*acciaccatura*).

Derselbe wird sehr leicht gespielt und die Betonung fällt auf die Hauptnote. Seine Bezeichnung ist gewöhnlich eine durchstrichene Achtelnote (seltener ein Sechzehntel).

Schreibweise.



Ausführung.



Allegretto.

D-Saite.

*mf p mf p f p pp*

*mf p GS.*

*f p f p f p* Fine.

D.C. al Fine.

Andante.

*f pp p mf f*

*p cresc. f*

*p p cresc.*

Andantino.

E-Saite.

*p*

*p cresc. f cresc. ff dim. f*

*ff*

*f*

Allegro.

*f*

*f*

*f p pp*



F moll. (verwandt mit As dur). Fa mineur(fr.), F minor (engl.).

Melodisch.

Harmonisch.

Dreiklang.

Andante.

Moderato.

### 3. Der zusammengesetzte Vorschlag.

Derselbe besteht aus verschiedenen kleinen Noten, welche leicht zur Hauptnote hingeworfen werden.

Schreibweise.

Andante.

E-S.

V

A.

E.

A.

D.

A.

E.

The Andante section consists of ten staves of bass clef notation. It begins with a treble clef (E-S.) and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Dynamic markings include *V* (forte), *A.* (accents), and *E.* (breath marks). A *D.* (double bar line) is present in the sixth staff. The section concludes with a repeat sign.

Irisches Volkslied.

Langsam. G-S.

*p*

*rit.*

*f*

Adagio.

*p*

The Irisches Volkslied section is divided into two parts. The first part, marked *Langsam. G-S.* (slow, half note), is in 3/4 time and begins with a piano (*p*) dynamic. It features a simple, folk-like melody with a repeat sign. The second part, marked *Adagio.*, is in 4/4 time and starts with a forte (*f*) dynamic, followed by a *rit.* (ritardando) section. This part includes more complex rhythmic patterns and fingerings, ending with a repeat sign.

Allegro moderato. (Alle diese zusammengesetzten Vorschläge womöglich auf einer Saite spielen.)

Musical score for the first section, *Allegro moderato*. It consists of seven staves of bass clef notation. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. Fingerings are indicated by numbers 1-4 above notes. Some notes have accents (^). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.

Tempo di Marcia.

Musical score for the second section, *Tempo di Marcia*. It consists of five staves of bass clef notation. The music is characterized by a steady, marching-like rhythm with prominent eighth notes. Dynamic markings include *p* (piano) and *f* (forte). Fingerings and accents are clearly marked. The key signature has two sharps (F# and C#), and the time signature is 2/4.

### 4. Der Nachschlag.

Die nachschlagenden Noten werden nach der vorausgehenden Hauptnote sehr leicht gespielt.

Schreibweise

Ausführung.

#### Andante.

Musical notation for the 'Andante' section, consisting of four staves with various fingerings and articulation marks.

#### Adagio.

Musical notation for the 'Adagio' section, including piano (*p*) and grand piano (*pp*) markings, and a *rit.* instruction.

*p*  
G-Saite.

*pp*

*rit.*

# Sommertag.

Mäßig bewegt.

C. M. v. Weber.

First system: Bass line starts with *f*, treble line starts with *f*. Dynamics include *mf* and *p*.

Second system: Bass line starts with *f*, treble line starts with *f*. Dynamics include *p*, *pp*, and *sf*. Includes first and second endings.

# A la Hongroise.

Adagio.

rit.  
D-Saite.

First system: Bass line starts with *p*, treble line starts with *p*. Dynamics include *p* and *rit.*. Includes 'D-Saite.' instruction.

Second system: Bass line starts with *f*, treble line starts with *mf*. Dynamics include *f* and *mf*. Marked 'Presto'.

First system of musical notation. Bass clef, key signature of one flat. Dynamics include *ff* and *f*. Includes fingerings (0, 4, 2) and articulation marks.

Second system of musical notation. Bass clef, key signature of one flat. Dynamics include *p*. Includes articulation marks.

Third system of musical notation. Bass clef, key signature of one flat. Dynamics include *f* and *mf*. Includes articulation marks.

**Più mosso.**

Fourth system of musical notation. Bass clef, key signature of one flat. Dynamics include *f* and *ff*. Includes articulation marks.

## Die sechste Lage.

Dieselbe liegt einen ganzen Ton höher als die fünfte Lage. Da wird das *f* oder *eis* mit dem ersten Finger, das *fis* oder *ges* mit dem zweiten Finger genommen, und da das *g* ein Flageoletton, und für diese hohe Lage der vierte Finger zu kurz ist, so nimmt man den dritten Finger. Auch wird der dritte Finger nicht fest auf die Saite gedrückt, sondern nur lose auf die Saite gelegt, während die anderen Finger hochgehoben werden. Jedoch in besonderen Fällen wird der dritte Finger ebenfalls durchgedrückt. Eine kleine Null ist die Bezeichnung zum Flageoletton.

G-Saite.

## Presto.

## Die G-Saite in allen Lagen.

## Allegretto.





D-Saite.

Die D-Saite in allen Lagen.

Allegro.

Two staves of musical notation in G major. The first staff contains eighth-note patterns with fingerings 4, 4, 2, 1, 1. The second staff continues with similar patterns and fingerings 2, 1, 2, 1, 2.

*Allegretto grazioso.*

Five staves of musical notation for the 'Allegretto grazioso' section. The first staff has a 2/4 time signature and includes fingerings 3, 1, 4, 4, 1, 2, 1, 1. The second staff has fingerings 2, 1, 1, 2, 4, 1, 2, 4. The third staff has fingerings 1, 2, 4, 2, 4, 1, 1, 4, 2, 1, 1, 4, 2. The fourth staff has fingerings 4, 1, 2, 1, 1, 1, 4, 1, 4, 4, 1, 4, 2, 4, 1, 3. The fifth staff has fingerings 4, 4, 1, 2, 4, 4, 1, 2, 1, 1, 4, 2, 4, 2, 3.

A-Saite.

Musical notation for the 'A-Saite' section, starting with a 9/8 time signature and a 'bis' marking. It includes fingerings 1, 2, 3, 3.

Two staves of musical notation for the 'A-Saite' section. The first staff has a 6/8 time signature and includes fingerings 3, 2, 1, 1, 3, 2, 1, 3, 2, 1. The second staff continues with eighth-note patterns.

Die A-Saite in allen Lagen.

*Andante.*

Three staves of musical notation for 'Die A-Saite in allen Lagen'. The first staff has a 4/4 time signature and includes fingerings 2, 4, 1, 2, 4, 3, 2, 1, 4, 2, 4, 1, 4. The second staff has fingerings 2, 1, 2, 4, 4, 1, 2, 1, 2, 3. The third staff has fingerings 2, 3, 4, 2, 3, 4, 2, 3, 4.

Allegro.

*p* *f* *p* *mf* *p* *cresc.* *dim.* *p*

Allegro.

*f*

E-Saite.

1 2 3 2 1 2 3 1 2 3 2 1 2 3 1 2 3 2 3

Animato.

1 3 2 3 1 2 3 2 1 3 1 2

1 3 2 1 1 3 2 3 2 1 2 3

Die E-Saite in allen Lagen.

Andante.

1 2 4 1 4 2 3

Adagio.

Allegro assai.



2 1 2 1 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

*p* *f*

Vivace. Mit ganzem Bogen.

6/8 *mf*

Zwischenlage.

3. Lage.

2. Lage.

Des dur. Ré bémol majeur (fr.), D flat major (engl.).

Dreiklang.

Allegro.

D-Saite ————— G



This page contains ten staves of musical notation for a bass line. The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music is characterized by complex rhythmic patterns, often involving sixteenth and thirty-second notes. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. A dynamic marking of *f* (forte) is present at the beginning of the first staff. The notation includes various articulations and phrasing slurs. The piece concludes with a double bar line and repeat signs (two slanted lines) in the final staff.

5. Der Doppelschlag. *Double* (fr.), *Turn* (engl.).

Diese Verzierung wird ausgeführt, indem man zur Hauptnote eine Hilfsnote über und eine unter derselben nimmt. Wenn der Doppelschlag über der Note steht, dann wird derselbe sofort und schnell ausgeführt. Steht er aber hinter der Note, dann spielt man zuerst die Hauptnote und läßt dann zum Schluß erst den Doppelschlag folgen, und zwar langsam und melodisch. Die Hilfsnoten werden nach dem Vorzeichen der Tonart genommen, sonst wird eine etwaige Änderung besonders bezeichnet.

Doppelschlag über der Note. Schreibweise. Doppelschlag neben der Note von oben.

Ausführung.

This block contains two systems of musical notation. The first system shows the notation for a double stroke above a note and a double stroke next to a note from above. The second system shows the actual performance of these techniques, with notes and fingerings clearly visible.

Doppelschlag von unten.

This system shows the notation and performance of a double stroke from below. The notation includes notes with stems pointing downwards, and the performance shows the corresponding fingerings and articulation.

This system continues the notation and performance of double strokes from below, showing more complex rhythmic patterns and fingerings.

Andante. *p* *cresc.* D-Saite *f* *ppp*

This block contains three systems of musical notation for an 'Andante' piece. It features various dynamics such as *p*, *cresc.*, *f*, and *ppp*. It also includes specific fingerings and a 'D-Saite' (D-string) marking. The notation includes notes with stems pointing up and down, and various rhythmic values.

**B moll.** (verwandt mit Des dur). *Si bémol mineur* (fr.), *B flat major* (engl.).

Melodisch.

Harmonisch.

Dreiklang.

Andante.

The Andante section consists of six staves of music in bass clef, 6/8 time, with a key signature of three flats. The first staff begins with a *mf* dynamic and includes fingerings 1, 2, 4. The second staff is marked *f* and includes the instruction "D-Saite". The third staff features dynamics *f* and *p*, with chord markings "A" and "E". The fourth staff starts with *p*. The fifth staff begins with *mf* and includes a *V* (vibrato) marking. The sixth staff ends with a *D* chord marking. The section concludes with a *p* dynamic.

Scherzando.

Mit kurzem Bogen, mehr an der Spitze als am Frosch.

The Scherzando section consists of two staves of music in bass clef, 3/8 time, with a key signature of three flats. The first staff begins with a *p* dynamic and includes fingerings 1, 4, 2, 2. The second staff includes fingerings 4, 1, 2, 1, 4, 2, 4.

This page of musical notation is for a bass guitar piece, consisting of 12 staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with frequent use of triplets and sixteenth-note runs. Fingerings are indicated by numbers 1, 2, and 4 above the notes. Several fret positions are explicitly labeled: III. Lage, V. Lage, and Zwischenlage. The music concludes with a final chord and a double bar line.

# Zwei Walzer.

Nº 1.

Moderato.

Contrabaß.

Klavier.

The musical score is arranged in four systems, each with a Contrabass (C) staff and a Piano (K) staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano). Fingerings are indicated by numbers 1-4. The first system shows the beginning of the piece with a 'p' dynamic. The second system features a trill in the piano part. The third system continues the melodic and harmonic development. The fourth system concludes the piece with a final cadence. The piano part consists of a steady accompaniment of chords and moving lines, while the contrabass part provides a melodic counterpoint.

4124 4212

4212 4124 3212 4124 4212

4121 4 2 2 4 1

*p* *p*

*pp* *pp* *rit.* *rit.*

Nº 2.

Allegretto.

1 4 0 1 2 4 V 1 2 4 1

*f* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *mf*

*p*

*p* *D* *G* *p*



4 4 1 4 1 4 1 4 1 4 4 4 1 1

4 1 1 4 1 4 4 1 1 4 2 4

*p* *cresc.*

*p* *cresc.*

1

2. *con espressione*

*ff* *ritard.* *a tempo*

*cresc.*

*ff* *dim.*

Da capo  
sin' al segno,  
poi segue  
la coda.

The first system of the Coda section consists of two staves. The upper staff is in bass clef with a treble clef sign above it, indicating a right-hand part. It features a series of eighth-note patterns with slurs and fingering numbers (1, 4, 4). The lower staff is in bass clef and contains a series of chords, some with slurs and dynamic markings.

The second system continues the musical notation. The upper staff shows eighth-note patterns with slurs and fingering. The lower staff features chords with dynamic markings *p* and *cresc.* (crescendo).

The third system features a dense texture. The upper staff has a continuous eighth-note pattern. The lower staff has chords with dynamic markings *ff* (fortissimo).

The fourth system continues with eighth-note patterns in the upper staff and chords in the lower staff. Dynamic markings *p* and *cresc.* are present in both staves.

The fifth system concludes the Coda section. The upper staff has eighth-note patterns with dynamic markings *f* and *cresc.*. The lower staff has chords with dynamic markings *f* and *cresc.*.

Die Zwischenlage zwischen der fünften und sechsten Lage.

Der vierte Finger, welcher das *fis* oder *ges* greift, muß gut gestreckt und gut durchgedrückt werden. Den zweiten Finger, welcher das *f* oder *eis* greift, schön auf die Spitze stellen; ebenso den ersten Finger, welcher *e* oder *fes* greift. Auf die Intonation aufpassen.

G-Saite.

Der Pralltriller oder Schneller.

Diese Verzierung entsteht, wenn die Hauptnote schnell mit der oberen Secunde wechselt. Der Pralltriller wird mit *w* bezeichnet.

Schreibweise.

Die G-Saite in allen Lagen.

Staff 1: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with various fingerings (1, 2, 3, 4) and slurs. Some notes are marked with a 'w' (accidental).

Der Zweiachteltakt.  $\frac{2}{8}$

Staff 2: Labeled 'Der Zweiachteltakt.  $\frac{2}{8}$ '. The staff contains a sequence of eighth notes with fingerings (1, 2) and slurs.

Staff 3: Bass clef, key signature of two flats (Bb, Eb). The staff contains eighth notes with fingerings (1, 2, 3, 4) and slurs.

Staff 4: Bass clef, key signature of two flats (Bb, Eb). The staff contains eighth notes with fingerings (1, 2, 3, 4) and slurs.

Staff 5: Bass clef, key signature of two flats (Bb, Eb). The staff contains eighth notes with fingerings (1, 2, 3, 4) and slurs.

Staff 6: Bass clef, key signature of one sharp (F#). The staff contains eighth notes with fingerings (1, 2, 3, 4) and slurs.

Staff 7: Bass clef, key signature of one sharp (F#). The staff contains eighth notes with fingerings (1, 2, 3, 4) and slurs.

Staff 8: Bass clef, key signature of one sharp (F#). The staff contains eighth notes with fingerings (1, 2, 3, 4) and slurs.

D-Saite. **Allegro.**

Staff 9: Labeled 'D-Saite. **Allegro.**'. The staff contains eighth notes with fingerings (1, 2, 3, 4) and slurs.

Staff 10: Bass clef. The staff contains eighth notes with fingerings (1, 2, 3, 4) and slurs.

Staff 11: Bass clef. The staff contains eighth notes with fingerings (1, 2, 3, 4) and slurs.

Staff 12: Bass clef. The staff contains a series of sixteenth notes with fingerings (1, 2, 3, 4) and slurs.

Staff 13: Bass clef. The staff contains a series of sixteenth notes with fingerings (1, 2, 3, 4) and slurs.

Die D-Saite in allen Lagen.

Andante.

Musical notation for 'Die D-Saite in allen Lagen' in bass clef, 6/8 time. It consists of three staves. The first staff shows a sequence of notes with fingerings 1, 2, 4, 2, 3, 4, 4, 2. The second staff continues with fingerings 4, 4, 1, 4, 1, 2, 4. The third staff includes dynamics *f*, *p*, and *pp*, and a *rit.* marking. Fingerings 3, 2, 4, 4, 4, 1 are also present.

Der Mordent oder Beißer. (Mordente.)

Hier wechselt die Hauptnote mit der unteren Secunde schnell ab. Seine Bezeichnung ist  $\text{w}$ .

Schreibweise.

Two staves illustrating the mordent. The top staff, labeled 'Schreibweise', shows notes with mordent symbols ( $\text{w}$ ) above them. The bottom staff, labeled 'Ausführung', shows the notes with slurs and accents indicating the execution of the mordent.

Lento.

Musical notation for the 'Lento' section in bass clef, common time. It consists of two staves. The first staff has fingerings 1, 4, 2, 4, 1, 2, 4, 1, 0, 1, 2, 2, 1, 2, 1, 0, 2, 1, 2, 4. The second staff has fingerings 1, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 2, 1, 4, 2.

Andante.

Musical notation for the 'Andante' section in bass clef, 9/8 time. It consists of four staves. The first staff has fingerings 4, 4, 1, 2, 4, 4, 4, 1, 4, 4, 1, 1, 3, 2, 4, 1, 0. The second staff has fingerings 2, 1, 2, 0, 1, 1, 4, 1. The third and fourth staves contain more complex passages with various fingerings like 4, 1, 4, 1, 4, 1, 4, 1, 2, 4, 4, 1, 4, 2, 4, 1, 4, 1, 4, 1, 2, 4, 4, 1, 4, 2.

Auf der Spitze des Bogens und mit leichtem Handgelenk zu spielen.

Allegro.

Musical notation for the 'Allegro' section in bass clef, 2/8 time. It consists of one staff with various notes and fingerings like 4, 1, 2, 0, 4, 4, 4, 4, 4, 4, 4, 4, 4.

A-Saite.

Die A-Saite in allen Lagen.

Allegretto. *p*

*dim.* *p*

*p*

*cresc.* *dim.*

*f*

*dim.* *pp*

Allegro.

The musical score consists of 12 staves of bass clef notation in 3/8 time, with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro.' The notation includes various rhythmic patterns, slurs, and fingerings. The first staff begins with a 4-measure phrase, followed by a 7-measure phrase, and then a 2-measure phrase. The second staff continues with a 7-measure phrase, followed by a 7-measure phrase, and then a 7-measure phrase. The third staff features a 7-measure phrase, followed by a 7-measure phrase, and then a 7-measure phrase. The fourth staff has a 7-measure phrase, followed by a 7-measure phrase, and then a 7-measure phrase. The fifth staff contains a 7-measure phrase, followed by a 7-measure phrase, and then a 7-measure phrase. The sixth staff has a 7-measure phrase, followed by a 7-measure phrase, and then a 7-measure phrase. The seventh staff begins with a 3-measure phrase, followed by a 7-measure phrase, and then a 7-measure phrase. The eighth staff contains a 7-measure phrase, followed by a 7-measure phrase, and then a 7-measure phrase. The ninth staff has a 7-measure phrase, followed by a 7-measure phrase, and then a 7-measure phrase. The tenth staff features a 7-measure phrase, followed by a 7-measure phrase, and then a 7-measure phrase. The eleventh staff contains a 7-measure phrase, followed by a 7-measure phrase, and then a 7-measure phrase. The twelfth staff has a 7-measure phrase, followed by a 7-measure phrase, and then a 7-measure phrase.



Andante.

E-Saite.

Allegro.

Die E-Saite in allen Lagen.

Andante.

Andantino.

Allegro.

Übungen auf allen Saiten in allen Lagen.

Diese C dur Etude wird in folgenden Stricharten geübt.

Fis moll (verwandt mit A dur). *Fa dièse mineur* (fr.), *F sharp minor* (engl.)

Melodisch.

Harmonisch.

1 4 0 1 4 0 2 4 1 1 4 2 4 #2

4 2 4 2 4 1 1 4 2 0 4 1 0 4

4 1 2

1. Lage. Zwischenlage.

Der Zwölfachteltakt.

12 123456789101112 123456 789101112 123 456 789 101112 12 123 456 789 10 1112 1 2 3 4 5 6 7 8 9 10 11 12

Andante.

*p* *cresc.* *ff* *pp* *ppp*

D. G.

*rit.*

Allegro moderato deciso.

J.S. Bach.

This musical score is a single bass line for a piece by J.S. Bach, titled "Allegro moderato deciso." It is written in G major (one sharp) and common time. The piece begins with a forte (*f*) dynamic and features a series of intricate sixteenth-note patterns. The score includes numerous fingering indications (numbers 1-4) and breath marks (V). The dynamics range from *f* to *pp*. The tempo changes from "Allegro moderato deciso" to "a tempo" and finally to "Adagio" with a "rallent." marking. The score concludes with a *pp* dynamic.

## Der Triller. (Trillo.)

Eine der schönsten Verzierungen in der Musik. Er wird gebildet, indem die Hauptnote mit der oberen Sekunde schnell abwechselt. Die Länge des Trillers richtet sich nach der Länge der Note. Einen Nachschlag bekommt er nur dann, wenn dieser besonders bezeichnet ist. Die Bezeichnung ist *tr*.

Schreibweise.

Ausführung.

Trillerkette.\*)

Adagio.

*p*

*p*

*p*

*p*

*p*

*mf*

*f*

*p*

*pp*

*pp*

\*) Eine Trillerkette ist eine fortlaufende Folge mehrerer Triller auf verschiedenen fortschreitenden Tönen, von welchen nur der letzte den Nachschlag bekommt.

Cis moll (verwandt mit E dur). Ut dièse mineur (fr.), C sharp minor (engl.).

Melodisch.

Melodisch. Bass clef, C major key signature (two sharps). The first system contains a melodic line with fingerings (1, 4, 1, 4, 1, 4, 2, 4, 1, 4, 2, 4, 1, 4) and a dynamic marking 'D-S.'. The second system continues the melody with a trill-like figure.

Harmonisch.

Harmonisch. Bass clef, C major key signature. The first system contains a harmonic accompaniment with fingerings (1, 4, 1, 4, 2, 4, 1, 2, 1, 4, 2, 4, 1, 4). The second system continues the accompaniment with a trill-like figure.

Continuation of the Harmonisch section. The first system contains a harmonic accompaniment with fingerings (1, 4, 2, 2, 2, 4). The second system continues the accompaniment with a trill-like figure and fingerings (1, 4, 2, 4, 1, 4, 2, 4).

Andante.

Andante. Bass clef, C major key signature. The first system contains a melodic line with a 12/8 time signature, starting with a piano (*p*) dynamic and moving to a forte (*f*) dynamic. Fingerings include 2, 4, 1, 2, 2, 4, 1, 2, 4, 2.

Continuation of the Andante section. The first system contains a melodic line with a *cresc.* dynamic marking. Fingerings include 1, 2, 4, 2, 1, 2, 1, 2, 4, 1, 1, 2.

Continuation of the Andante section. The first system contains a melodic line with fingerings (4, 4, 2, 1, 1, 2, 1, 4, 4, 2, 1). The second system continues the melody with fingerings (1, 1, 2, 4, 2, 1).

Continuation of the Andante section. The first system contains a melodic line with trills (*tr*) and fingerings (1, 1, 4, 2, 4, 1, 4, 1, 1, 4, 4, 2, 1). The second system continues the melody with trills and fingerings (4, 4, 1, 4, 1, 1, 4, 4, 2, 1).

Continuation of the Andante section. The first system contains a melodic line with a piano (*p*) dynamic. Fingerings include 4, 4, 1, 4, 2, 1, 4, 1, 1, 4, 4, 2, 1. The second system continues the melody with a piano (*p*) dynamic and fingerings (4, 4, 1, 4, 1, 1, 4, 4, 2, 1).

Continuation of the Andante section. The first system contains a melodic line with a piano (*p*) dynamic and trills (*tr*). Fingerings include 4, 2, 1, 4, 1, 1, 4, 4, 2, 1. The second system continues the melody with a piano (*p*) dynamic and fingerings (4, 4, 1, 4, 1, 1, 4, 4, 2, 1).

Continuation of the Andante section. The first system contains a melodic line with a forte (*f*) dynamic. Fingerings include 2, 4, 1, 2, 4, 1, 2, 4, 2, 1. The second system continues the melody with a piano (*p*) dynamic and a *cresc.* dynamic marking. Fingerings include 2, 4, 1, 2, 4, 2, 1.

Continuation of the Andante section. The first system contains a melodic line with a forte (*f*) dynamic. Fingerings include 4, 2, 1, 2, 4, 2, 1. The second system continues the melody with a *dim.* dynamic marking, then a piano (*p*) dynamic, and finally a *rit.* dynamic marking. Fingerings include 2, 1, 2, 4, 2, 1, 1, 2.

Septimen-Übung. (Eine Septime ist ein Sprung von der ersten zur siebenten Stufe. Es gibt große, kleine und verminderte Septimen.)

Allegrissimo.

D. A.

A.

Gis moll (verwandt mit H dur). Sol dièse mineur (fr.), G sharp minor (engl.).

Melodisch.

First musical staff with bass clef, G major key signature (three sharps), 4/4 time signature, and a sequence of numbers above the staff: 4 1 1 4 1 4 0 1 4 1 1 4 1 1.

Harmonisch.

Second musical staff with bass clef, G major key signature, 4/4 time signature, and a sequence of numbers above the staff: 4 1 1 4 1 2 0 1 0 2 1 4 1 1.

Third musical staff with bass clef, G major key signature, 4/4 time signature, and a sequence of numbers above the staff: 4 1 1 1 1 1 1.

Allegro risoluto.

Fourth musical staff with bass clef, G major key signature, 2/4 time signature, and a sequence of numbers above the staff: 1 0 2 1 1 4 4 1.

Fifth musical staff with bass clef, G major key signature, 2/4 time signature, and a sequence of numbers above the staff: 4 2 1 0 2 1 4 1 4 1 2 1 4 1 4 1 4 2 1 4.

Sixth musical staff with bass clef, G major key signature, 2/4 time signature, and a sequence of numbers above the staff: 4 1 2 4 4 1 4 4 1 4 4 2 4 4 4 4 4 4 4 4 4 4.

Seventh musical staff with bass clef, G major key signature, 2/4 time signature, and a sequence of numbers above the staff: 1 4.

Eighth musical staff with bass clef, G major key signature, 2/4 time signature, and a sequence of numbers above the staff: 4 1 2 1 4 4 4 4 4 2 4 4 4 2 1 1.

Ninth musical staff with bass clef, G major key signature, 2/4 time signature, and a sequence of numbers above the staff: 4 4 1 1 4 4 2 1 4 4 4 1 4 2 1 2 4 4 1 2.

Tenth musical staff with bass clef, G major key signature, 2/4 time signature, and a sequence of numbers above the staff: 4 1 4 4 2 4 1 1 4 2 1 4 1 2 4 4 4 1 4.

Eleventh musical staff with bass clef, G major key signature, 2/4 time signature, and a sequence of numbers above the staff: 2 1 1 4 1 2 4 1 1 1 1 4 1 2 4 4.

Twelfth musical staff with bass clef, G major key signature, 2/4 time signature, and a sequence of numbers above the staff: 2 4 4 1 2 4 4 1 2.

Thirteenth musical staff with bass clef, G major key signature, 2/4 time signature, and a sequence of numbers above the staff: 1 4 2 4 4 4 4 4 1 2 4 1.





Andante cantabile.

The 'Andante cantabile' section consists of five systems of bass clef staves. The first system begins with a 12/8 time signature and a key signature of one flat. Dynamics include *p*, *f*, and *pp*. Fingerings are indicated by numbers 1-4 and 0. The second system continues with similar dynamics and includes a *tr* (trill) marking. The third system features a *cresc.* (crescendo) marking. The fourth system includes a *rit.* (ritardando) marking and a change in key signature to two flats. The fifth system concludes with a *rit.* marking and a return to the original key signature.

Allegro furioso.

The 'Allegro furioso' section consists of five systems of bass clef staves, characterized by rapid sixteenth-note passages. The first system starts with a *mf* (mezzo-forte) dynamic. The second system includes fingerings (1, 2, 1) and a *rit.* marking. The third system features a *rit.* marking and a change in key signature to two flats. The fourth system includes a *rit.* marking. The fifth system concludes with a *rit.* marking and a change in key signature to one flat.

This page of musical notation for guitar consists of 12 staves. The notation is written in bass clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Dynamic markings include 'sf' (sforzando) at the end of the piece. The music is organized into measures, with some measures containing multiple notes beamed together.

Fis dur. *Fa dièse majeure* (fr.), *F sharp major* (engl.).

Musical notation with bass clef, F major key signature, and common time. Includes a large sequence of fingering numbers (1-4) above the notes and several bracketed labels: "1. Lage.", "Zwischenlage.", and "4. Lage.".

Der Sechsvierteltakt.  
6 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6

**Allegretto.**

Musical notation for the **Allegretto** section. Features a bass clef, F major key signature, and 6/4 time signature. Includes a dynamic marking **f** and extensive fingering numbers throughout the piece.

**Listesso tempo.**

Musical notation for the **Listesso tempo** section. Features a bass clef, F major key signature, and 2/4 time signature. Includes a dynamic marking **p** at the beginning and **f** at the end, along with fingering numbers.

1 4 1 4 1 2 1 4 1 1 4 4

*p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p*

*f* *p* *f* *p* *f*

D-S. *p* *f*

Allegro vivace.

1 4 1 4 1 2 1 4 1 2 4 1 2 4 1 1 2

12/8

*ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

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

Aus dem „Forellen-Quintett“.

F. Schubert.

Contrabaß. *p*

Klavier. *p*

*f* *p*

1. 2. *sf*

1. 2. *sf*

First system of musical notation. The bass line features a triplet of eighth notes and a triplet of sixteenth notes. The piano accompaniment consists of chords and arpeggiated figures. Dynamics include *p* (piano).

Second system of musical notation. It includes first and second endings for both the bass and piano parts. Dynamic markings include *dim.* (diminuendo) and *ff* (fortissimo).

Magnificat.  
(Lobgesang von Maria.)

Adagio.

Musical score for the Magnificat section. It begins with the tempo marking *Adagio.* and the dynamic *p*. The score includes various dynamics such as *f*, *pp*, and *mf*, as well as tempo markings like *rit.* (ritardando), *a tempo*, and *rit.* again. The notation includes slurs, accents, and articulation marks.

# Der rote Sarafan.

Sanft, etwas bewegt.

Russisches Volkslied.

The musical score is arranged in four systems, each with a bass staff on top and a grand staff (treble and bass) below. The key signature is one flat (B-flat) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and a tempo marking of "Sanft, etwas bewegt." The first system includes fingering numbers (2, 4, 4, 4, 1, 4, 2, 4, 2, 1, 0, 4, 4, 1, 1, 4, 2) and an accent (*Λ*). The second system features a forte (*f*) dynamic and a repeat sign. The third system includes a piano (*p*) dynamic and a forte (*f*) dynamic. The fourth system includes a ritardando (*rit.*) and a tempo marking of "a tempo". The score concludes with a forte (*f*) dynamic and a tempo marking of "a tempo".



*dim. e rit. pp*

## Heimat, süße Heimat.

Langsam.

Irisches Volkslied.

*p*

*f dim. f*

*a tempo rit. p pp*

**Con sordino** (ital.), mit Dämpfer. **Senza sordino**, ohne Dämpfer.

Der Dämpfer, eine aus echtem schwarzen Ebenholz geformte Gabel, wird auf den Steg gesetzt; dadurch wird der Ton gedämpft.

# Träumerei.

Andante.

Con sordino.

The first system of the musical score for 'Träumerei' consists of two systems of staves. The top system contains a single bass clef staff with a 3/4 time signature and a key signature of three sharps (F#, C#, G#). It features a melodic line with slurs and fingering numbers (1, 2). The dynamic marking is *pp*. The bottom system contains a grand staff (treble and bass clefs) with a 3/4 time signature and a key signature of three sharps. It features a piano accompaniment with chords and moving lines. The dynamic marking is *pp*.

The second system of the musical score for 'Träumerei' consists of two systems of staves. The top system contains a single bass clef staff with a 3/4 time signature and a key signature of three sharps. It features a melodic line with slurs and fingering numbers (1, 2). The dynamic marking is *p*. The bottom system contains a grand staff (treble and bass clefs) with a 3/4 time signature and a key signature of three sharps. It features a piano accompaniment with chords and moving lines. The dynamic marking is *pp*. The text *morendo e rit.* appears below the bass staff. The word *Senza sordino.* is written at the end of the system.

# Freiheit, die ich meine.

Adagio.

Karl Groos. 1818.

The first system of the musical score for 'Freiheit, die ich meine' consists of two systems of staves. The top system contains a single bass clef staff with a common time signature and a key signature of three flats (Bb, Eb, Ab). It features a melodic line with slurs and fingering numbers (1, 4). The dynamic marking is *p*. The bottom system contains a grand staff (treble and bass clefs) with a common time signature and a key signature of three flats. It features a piano accompaniment with chords and moving lines. The dynamic marking is *p*. The text *morendo e rit.* appears below the bass staff. The dynamic marking *f* is written at the end of the system.

2 1 1 4 4 1 4 1 2 1 4 1 1 1 2

*f cresc. ff dim. p*

Old folks at home.  
(Nigger Song.)

Amerikanisches Volkslied.

*p*

*f*

*mf p rit.*



**Dis moll Tonleiter.**

Dis moll (verwandt mit Fis dur, *ré dièse mineur* (fr.), *d sharp minor* (engl.).

Übungen in allen Lagen mit der I. Außenlage.

Man übe ja beide Fingersätze.

Melodisch.

Harmonisch

Allegretto.

Musical score for *Allegretto* in bass clef, 6/8 time signature. The score consists of ten staves of music with various fingering numbers (1, 2, 3, 4, 0) and slurs. The key signature has four sharps (F#, C#, G#, D#).

Allegro.

Musical score for *Allegro* in bass clef, 12/8 time signature. The score consists of two staves of music with various fingering numbers and slurs. The key signature has four sharps (F#, C#, G#, D#).

D-Saite      A-Saite

D-S.      A-S.

D-S.      A-S.                      D-S.      A-S.

Übungen auf allen Saiten in der II. Außenlage.

Four staves of musical notation for exercises on all strings in the second outer position. The first staff is in 3/4 time and features various chords and intervals with fingerings 1, 2, 3. The subsequent three staves continue the exercises with more complex rhythmic patterns and fingerings, including triplets and slurs.

**Allegro.**

Three staves of musical notation for an Allegro exercise. The first staff is in 3/4 time and features eighth-note patterns with slurs and fingerings. The second and third staves continue the exercise with similar rhythmic patterns and fingerings.

**Cis dur, 7 Kreuze vorgezeichnet, ut dièse majeur (fr.), c sharp major (engl.).**

Two staves of musical notation for an exercise in C sharp major (7 sharps). The first staff shows a sequence of chords with fingerings 1, 2, 4, 1, 4, 2, 4, 2, 4, 1, 4, 2, 1. The second staff features a melodic line with slurs and fingerings.

**Andante.**

Two staves of musical notation for an Andante exercise. The first staff is in 6/4 time and features a melodic line with slurs and fingerings, marked *mf*. The second staff continues the exercise with similar rhythmic patterns and fingerings.



D-Saite \_\_\_\_\_ G-Saite

D Saite \_\_\_\_\_

A-Saite \_\_\_\_\_

D-Saite \_\_\_\_\_

Der Vierzweiteltakt.  $\frac{4}{2}$  1234 12 34 1 2 3 4 1 2 3 4

Schnell und sehr energisch.

The musical score is written in bass clef with a key signature of three sharps (F#, C#, G#). It consists of ten staves of music. The first staff includes a tempo instruction "Schnell und sehr energisch." and a rhythmic pattern "1234 12 34 1 2 3 4 1 2 3 4". The notation is highly technical, featuring numerous slurs, ties, and fingerings (numbers 1-4) above the notes. There are also some "x" marks above certain notes, possibly indicating natural signs or specific articulation. The piece concludes with a double bar line and repeat dots.

## Die chromatische Tonleiter.

Sie besteht auf- und abscheidend nur aus halben Tönen.

The image shows a musical score for a chromatic scale exercise in bass clef, consisting of 12 staves. Each staff contains a sequence of notes with fingerings (numbers 1-4) and accidentals (sharps and flats) above them. The notes progress chromatically through the bass register, starting from a low G and ending on a high G. The exercise is divided into ascending and descending passages.

Infernale.

This musical score is for a piece titled "Infernale" in bass clef. It consists of ten staves of music. The first staff begins with a common time signature (C) and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages, often grouped in pairs or fours. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Slurs are used to group notes across measures. The second staff introduces a key signature change to two sharps (F# and C#). The third staff continues with the two-sharp key signature. The fourth staff introduces a key signature change to two flats (Bb and Eb). The fifth staff continues with the two-flat key signature. The sixth staff introduces a key signature change to one flat (Bb). The seventh staff continues with the one-flat key signature. The eighth staff introduces a key signature change to no sharps or flats (C major). The ninth staff continues with the C major key signature. The tenth staff concludes the piece with a key signature change to one flat (Bb). The music is highly technical, featuring complex fingering patterns and slurs throughout.

Two staves of musical notation in bass clef. The first staff contains several measures with fingerings such as 4, 1, 1, 0, 4, 2, 1, 0, 4, 2, 1, 1, 0, 4, and slurs. The second staff continues with similar notation and fingerings like 4, 2, 1, 4, 2, 1, 4, 2, 1, 2, 1.

Andante.

A series of musical staves for the 'Andante' section. The notation includes various dynamics: *p*, *f*, *ff*, and *pp*. Specific string indications are present: "D-Saite" and "E-Saite". The music features complex fingerings, slurs, and articulation marks. The key signature has one flat (B-flat), and the time signature is 3/4.

## Allegro energico. (Mit leichtem Handgelenk).

The musical score consists of 12 staves of bass clef notation. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked "Allegro energico" and includes the instruction "(Mit leichtem Handgelenk)".

The notation includes various dynamics: *f* (forte), *p* (piano), and *ff* (fortissimo). There are also accents and slurs throughout the piece. Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes have a "4" above them, possibly indicating a fourth finger or a specific fingering. The piece concludes with a trill (tr) on the final note.

Ais moll, (verwandt mit Cis dur), *la dièse mineur* (fr.), *A sharp minor* (engl.).

Melodisch.

Harmonisch.

Allegretto.

D-Saite

A-Saite

E-Saite

## Andante.

Andante.

Musical score for Andante, featuring seven staves of bass clef notation. The score includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs, and slurs with 'bis'). The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first staff begins with a 3-measure rest. The piece concludes with a fermata on the final note of the seventh staff.

## Allegretto. (Mit leichtem Bogenstrich.)

Allegretto. (Mit leichtem Bogenstrich.)

Musical score for Allegretto, featuring five staves of bass clef notation. The score includes dynamic markings (*mf*, *ff*, *mf*) and articulations (accents, slurs, and slurs with 'bis'). The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piece begins with a 2-measure rest. The score concludes with a fermata on the final note of the fifth staff.



**Staccato**, (ital.) abgekürzt: *stacc.*

Mit ganz leichter Handgelenk-Bewegung viele Noten auf einen Strich genommen und die Noten getrennt gespielt, heißt „*Staccato*“

Staccato - Übungen auf der leeren Saite.

Dieselben Übungen mit umgekehrtem Bogenstrich.

Man achte ja darauf, daß der Bogen nicht schief, sondern gerade streicht. Übt man zu Hause ohne Lehrer, so ist es am besten, man stellt sich vor einen Spiegel und beobachtet so die Führung des Bogens. Man eigne sich ja ein schönes Staccato an, denn es ist die Zierde und der Glanz eines jeden Spielers.

This page of musical notation is for a bassoon part, consisting of ten systems of music. The notation is written in bass clef and includes various time signatures: 2/4, 6/8, 3/4, and common time (C). The music is characterized by complex, flowing lines with many slurs and accents. Fingering numbers (1, 2, 3, 4, 5) are placed above or below notes to indicate specific fingerings. Some notes are marked with a 'V' above them, likely indicating a breath mark or a specific articulation. The piece concludes with a final measure containing a fermata and a 7-measure rest.

Seven staves of musical notation for a bass instrument. The notation includes complex rhythmic patterns, slurs, and dynamic markings such as *mf* and *ff*. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff begins with a '4' above the first measure, indicating a four-measure rest or a specific rhythmic value. The notation is dense and technical, typical of a solo or advanced exercise.

Ges dur, sol bémol majeur (fr.), g flat major (engl.)

Three staves of musical notation. The first two staves are rhythmic exercises, likely for the left hand, featuring a series of notes with fingerings (1, 2, 4) and dynamic markings (*mf*, *ff*). The third staff is a melodic line, possibly for the right hand, consisting of a sequence of eighth and sixteenth notes. The key signature remains two flats (B-flat and E-flat).

Der Fünfvierteltakt.  $\frac{5}{4}$  123 45 12 3 45 123 4 5 12 3 4 5 1 2 3 45 1 2 3 4 5 1 2 3 4 5

Andante.

*p* *mf*

Allegro vivace.

This musical score is written for a bass clef instrument, likely a double bass, in a 2/4 time signature. The key signature consists of three flats (B-flat, E-flat, and A-flat). The piece is marked 'Allegro vivace'. The score consists of 14 staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. A 'D-Saite' marking is present on the 10th staff, indicating a specific string. The score concludes with a double bar line and repeat dots.

**Pizzicato**, (ital.), gezwickt, abgekürzt **pizz.**, mit Fingern zart gerissen.

Man hält den Bogen mit dem kleinen und dem Ringfinger lose im Frosche des Bogens, legt den Daumen auf die Kante des Griffbrettes, beim *piano* in der Gegend der II. Außenlage, im *forte* noch tiefer (also näher dem Stege) und reißt die Saiten abwechselnd mit dem Zeige- und Mittelfinger. Man muß darauf sehen, daß die Finger der linken Hand die Saite gut durchdrücken, um einen schönen und langen Ton zu erzielen. Natürlich nur so lange den Ton nachklingen lassen wie es vorgeschrieben ist oder wie es vom Dirigenten gewünscht wird, und die Harmonie verträgt. Es wäre eine Unart und im höchsten Grade unmusikalisch, wenn man den Ton überlang nachklingen ließe, wo schon eine andere, fremde Harmonie eintritt und so der nachklingende Ton gar nicht hineingehört. Hauptsächlich gilt das von den leeren Saiten, welche am längsten nachklingen. Soll nach einer Pizzicato-Stelle wieder mit dem Bogen gespielt werden, so wird dies bezeichnet durch: *arco* (ital.) *archet* (fr.). Richard Wagner hat den deutschen Ausdruck benutzt: **Bogen**, **Bgn.** **Bg.** (abgekürzt.)

The image displays a musical score for a string instrument, likely a cello or double bass, in bass clef. The score is divided into two main sections: **Pizz.** and **Andantino.**

**Pizz. Section:** This section begins with a treble clef and a common time signature (C). It features a series of notes with dynamic markings of *p* (piano) and *f* (forte). The notes are primarily quarter and eighth notes, with some rests. The *pizz.* marking is placed above the first few notes.

**Andantino Section:** This section begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It is characterized by a slower tempo and a mix of *arco* (arco) and *pizz.* (pizzicato) passages. The *arco* passages are marked with *p* or *pp*, while the *pizz.* passages are marked with *f* or *pp*. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some markings like *arco* and *pizz.* above the notes, and some notes are marked with *pp* or *f*. The section concludes with a *arco* marking above the final notes.

Allegro.

Andante. (Beethoven.)

Allegro.

Es moll, (verwandt mit Ges dur), *mi bémol mineur* (fr.), *E flat minor* (engl.)

Melodisch.

Harmonisch.

Der Zweizweitel-  
oder Allabrevetakt.

2 oder 12 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

*Allegro: assai.*

The musical score consists of 12 staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 2/2 or 12/8. The piece is marked *Allegro: assai.* The notation includes various rhythmic values, accidentals, and fingerings (1, 2, 4, 0). The music is written for a single bass clef instrument.



The first system consists of four staves of music. The first staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The second and third staves have bass clefs and the same key signature. The fourth staff has a bass clef and the same key signature. The music is written in a rhythmic style with many sixteenth and thirty-second notes. There are various fingering numbers (1, 2, 4) and a 'pizz.' (pizzicato) marking at the end of the fourth staff.

**Allegro ma non tanto.**

The second system consists of ten staves of music. The first staff has a treble clef and a key signature of three flats. The second through tenth staves have bass clefs and the same key signature. The music is written in a rhythmic style with many sixteenth and thirty-second notes. There are various fingering numbers (1, 2, 4, 3) and a 'pizz.' (pizzicato) marking at the end of the fourth staff. The tempo is marked 'Allegro ma non tanto.'

## Der Accent.

Mit demselben werden einzelne Töne, entweder die erste Note im Takte, oder die zweite, oder jenachdem der Komponist es für gut findet, durch stärkere Betonung hervorgehoben. Sein Zeichen ist  $\wedge$ ,  $>$ , *sf*, *sfz*.

## Adagio.

Adagio. Musical score in bass clef, 6/8 time signature. Dynamics include *p*, *cresc.*, *rit. e dim.*, and *p*. Accents ( $\wedge$ ) and slurs are used throughout.

## Andante.

Andante. Musical score in bass clef, 3/4 time signature. Dynamics include *p*, *cresc.*, *f*, *ff*, *p*, *D-S.*, *p*, *f*, and *pp*. Accents ( $\wedge$ ) and slurs are used.

## Allegro molto.

Allegro molto. Musical score in bass clef, 2/4 time signature. Dynamics include *p*, *cresc.*, *f*, *sf*, *P*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *f*, *ff*, *p*, *ff*, *p*, and *sf*. Accents ( $\wedge$ ) and slurs are used. L. Spohr.

*sf sf*

Ces dur, (Enharmonisch vertauscht gibt H dur,) *ut bémol majeur* (fr.), *c flat major* (engl.)

1 4 1 1 4 1 2 4 2 1 4 1 1 4

1 4 1 1 4 1 1 4 1 2 4 2 4 1 1 4 1 1

1 1 1 1 1 4 4 4 4 1 1 1 1 1 1 4 2 4

4 4 2 4 4 1 1 0 1 4 1 1 4 4 1 4 1 1 4 1 1 2 1 2

4 4 1 1 4 1 1 2 4 4 1 1 1 1 1 2 1 1 4 4

1 4 1 4 4 1 1 1 4 1 2 1 4 1 1 1 2 4 4

4 4 1 1 4 1 4 1 1 4 2 4 1 3 1 4 2 4 4 4 2 1 4 1 2

Der Vierachteltakt.  $\frac{4}{8}$  1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

Moderato.

Five staves of musical notation in bass clef, featuring complex fingering and slurs. The notation includes various rhythmic values and articulation marks.

### Der Leitton.

Derselbe ist ein Ton, welcher in erregter Erwartung der Auflösung harret. Er löst sich sowohl nach oben als auch nach unten auf. Die Auflösung geschieht nach oben durch  $\sharp$ , (*fis* zu *g*, *eis* zu *d*) und nach unten durch  $\flat$ , (*ges* zu *f*, *des* zu *c*). Sein Schritt zur Auflösung beträgt nur einen halben Ton, d. h. nur geschrieben, denn in Wirklichkeit ist er weniger als ein viertel Ton, soviel wie 7 zu 8, oder 8 zu 7.

Adagio.

Five staves of musical notation in bass clef, marked 'Adagio'. The score includes dynamic markings such as *p*, *pp*, *f*, and *ppp*, along with various articulation marks and slurs. The piece concludes with 'Fine.' and 'D. C. al Fine.'

### Die übermäßige Secunde.

A musical score for a piece titled 'Die übermäßige Secunde'. It consists of five staves of music in bass clef, 2/4 time signature. The music features a sequence of chords and intervals, with a focus on the augmented second. The notation includes various fingerings (1, 2, 3, 4) and articulation marks. The key signature has one sharp (F#) and one flat (Bb).

### Arpeggio oder arpeggiato (ital.)

Zerstreute, gebrochene Accorde, wie auf der Harfe.

### Der übermäßige Dreiklang.

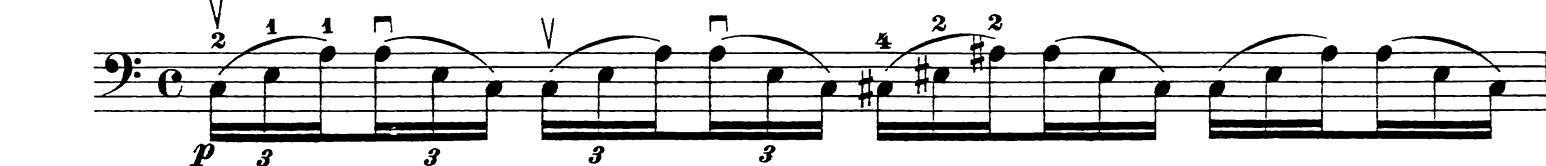
Er besteht aus einer großen Terz und einer übermäßigen Quinte.

**Allegro.**

A musical score for a piece titled 'Der übermäßige Dreiklang'. It consists of five staves of music in bass clef, common time (C). The music features a sequence of chords and intervals, with a focus on the augmented triad. The notation includes various fingerings (1, 2, 3, 4) and articulation marks. The key signature has one sharp (F#) and one flat (Bb). The tempo is marked 'Allegro'.



Der Sextaccord mit der großen Terz und der großen Sexte.



Der Sextaccord mit der kleinen Terz und der kleinen Sexte.



## Der verminderte Septimenaccord.

Derselbe besteht aus lauter kleinen Terzen.

The musical score consists of ten staves of music in bass clef, 2/4 time signature. The music is a continuous sequence of eighth-note chords, each consisting of a diminished seventh chord (two tritones). The chords are grouped into measures, with various fingering numbers (1, 2, 4) and accents (V) indicated above the notes. The sequence of chords across the staves is as follows:

- Staff 1: V 4 1 4 1 4 1 4 V | 1 4 1 0 2 0 1 4 | 2 0 4 1 4 1 4 0
- Staff 2: 4 1 4 1 0 1 4 1 | 4 1 0 2 4 2 0 1 | 0 4 1 4 1 4 1 4
- Staff 3: 1 4 1 0 2 0 1 4 | 2 0 4 1 4 1 4 0 | 4 1 4 1 4 1 4 1
- Staff 4: 4 1 4 1 4 1 4 1 | 4 1 4 1 4 1 4 1 | 4 1 4 1 4 1 4 1
- Staff 5: 4 1 4 1 4 1 4 1 | 4 1 4 1 4 1 4 1 | 4 1 4 1 4 1 4 1
- Staff 6: 4 1 4 1 4 1 4 1 | 4 1 4 1 4 1 4 1 | 4 1 4 1 4 1 4 1
- Staff 7: 4 1 4 1 4 1 4 1 | 4 1 4 1 4 1 4 1 | 4 1 4 1 4 1 4 1
- Staff 8: 4 1 4 0 2 0 4 1 | 2 0 1 4 1 4 1 0 | 1 4 1 4 0 4 1 4
- Staff 9: 1 4 0 1 4 1 0 4 | 0 1 4 1 4 1 4 1 | 4 1 4 0 2 0 4 1
- Staff 10: 2 0 1 4 1 4 1 0 2 | 1 4 1 4 0 4 1 4 | 4 1 4 1 4 1 4 1

## Tremolo. (ital.)

Man nimmt den Bogen ganz leicht nur mit dem Daumen und Zeigefinger und bebzt und zittert sehr schnell mit demselben über die Saite, etwas mehr an der Spitze als in der Mitte.

## Andante.

The Tremolo section is a single staff of music in bass clef, 3/4 time signature. It begins with a piano (*p*) dynamic and a tremolo (*trem.*) marking. The music consists of a sequence of chords, each consisting of a diminished seventh chord (two tritones). The chords are marked with fingering numbers (1, 4) and accents (1, 2, 4) above the notes. The sequence of chords is as follows:

- Chord 1: 1 4
- Chord 2: 1 4
- Chord 3: 1 4
- Chord 4: 1 4
- Chord 5: 1 4
- Chord 6: 1 4
- Chord 7: 1 4
- Chord 8: 1 4
- Chord 9: 1 4
- Chord 10: 1 4



Übe dieselbe Tremolo-Etude mit Dämpfer.

**Springbogen. Saltato. (ital.)**

Ein hüpfender, springender Bogen, welcher leicht gegen die Saite geworfen wird und von dieser elastisch von selbst zurückspringt.

**Scherzando.**

Fine.

D. C.

As moll (verwandt mit Ces dur). *la bémol mineur* (fr.), *A flat minor* (engl.).

Melodisch.

Harmonisch.

Der Sechssechzehnteltakt.

Allegro.

This page contains ten staves of musical notation for a bass guitar piece. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes various rhythmic patterns, fingerings (indicated by numbers 1-4), and techniques such as triplets and slurs. The first six staves consist of continuous eighth-note patterns. The seventh staff features a section marked with a triangle symbol (A), containing a triplet and a slur. The eighth and ninth staves continue with eighth-note patterns, including some with slurs. The tenth staff concludes with a final note marked with a fermata.

Der Zwölfsechzehntakt.

12 12 3 4 5 6 7 8 9 10 11 12 | 12 3 4 5 6 7 8 9 10 11 12 | 12 3 4 5 6 7 8 9 10 11 12 | 12 3 4 5 6 7 8 9 10 11 12 | 12 3 4 5 6 7 8 9 10 11 12

16

Moderato.  
trem.

4  
12  
16

*p*

*mf*

This page of musical notation is for a bass instrument, likely a double bass or electric bass, in a key with four flats (B-flat major or D-flat minor). The music is organized into ten staves, each containing a single melodic line. The notation includes various fingerings (1, 2, 4) and slurs. Dynamic markings include *f* (forte), *p* (piano), *trem.* (trémolo), and *cresc. e rit.* (crescendo and ritardando). The piece concludes with a final chord marked with a fermata.

# Böhmischer Blütenzweig.

Andante.

Adagio.

Contrabaß.

Klavier.

The musical score is divided into several systems. The first system shows the beginning in E-flat major, 3/4 time, with a tempo of Adagio. The Contrabass part starts with a whole note chord, followed by a melodic line in the second system. The Piano part features a complex texture with triplets and chords. Dynamics include *p*, *f*, and *pp*. The second system continues the Adagio tempo and includes specific string instructions: *D-Saite*, *G-S.*, and *D-S. pp*. The third system introduces a *rit.* (ritardando) and *p cresc. e accel.* (piano crescendo and acceleration) marking. The fourth system continues with *rit.* and *p cresc. et accel.* markings. The fifth system is marked *Adagio* and features a change to 2/4 time, with dynamics of *f* and *pp*. The score concludes with a final cadence in 2/4 time.

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and another bass staff at the bottom. The key signature is three sharps (F#, C#, G#). The first staff has fingering numbers (3, 1, 3, 4, 2, 4, 4, 1, 4, 1, 1, 4, 4) and a dynamic marking of *ff*. The second and third staves also have a *ff* dynamic marking. The music features complex rhythmic patterns and articulation marks.

Second system of musical notation, continuing from the first. It consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The key signature changes to three flats (Bb, Eb, Ab). The music continues with similar rhythmic complexity and articulation.

Adagio.

Third system of musical notation, starting with the tempo marking "Adagio." It consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The key signature is three flats. The first staff has a dynamic marking of *p* and includes fingering numbers (4, 1, 4, 2, 4, 4, 4, 1, 1, 4, 1, 4, 2, 3, 4). The music is more melodic and slower than the previous systems.

Fourth system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The key signature is three flats. The first staff has dynamic markings *pp*, *pp*, *sf p*, and *ppp*, along with *rit.* markings. The music features a crescendo and decrescendo.

Fifth system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The key signature is three flats. The first staff has a *pp* dynamic marking and a *rit.* marking. The second staff has a *pp* dynamic marking and a *Cadenza.* marking. The system concludes with a final cadence.

Moderato.

The first system of musical notation consists of three staves. The top staff is in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a complex melodic line with many slurs and fingerings, including triplets and groups of four notes. Above the staff, fingerings are indicated: '2 3 0' and '3 0 2' for the first two measures, and '1 4 0 0 4 1' for the last two measures. The middle and bottom staves are in treble and bass clefs respectively, with a key signature of two sharps and a 4/4 time signature. They contain a simple accompaniment of chords, with the first measure marked *pp3* and subsequent measures marked with a '3'.

The second system continues the piece. The top staff has the same melodic line as the first system. The middle and bottom staves show a more active accompaniment, with the middle staff starting with a *pp* dynamic marking. The accompaniment consists of chords and some melodic fragments in both hands.

The third system continues the piece. The top staff has the same melodic line. The middle and bottom staves show a more active accompaniment, with the middle staff starting with a *pp* dynamic marking. The accompaniment consists of chords and some melodic fragments in both hands.

The fourth system continues the piece. The top staff has the same melodic line. The middle and bottom staves show a more active accompaniment, with the middle staff starting with a *pp* dynamic marking. The accompaniment consists of chords and some melodic fragments in both hands.



System 1: Bass clef with a treble clef staff above it. The bass staff contains a continuous eighth-note pattern with slurs. The treble staff contains a few chords. The bass clef has a key signature of two sharps (F# and C#).

System 2: Similar to system 1, but with a *ppp* dynamic marking in the treble staff. The bass staff continues with the eighth-note pattern.

System 3: Similar to system 1, but with a *ppp* dynamic marking in the bass staff. The treble staff continues with chords.

System 4: The bass staff continues with the eighth-note pattern, including some slurs and accents. The treble and bass staves are empty.

System 5: The bass staff continues with the eighth-note pattern, including slurs and accents. A *ppp* dynamic marking is present. The treble and bass staves are empty.

First system of musical notation. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The music features a series of triplet eighth notes in both hands, with a *pp* dynamic marking in the treble and a *cresc.* marking in the treble towards the end of the system.

Second system of musical notation. It continues the grand staff. The treble clef part includes a *trem.* marking and a *ff* dynamic marking. The bass clef part also features a *ff* dynamic marking. The system concludes with a double bar line and a key signature change to two flats.

Third system of musical notation. It begins with the tempo marking *Maestoso.* and a *ff* dynamic marking. The bass clef part contains complex rhythmic patterns with fingerings such as 2 4 1 4, 2 4 1, 1 4 4, 2 1, 4 2, 1 4, 4 2 4, 1 4 4 2. The treble clef part features a *ff* dynamic marking and a series of chords.

Fourth system of musical notation. The bass clef part continues with complex rhythmic patterns and fingerings including 1 4 4, 4 2 4, 4 1 1 2, 1 1 4 1, 1 4 4, 2 1, 4 4, 2 2 1. The treble clef part has a *ff* dynamic marking and a series of chords.

Fifth system of musical notation. The bass clef part includes fingerings such as 4 1 2 4 2, 4 1, 4 1, 4 2 4, 4 2 1 4 4, 4 1 0, 2 1. The treble clef part features a *p* dynamic marking, a *trem.* marking, and a *cresc.* marking. The system ends with a *ff* dynamic marking.

Andantino.

*p dolce*

trem.

pp

*p*

cresc.

*f*

*ff*

rit.

rit. 3

2 4

dim.

*p*

rit. e morendo

Lento.

3

1. trem.

2.

3

3

## Der Daumenaufsatz.

Er bildet die Fortsetzung für die Spielweise zu den hohen Lagen und ist nicht nur für den Solisten, sondern auch für den Orchesterspieler sehr notwendig. Der Daumen wird da, wo die Flageolettöne der 6. Lage sich befinden, lose auf die Saite gelegt, oder wenn der Vortrag es erheischt, wird die Saite mit dem Daumen durchgedrückt. Das besondere Zeichen für den losen Daumen ist:  $\delta$ , für den durchgedrückten Daumen:  $\delta$ . Weiter wird im Daumenaufsatz der erste und der zweite Finger am meisten angewendet, weil diese beiden Finger die längsten und die kräftigsten sind. Selten wird der 3. Finger, und niemals der 4. Finger angewendet.

Um den allzuhohen Bass-Noten mit den vielen Nebenlinien aus dem Wege zu gehen, bedienen wir uns des Tenor- und auch des Violin-Schlüssels.

## Der Baß- oder F-Schlüssel.



## Der Tenor- oder C-Schlüssel.



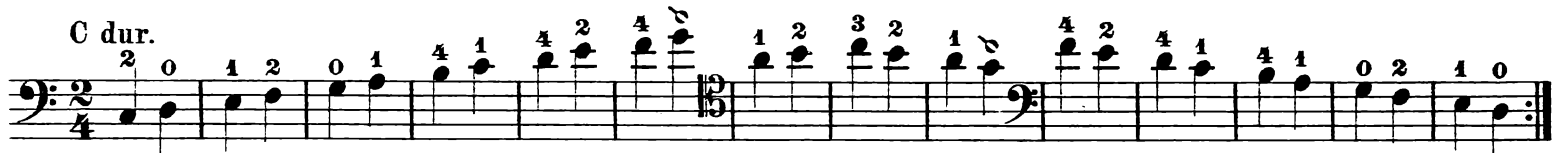
## Der Violin- oder G-Schlüssel.



Bei allen diesen ersten Übungen wird der Daumen nur lose auf die Saite gelegt.



## C dur.



## C moll melodisch.



## C moll harmonisch.



## B dur.



## B moll melodisch.



B moll harmonisch.

H dur

H moll melodisch.

H moll harmonisch.

Des dur.

Cis moll melodisch.

Cis moll harmonisch.

Übung im Daumenaufsatz auf allen Saiten.

D dur.

D moll melodisch.

D moll harmonisch.

Übung auf der D-Saite.

A dur.

D-Saite

A moll melodisch.

D-Saite

A moll harmonisch.

D-Saite

Übung auf der A-Saite.

E dur.

A-Saite

E moll melodisch.

0 1 2 0 1 4 2 4 2 4 1 2 1 2 1 2 1 2 4 2 4 1 2 1 0 2 1

A-Saite

E moll harmonisch.

0 1 2 0 1 2 2 4 2 4 1 2 1 2 1 2 1 2 4 2 4 2 2 1 0 2 1

A-Saite

Es dur.

1 4 0 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 0 4

Es moll melodisch.

1 4 1 4 1 4 1 4 2 4 2 4 1 2 1 2 1 2 1 2 1 2 4 2 4 1 4 2 1 4

2 1

Es moll harmonisch.

1 4 1 4 2 4 2 4 2 4 2 4 1 4 1 4 1 4 1 4 2 4 2 4 1 4 1

1 2 2 1

E dur.

0 1 4 0 1 4 1 2 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 2 1 4 1 4

E moll melodisch.

0 1 2 0 1 4 1 1 4 0 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4

E moll harmonisch.

0 2 4 0 2 4 1 1 4 0 1 2 4 2 1 4 1 2 4 1 2  
D-Saite.

1 4 2 4 1 1 4 2 0 4 2 0 4 2 0

1 2 1 2 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

F dur.

1 4 0 1 4 0 2 4 0 2 4 1 4 2 4 1 2 4 1 2

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

F moll melodisch.

1 2 4 1 4 0 2 4 0 1 4 1 4 2 4 1 2 4 1 2

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

F moll harmonisch.

1 4 1 4 2 4 1 2 0 1 4 2 4 1 2 4 1 2 4 1

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1



G dur.

Musical notation for G major exercise in 2/4 time. The piece consists of two systems of two staves each. The first system shows the bass staff with a treble clef and the treble staff with a bass clef. The second system shows the treble staff with a treble clef and the bass staff with a bass clef. The notation includes fingerings (1-4) and a repeat sign at the end of the second system.

G moll melodisch.

Musical notation for G minor melodic exercise in 2/4 time. The piece consists of two systems of two staves each. The first system shows the bass staff with a treble clef and the treble staff with a bass clef. The second system shows the bass staff with a bass clef and the treble staff with a treble clef. The notation includes fingerings (1-4) and a repeat sign at the end of the second system.

G moll harmonisch.

Musical notation for G minor harmonic exercise in 2/4 time. The piece consists of three systems of two staves each. The first system shows the bass staff with a treble clef and the treble staff with a bass clef. The second system shows the bass staff with a bass clef and the treble staff with a treble clef. The third system shows the bass staff with a bass clef and the treble staff with a treble clef. The notation includes fingerings (1-4) and a repeat sign at the end of the third system.

Andte

Musical notation for Andte exercise in 3/4 time. The piece consists of two staves: a bass staff with a treble clef and a treble staff with a bass clef. The notation includes fingerings (1-2) and a *rit.* marking. The piece ends with a fermata.

Die D Saite.

Musical notation for Die D Saite exercise in common time. The piece consists of two systems of two staves each. The first system shows the bass staff with a treble clef and the treble staff with a bass clef. The second system shows the bass staff with a bass clef and the treble staff with a treble clef. The notation includes fingerings (1-2) and a repeat sign at the end of the second system.

Andante.

Musical staff for Andante exercise, bass clef, 3/4 time signature, key of D major. Includes fingerings and a 'rit.' marking.

Die A-Saite.

Musical staff for Andante exercise, bass clef, 3/4 time signature, key of D major, specifically for the A string. Includes fingerings.

Andante.

Musical staff for Andante exercise, bass clef, 3/4 time signature, key of D major. Includes fingerings and a 'rit.' marking.

Die E-Saite.

Musical staff for Andante exercise, bass clef, 3/4 time signature, key of D major, specifically for the E string. Includes fingerings.

Musical staff for Andante exercise, bass clef, 3/4 time signature, key of D major. Includes fingerings and a 'rit.' marking.

All<sup>o</sup>

Musical staff for All<sup>o</sup> exercise, bass clef, 3/4 time signature, key of D major. Includes fingerings and a 'D-S.' marking.

Musical staff for All<sup>o</sup> exercise, treble clef, 3/4 time signature, key of D major. Includes fingerings.

Musical staff for All<sup>o</sup> exercise, bass clef, 3/4 time signature, key of D major. Includes fingerings.

Musical staff for All<sup>o</sup> exercise, treble clef, 3/4 time signature, key of D major. Includes fingerings.

Musical staff for All<sup>o</sup> exercise, bass clef, 3/4 time signature, key of D major. Includes fingerings.

All<sup>o</sup>

Musical staff for All<sup>o</sup> exercise, bass clef, 2/4 time signature, key of G major. Includes fingerings and a 'D-S. G.' marking.

Musical staff for All<sup>o</sup> exercise, treble clef, 2/4 time signature, key of G major. Includes fingerings.

Allegro assai.

Musical score for 'Allegro assai' in 2/4 time, key of D major. The score consists of four staves: two treble clefs and two bass clefs. The music features a rhythmic pattern of eighth and sixteenth notes with various fingerings (1, 2, 3) and slurs. The tempo is marked 'Allegro assai'.

Andante cantabile.

Musical score for 'Andante cantabile' in 3/4 time, key of D major. The score consists of four staves: two bass clefs and two treble clefs. The music features a slower tempo with a focus on melodic lines and fingerings (1, 2, 3, 4). The tempo is marked 'Andante cantabile'.

All.

Musical score for the 'All.' section in 2/4 time, key of D major. The score consists of four staves: two bass clefs and two treble clefs. The music features a faster tempo with a rhythmic pattern of eighth and sixteenth notes, including slurs and repeat signs. The tempo is marked 'All.'.

# Arietta.

Andante cantabile.

The musical score is divided into four systems, each with a piano (right) and bass (left) staff. The first system is in C major, 2/4 time, starting with a piano (*pp*) dynamic. The second system continues in C major, 2/4 time, with a forte (*f*) dynamic and a *rit.* (ritardando) marking. The third system changes to 3/4 time and a key signature of one flat (B-flat major), with a mezzo-forte (*mf*) dynamic. The fourth system concludes in 3/4 time, one flat, with a forte (*f*) dynamic. Fingerings are indicated by numbers 1-4 above notes. The piece ends with a double bar line and repeat dots.

First system of musical notation. The piano part (left) features a bass line with triplets and a treble line with chords. The violin part (right) has a melodic line with fingerings (1, 2) and accents.

Second system of musical notation. The piano part continues with complex textures. The violin part includes dynamic markings *dim. e rit.* and *p pp*, and trills marked *tr.*

Third system of musical notation. The piano part features a section marked *Tempo I.* and *con espress.* with a dynamic marking of *f*. The violin part has a melodic line with fingerings and accents.

Fourth system of musical notation. The piano part has a dynamic marking of *f* in the treble and *pp* in the bass. The violin part has a melodic line with fingerings and a dynamic marking of *p*.

Fifth system of musical notation. The piano part features a dynamic marking of *pp* and a section marked *pp rit.*. The violin part has a melodic line with fingerings and a dynamic marking of *pp*.

## Das Herunterstimmen der E-Saite.

In vielen Orchester-Meisterwerken kommen außergewöhnlich tiefe Töne vor, welche auf der E-Saite des Kontrabasses gar nicht liegen. Um diese tiefen Töne hervorzubringen, haben Instrumentenbauer fünfsaitige Bässe gebaut. Also kam zu den vier üblichen Saiten noch eine fünfte Saite dazu, die C-Saite, auf welcher alle diese tiefen Töne liegen. Man baute übrigens schon im 17. Jahrhundert solche 5saitige Bässe. Doch alle diese großen Kontrabässe haben etwas plumpes an sich, und der Spieler eines fünfsaitigen Basses kann nie mit Leichtigkeit auf diesem Instrumente schnelle Passagen spielen, weil der Hals viel zu dick gebaut ist. So kann man ebenfalls auch auf den Mittelsaiten: D-A-E - nicht so fest und kräftig streichen, wie auf einem viersaitigen Basse. In großen Orchestern, wie z. B. im Bayreuther Festspielorchester, dann im Wiener, Berliner etc., wo acht und mehr Kontrabässe besetzt sind, wirken ein paar fünfsaitige Bässe sehr vorteilhaft. Aber bei kleineren Orchestern, in welchen nur 3 oder 4 Bässe gespielt werden, ist es nicht notwendig, fünfsaitige Bässe anzuschaffen. Um aber denselben Effekt hervorzubringen, um diese schönen tiefen Töne auch da leuchten zu lassen, hilft man sich folgendermaßen: Vor allen Dingen muß man sich mit der Drehung der Schraube auf der E-Saite vertraut machen. Gewöhnlich ist eine halbe Drehung derselben ein halber Ton tiefer, eine ganze Drehung ein ganzer Ton, u. s. w. Durch eine kleine Übung wird man mit der Windung der Schraube bald vertraut.

Alle diese Drehungen geschehen in den Pausen, oder wenn keine Pausen stattfinden, dann vorher, und vollständig geräuschlos, um keine Störungen zu verursachen. In der Einleitung zum „Rheingold“ wird gleich das tiefe Es verlangt; man schraubt also gleich von Anfang eine halbe Drehung herunter, und in den nächsten Pausen wieder eine halbe Drehung hinauf.

In der großen Leonoren-Ouverture von Beethoven kommt gleich in der Einleitung das tiefe Es vor. Da nimmt man beim Tone E schnell die Schraube zur Hand, schraubt blitzschnell beim Es eine halbe Drehung herunter, und wieder beim E blitzschnell hinauf.

In der neunten Symphonie von Beethoven kommt vielemals das tiefe D vor. Man stimmt im ersten Satze kurz vor Schluß, in den Pausen der rit.-Takte das E in D, und spielt auf der E-Saite genau so den Fingersatz, wie auf der richtigen D-Saite.

Allegro ma non troppo un poco maestoso.

Herunterstimmen auf D, also eine ganze Drehung.

Während des II. Satzes dieser Symphonie bleibt die E-Saite in D gestimmt:

Molto vivace.

Bei der folgenden Stelle schraubt man die E-Saite nicht zum tiefen C, denn in dem schnellen Tempo wirkt dasselbe unklar und verschleiert, man spielt diese Stelle eine Oktave höher, dann klingt dieselbe klar:

Auch im III. Satz der IX. Symphonie, im himmlischen Adagio molto e cantabile, bleibt die E-Saite in D gestimmt, denn hier kommt das tiefe Des vor, welches eine wunderbare Wirkung hervorbringt. Man stimmt die Saite deshalb in D, weil man mit den Griffen besser vertraut ist, als wenn man gleich in Des stimmt. Erst kurz vor der Stelle stimmt man eine halbe Drehung tiefer:

Ponticello, sul ponticello.

Spiele die Noten mit dem Bogen nahe am Stege, so daß der Klang ein nasselnder ist.

Col legno, (mit dem Holz).

Bezeichnung für die Stellen, wo die Saiten anstatt mit dem Haarbezuge, mit dem Holze des Bogens nahe an der Spitze geklopft werden.

**Allegro.**

**Recitativ, abg. Rec.**

Ist ein freier, deklamatorisch ungebundener Redegesang, welcher keinen strengen Rhythmus hat und ohne besondere Vorschrift frei vorgetragen wird. Die Geltung der Noten im Recitativ wird nicht streng beobachtet, sondern der Sänger singt nach seinem Geschmack bald schnell, bald langsamer, und die Begleitungs - Accorde fallen sehr frei ein, so daß die Begleitenden sehr aufmerksam auf den Dirigenten sehen müssen.

**Recitativ aus Don Juan.**

W. A. Mozart.

Donna Anna.

**Allegro assai.**

Gesang. Welch' ein

Klavier. schreckliches Bild erscheint vor meinen Augen! Gerechter Himmel!

Contrabaß.

Don Ottavio.

Mein Va - ter! Ach! mein Va - ter! Teu - er - ster Va - ter! Dein



## D. Anna.

Va - ter! Warst du sein Mörder? entseelt'st du ihn? Dies

Blut... Diese Wunde... Dies Ge - sicht... Weh mir! mit

To - desblässe ganz be - decket!

Sein O - dem ist da - hin, kalt sei - ne Glieder! Ach! mein

Va - ter! Welch! Entset - zen! Be - ster der Vä - ter!

*f* *p*

Ich sin - ke... Ich ster - be!

*f*

**D. Ottav.** **Maestoso.**

Eilt, schnell zu Hül - fe, Freunde, dem teu - ren Mädchen! O kommt! bringt La - bung und

**Andante.**

Stärkung, bringt La - bung und Stärkung der Ar - men! Freundin!

*p* *p*

Ge-lieb-te! Der ü-ber-mäß'-ge Schmerz raubt ihr das Le-ben!

*f* *fp* *p*

D. Anna. D. Ottav. D. Anna.

Ach! Sie er-holt sich! Erneuert eu-re Hil-fe! Ach, mein Va-ter!

D. Ottav.

Ver-berget, entfernt geschwind aus ih-ren Augen den Ge-genstand des Schreckens;

*f*

o du, mein Le-ben! tröste dich!

*f*



## Klavier-Musik.

## Für Klavier zu 2 Händen.

- Nr.  
1 Bach, Album (Reinecke) gr. 8.  
764 — Dasselbe. Neue Folge. (Reinecke).  
1261 — Chaconne (Lamping). 4.  
218/1484 — Klavierwerke. 8 Bde. 4. (Reinecke).  
2 I. 49 Stücke. (Reinecke). 4.  
3 II. Englische Suiten. Kplt. (Reinecke).  
4 III. Klavierüb. I. Partiten. Kplt. (Rein.).  
5 IV. Klavierüb. II. (Reinecke). 4.  
617 VI. Wohltemp. Klav. I. II. (Reinecke). 4.  
Dasselbe v. Bob. Franz u. Outo Dresel. 4.  
8 VII. 21 Stücke. (Reinecke). 4.  
1484 VIII. 22 Stücke.  
12 — Matthäus-Passion mit Text (Bagge). S.  
1871/72 — Orgelccaten, C., Dm. (Busoni). 4.  
1442 — Kleine Präludien (Reinecke). 4.  
1443 — Präludien und Fugen (Reinecke). 4.  
1455 — Auswahl beliebiger Vortragsstücke für Klavierspieler (Köhler). 4.  
129 Bargiel, Pianofortwerke. 4.  
21 Beethoven, Album (Reinecke) gr. 8.  
929 — Album. Neue Folge. (Reinecke) gr. 8.  
922 — Konzerte. Kplt. (Reinecke). 4.  
984/88 — Dieselben einzeln: Nr. 1—5. 4.  
1879 — Konzert Nr. 4, G. Op. 58. (d'Albert). 4.  
1874 — Konzert Nr. 3, Es. Op. 73. (d'Albert). 4.  
1413 — Sämtliche Märsche. 4.  
1506 — Romanzen, Cavatine, Lento und Allegretto. 4.  
403 — Septett. Op. 20 (Horn). 4.  
1742 — Smtl. Sonaten. (Reinecke). Buchausg. 8.  
35/36 — 38 Sonat. Kplt. 2 Bde. (Reinecke). 8.  
1924/26 — Dieselben. gr. 8.  
1743 — Smtl. Sonaten. Instr. Ausg. (Reinecke). 4.  
14181/11 — Dieselben. 2 Bde. (Reinecke). 4.  
1744/15 — Dies. Pr.-Ausg. (Reinecke). Fol. 2 Bde.  
1155 — Sonatinen. Instr. Ausg. (Reinecke). 4.  
39 — 9 Symphonien. Kplt. (Kalkbrenner. Liszt). gr. 8.  
40 — Dieselben. 2 Bde. (Liszt). 4.  
766/74 — Dieselben. Einzeln: Nr. 1—9.  
1620 — Symphonie Nr. 9 mit engl. Text. gr. 8.  
45 — 54 kleinere Stücke. Kplt. (Reinecke). 8.  
47 — Variationen. Kplt. (Reinecke). 8.  
412 Berger, Etuden. Op. 12, 22. (Reinecke) gr. 8.  
280 Bertini, Etuden (Dörffel). gr. 8.  
435/86 — Etuden für d. Unterricht v. Hennes. 2 Bde. 4.  
1927/29 — Etuden. Op. 29. 32. 100. 4.  
171 Blumenthal, Pianofortwerke. 4.  
357 Böldelieu, Die weisse Dame. gr. 8. (Jadassohn).  
987 Breslauer, Techn. Grundl. d. Klaviersp. 4.  
1552 — Op. 30. Techn. Übungen f. d. Elementar-Unterricht. 4.  
1361 Brüll, Klavierwerke. Op. 44. 45. 47. Bretonische Melodien. 4.  
1263 Burgmüller, Mususstunden (Heures de Loisir). Op. 35. 4.  
1598 Cherubini, Album. (Reinecke) gr. 8.  
49/58 Chopin, Pianofortwerke. 10 Bde. 4. Neue rev. Ausg. m. Fingersatz v. Reinecke.  
49 I. Balladen (Reinecke). 4.  
0 II. Etuden (Reinecke). 4.  
51 III. Mazurkas (Reinecke). 4.  
52 IV. Nottornos (Reinecke). 4.  
53 V. Polonaisen (Reinecke). 4.  
54 VI. Präludien (Reinecke). 4.  
55 VII. Rondos u. Scherzos (Reinecke). 4.  
55a Rondos (Reinecke). 4.  
55b Scherzos (Reinecke). 4.  
56 VIII. Sonaten (Reinecke). 4.  
57 IX. Walzer (Reinecke). 4.  
58 X. Verschied. Werke (Reinecke). 4.  
96a/97a — Dieselben in 2 Abteilungen.  
97 — I. Abth. Balladen, Etuden, Mazurkas, Nottornos, Polonaisen. (Reinecke). 4.  
97 — II. Abth. Präl., Rondos u. Scherzos, Sonaten, Walzer, Versch. Werke. 4.  
95 — Ergänzungsband (Suppl. z. d. Breitkopf & Härtel'schen Original-Ausgaben). 4.  
71/80 — Dieselbe Ausgabe. gr. 8.  
92/93 — Dieselbe in 2 Abteilungen.  
92 — I. Abth. Balladen, Etuden, Mazurkas, Nottornos, Polonaisen (Reinecke) gr. 8.  
98 — II. Abth. Präludien, Rondos und Scherzos, Sonaten, Walzer, Versch. Werke (Reinecke) gr. 8.  
89 — Ergänzungsband. (Suppl. z. d. Breitkopf & Härtel'schen Original-Ausgaben) (Reinecke) gr. 8.  
94 — Konzerte und Konzertstücke. Neue rev. Ausgabe für Pianoforte allein m. Fingersatz v. Reinecke. 4.  
82 — Dieselben (Reinecke) gr. 8.  
1193 — Op. 11. Gr. Konzert. Emoll. (Reinecke). 4.  
1194 — Op. 21. 2. Konzert. Fmoll. (Reinecke). 4.  
61/70 — Pianofortwerke. 10 Bde. (Or.-Ausg.). 8.  
51 — Album (Reinecke) gr. 8.  
799 — Album. Neue Folge (Reinecke) gr. 8.  
1355 — Walzer. Pr.-Ausg. 4.  
261 Clementi, Préludes (Beinecke) gr. 8.  
236 — Sonatinen Op. 36, 37, 38 (Dörffel). 4.  
510 — Dieselb. f. d. Unterrichts v. A. Hennes. 4.  
287 — Grad. ad Parn. 30 Etud. (Köhler) gr. 8.  
1468 — Ausgew. Etuden daraus (Kühner). 4.  
471/73 — Sonaten f. das Pianoforte. 3 Bde. 4.  
4604/8 — Ausgew. Sonaten. (Germer). 3 Bde. 4.  
1485 Corelli, Album. (Reinecke) gr. 8.  
1604 Couperin, Album. (Reinecke) gr. 8.  
288 Cramer, Pianofort-Schule (Brissler) gr. 8.  
47 — 42 Etuden von Knorr. 4.  
440/43 — Etuden. 4 Hefte (Coccusi). 4.  
938 — Ausgew. Etuden (Henselt). 4.  
1417 — Ausgew. Etuden (Kühner). (Instr. Ausg.). 4.  
951 — Album (Reinecke) gr. 8.

## Für Klavier zu 2 Händen.

- Nr.  
Czerny, C., Studienwerke f. Ffte. Herausgeg. u. sorgf. bezeichnet v. Anton Krause.  
790 — Klavierunterricht für Anfänger. (100 Erholungen). 4.  
807/10 — 100 Übungsstücke. Op. 139. 4 Hfte. 4.  
900 — Dieselben in 1 Bde. 4.  
811/14 — Schule der Gelfäufigkeit. Vierzig Etuden. Op. 299. 4 Bde. 4.  
901 — Dieselben in 1 Bde. 4.  
1571 — Op. 337. 40 tägl. Übungen. 4.  
1815 — Vorschule z. Fingerfertigkeit. Op. 636. 4.  
816/21 — Die Kunst der Fingerfertigkeit. Fünfzig Etuden. Op. 740. 6 Hefte. 4.  
902 — Dieselben in 1 Bde. 4.  
409 — Aufmunterung zum Fleiss. 24 unterhaltende Übungsstücke. 4.  
Diabelli, Unterrichtswerke.  
1225 — Op. 151. Vier Sonatinen. 4.  
1226 — Op. 168. Sieben Sonatinen. 4.  
1445 Böhm, Op. 47. Grosser Walzer. 4.  
1429 Böring, Op. 30. Rhythmische Studien. 4.  
444/45 Dussek, Sonaten. 2 Bde. 4.  
289 — Leichte u. instr. Stücke u. Sonat. 4.  
1595 — Op. 20. 6 Sonatinen (Jadarsohn). 4.  
457 Duvernoy, 15 Etuden. Op. 120. 4.  
408 — 24 melodische Etuden. Op. 61. 4.  
1593 — Op. 271. Die musikal. Woche. 4.  
516 Eggeling, 30 Exercises für die Pianof. 1837 — Studien I. die höhere mech. Ausbildung im Klavierspiel. 4.  
416 Field, Nottornos (Reinecke). 4.  
1765 v. Fielitz, Klavierw. Bd. I. Op. 7, 17, 28, 37. 4.  
1766 — Bd. II. Op. 27, 48, 49. 61. 4.  
1714 Frey, Anfangsgründe d. Klavierspiels. 4.  
804 Gade, Pianofortwerke. 4.  
751 — Album (Reinecke) gr. 8.  
927 Gluck, Album (Reinecke) gr. 8.  
1165 — Iphigenia in Aulis.  
1466 — Iphigenia auf Tauris.  
520 Grenzbach, Etuden für das Pianoforte. 4.  
749 Grieg, Op. 7. Sonate (Emoll). 4.  
100 Händel, Album (Reinecke) gr. 8.  
958 — Album. Neue Folge. (Krause) gr. 8.  
1784/86 — Klavierwerke. Auf Grund der Ausgabe der deutschen Händelgesellschaft für d. prakt. Gebrauch u. Unterricht bearb. u. erläutert von C. Kühner. 3 Bde. 4.  
1202 — 17 Menuetten. 4.  
1787 Hasse, Ausgewählte Werke (O. Schmid). (Musik am sächs. Hofe Bd. 2). gr. 8.  
1921 Hässner, Heidelberger Potpourri. 4.  
115 Haydn, Jos., Album (Reinecke) gr. 8.  
937 — Album. Neue Folge. (Reinecke) gr. 8.  
119a/b — 34 Sonaten. Kplt. 2 Bde. (Dörffel). 4.  
539 — Sonaten f. d. Unterricht v. Hennes. 4.  
121 — 7 kleine Stücke. 4.  
485 — 12 kleine Stücke. 4.  
122a/b — 12 Symphonien. 2 Bde. (Rietz). 4.  
776/89 — Dieselben. Einzeln: Nr. 1—14.  
1322 — Dieselben in 1 Bde. 4.  
1498 Haydn, Mich., Album (Schmid) gr. 8.  
446/48 Heller, Pianofortwerke. Bd. I—III. 4.  
552/53 — Dieselben. Bd. IV, V. 4.  
922 — 24 mel. u. instr. Etuden f. d. Jugend. gr. 8.  
1396 — Dieselben. 4.  
752 — Album (Reinecke) gr. 8.  
1407 — Album. Neue Folge (Reinecke) gr. 8.  
1588 — 24 Präludien. Op. 81. 4.  
1589 — 32 Präludien. Op. 149. 4.  
1076 — Préludes. Op. 119. Min.-Ausg. Blaukart. 1689 — Tarantellen. Op. 85 u. 137. 4.  
315 Henselt, 12 Etuden. Op. 5. 8.  
1391 — Dieselben. 4.  
219 — Pianofortwerke. 4.  
1390 — Album. 8.  
1447 Herz, Gaumes (Deutsch-engl.). 4.  
1363 Hiller, Klavierwerke. Op. 17. 33. 58. 115. 186. 197. 4.  
1364 Hofmann, H., Tromp. v. Säkk. Op. 52. 4.  
1486 Huber, Klavierwerke. 4.  
291 Hummel, Pianofortwerke (Reinecke). 4.  
1496/97 — Dieselben in 2 Bänden. 4.  
292 — Sonaten (Reinecke). 8.  
968 — Phantasie Op. 18. (Henselt). 4.  
1479 Hüntner, Klavierwerke. 4.  
577 Jadassohn, Pianofortwerke. Bd. I. Op. 26, 35, 40, 48, 66, 71, 75. 4.  
1667 — Bd. II. Op. 92, 111, 116, 121, 124, 135, 36. 4.  
1365 Jaell, Lohengrin. Transcript. Op. 142. 4.  
179 Kalkbrenner, Ausg. Pianofortwerke. gr. 8.  
1436 — Etuden. 4.  
1495 Kirchner, Nachtbilder. Op. 25. 4.  
1238/84 — Op. 71. 100 kl. Studien. 2 Bände. 4.  
1789 Klee, Elementar-Klavierschule. Kl. 4.  
449/50 Klengel, Kanons u. Fugen. Bd. I, II. 4.  
458 Knorr, Materialien. 4.  
496 — Wegweiser. 4.  
459/60 Köhler, Sonatenstudien. 2 Bde. 4.  
1794/96 — Hft. 1/2.  
557 — Virtuos-Studien f. Klavierspieler.  
1741 — Dieselben. Englische Ausgabe.  
906 — Mechanische u. technische Klavierstudien f. jede Bildungsstufe. 4.  
980 — Klavier-Etuden. Op. 135. 4.  
981 — Klavier-Etuden. Op. 145. 4.  
962 — Kleinkinder-Klavierschule. Op. 200. 4.  
982 — Die Technik der Mittelstufe für den Klavierunterricht. Op. 163. 4.  
1222/24 — Pianoforte-Werke. 3 Bde. 4.  
356 Krause, Instruktive Sonaten. Kplt. 4.  
941 — Erstes Notenbuch f. Anf. qu.-4.  
1430 — Triller-Etuden. Op. 2. 4.  
1461 — Op. 5. Etuden. 4.  
1690 — Op. 15. 10 Etuden f. die linke Hand. 4.  
293 Kuhlau, Sonatinen. 4.  
511 — Dieselb. f. d. Unterr. v. A. Hennes. 4.  
1282 — 7 Sonatinen. Op. 60. 88. (Krause). 4.

## Für Klavier zu 2 Händen.

- Nr.  
1490 Kuhlau, Rondeaux faciles. Op. 41. 4.  
1547/50 Kühner, Etudenschule. Hft. 1—4. 4.  
1635/38 — Dieselbe. Hft. 5—8. 4.  
1670/73 — Dieselbe. Hft. 9—12. 4.  
1386 Kullak, Klavierwerke. Bd. I. Op. 54. 92. 93. 4.  
1889 — Dieselben. Bd. II. Op. 96. 97. 105. 106. 4.  
1186/92 Lanner, Werke. 7 Bände. 4.  
404 Le Couppé, Das Alphabet. 4.  
570 — A B C des Pianoforte. Schule für Anfänger (Deutsch-Französisch).  
1400 — L'Agilité. Op. 20. 25 Etuden. 4.  
731 — Schule d. Méchan. d. Klavierspiels.  
1410 Lefébure-Wély, Pianofortwerke. 4.  
151 Lemoine, 50 leichte Etuden. Op. 37. 4.  
305 Liszt, Aus B. Wagners Opern. Transcript. 4.  
366 — 42 Lieder v. Beeth., Franz, Mendelssohn, Rob. u. Clara Schumann. 4.  
367 — 12 Etuden. Kpl. 8.  
1384/85 — Dieselben. 2 Bände. 4.  
541/42 — Symphonische Dichtungen (v. Komp.). 2 Bde. 4.  
484 — Paganini, Etuden.  
930 — Dieselben. gr. 8.  
1462 — Illustr. aus Meyerbeers Prophet. 4.  
1485 — Album (Reinecke) gr. 8.  
44 Lortzing, Waffenschmied (Schubert). 4.  
48 — Czau u. Zimmermann (Schubert). 4.  
102 — Undine (Schubert). 4.  
319 Lumbye, 6 Phantasien und Festmärsche. 4.  
320 — Ausgewählte Tänze. q.-4.  
130 Mendelssohn, Album (Reinecke) gr. 8.  
726 — Album. Neue Folge (Reinecke) gr. 8.  
182 — Konzerte und Konzertstücke. Kplt. (Rietz) gr. 8.  
1291 — Dieselben. Instr. Ausg. (Reinecke). 4.  
1077 — Scherzo, Intermezzo, Nottorno und Hochzeitsmarsch a. d. Sommernachts-traum. Min.-Ausg. Blau kart.  
156 — 79 Lieder. Kplt. (Czerny). 4.  
160 — 48 Lieder ohne Worte (Rietz) gr. 8.  
161 — Dieselben (Rietz). 4.  
721 — Lieder ohne Worte. Instr. Ausgabe (Schmid) Kplt. 4.  
909/16 — Dieselben Einz.: Hft. 1—8. 4.  
158a — Pianofortwerke. Kplt. (Rietz) gr. 8.  
158 — Dieselben ohne Lieder ohne Worte (Rietz) gr. 8.  
172/74 — Dieselben. 3 Bde. (Rietz) gr. 8.  
1481 — Sonaten für Pianoforte. Op. 6, E dur, Op. 105 G moll. Op. 106 B dur.  
177 — Streichquartette. Kplt. (Tschernitzky, Waldersee). 4.  
182 — Symphonien. Kplt. (Hermann und Schubert). 4.  
1402/6 — Dieselben einzeln. 4.  
197 — Dieselben. Kplt. gr. 8.  
385 — Athalia (Rietz). 4.  
386 — Lobgesang (vom Komp.). 4.  
765 — Derselbe. 8.  
337 — Oedipus (Schubert) gr. 8.  
388 — Sommernachtsstraum (Bichter). 4.  
169 — Derselbe (Bichter) gr. 8.  
1492/93 Merkel, Klavierwerke. 2 Bde. 4.  
483 Meyerbeer, Hugenotten (Schwenke). 4.  
747 — Hugenotten mit übergelegt. Text. (Kogel) gr. 8.  
1466 — Hugenotten. Neue rev. Ausg. 4.  
748 — Prophet mit überlegt. Text (Kogel) gr. 8.  
1467 — Prophet. Neue rev. Ausg. 4.  
464 — Prophet (Schwenke). 4.  
1293 — Krönungsmarsch, Walzer, Bedowa, Schlittschuhant u. Galopp a. d. Prop. 4.  
1469 — Album für Klavier (Unsere Meister, Band 28).  
1748/47 Moscheles, Op. 70. Studien. 2 Bde. 4.  
1748 — Op. 73. 50 Präludien. 4.  
1749 — Op. 95. Charakteristische Studien. 4.  
1750 — Rondos. Op. 66, 71, 82a, 85, Rondo mil. 4.  
200 Mozart, Album (Reinecke) gr. 8.  
763 — Album. Neue Folge. (Reinecke) gr. 8.  
424/97 — Klavierkonzerte. 4 Bde. (Reinecke). 4.  
245 — 12 Klavierstücke (Dörffel). 4.  
1542 — Requiem (Bichter). 4.  
217 — Sonaten (Dörffel). 4.  
218 — Dieselben (Reinecke) gr. 8.  
927 — Sonaten f. d. Unterr. v. Hennes. 2 Bde. 4.  
1196 — Sonaten. Schulausg. (Breslauer). 4.  
228/29 — 12 Symphonien. 2 Bände (Schubert, Böhr). 4.  
800 — Symphonien Nr. 22—41. Einzelausg. 4.  
801 — Symp. (Serenade Nr. 7). 4.  
802 — Symp. Gdur (Köch.-V. Anh. 293). 4.  
222 — Variationen (Dörffel).  
295 Müller, 15 gr. Caprices (Reinecke) gr. 8.  
1817 Nicodé, Ital. Volkstänze u. Lieder. Op. 13. 4.  
484 Paganini, Etuden (Liszt). 4.  
930 — Dieselben. gr. 8.  
1292 Plaidy, Techn. Studien. 4.  
1767 — Dieselben. Neue revidierte u. ergänzte Ausgabe von K. Klindworth. 4.  
563/65 Raff, Pianofortwerke. 3 Bde. 4.  
533 Reinecke, Pianofortwerke. Bd. I. Instruk. Stücke. 4.  
534 — Bd. II. Bearbeitungen.  
535 — Bd. III. Schwierigere Stücke.  
355 — 18 Sonatinen. Kplt. 4.  
1674 — Album. gr. 8.  
1433 Rheinberger, Klavierwerke. Op. 5, 53, 59. 4.  
1078/79 Rinaldi, Redets et Paysages. I. II. gr. 8.  
483 Rubinstein, Pianofortwerke 4.  
1366 — Album. 8.  
454 Scarlatti, Sonaten. 4.  
432 — 20 ausgewählte Sonaten. 4.

## Für Klavier zu 2 Händen.

- Nr.  
1207 Scharwenka, Ph., Pianofortwerke. Band I. Sonaten. 4.  
1208 — — Band II. Tänze. 4.  
1208 — — Band III. Instr. Stücke.  
1318 — — Band IV. Phantasiestücke. 4.  
562 Scharwenka, Xaver, Pianofortwerke. Band I. Tänze. 4.  
513 — Bd. II. Sonaten u. kleinere Stücke. 4.  
240 Schubert, Album (Reinecke) gr. 8.  
1148 — Album. Neue Folge (Reinecke) gr. 8.  
261 — Pianofortwerke. Kplt. (Reinecke). 4.  
502 — Dieselben 4. Bd. I. Phantasien und kleinere Stücke.  
503 — — Bd. II. Tänze.  
504 — — Bd. III. Impr. u. Moments musicaux.  
263 — Sonaten. Kplt. (Reinecke). 8.  
264 — Dieselben (Reinecke). 4.  
468 — Symphonie. C dur. 4.  
27 Schumann, Clara, Pianofortwerke. 4.  
Schumann, R., Sämtliche Klavierwerke. Mit Fingersatz und Vortragszeichen versehen instructive Ausgabe. Nach den Handschriften und persönlicher Ueberlieferung herausgegeben von Clara Schumann. (Silbergrau.)  
Quartausgaben:  
262/3/4 2 Abteilungen (einschl. Konzerte).  
2617/22 6 Bände.  
2643 Ergänzungsband: Konzerte.  
2617 Band I.  
2653 1. Variationen über den Namen »Abegg« Op. 1.  
2659 2. Papillons. Op. 2.  
2660 3. Studien nach Capricen von Paganini bearbeitet. Op. 8.  
2661 4. Intermezzi. Op. 4.  
2662/63 5. Improvisation über ein Thema v. Clara Wieck. Op. 5. I. u. II. Ausg.  
2664/65 6. Die Davidsbündler. 18 Charakterstücke. Op. 6. I. u. II. Ausg.  
2666 7. Toccata. Op. 7 in C.  
2667 8. Allegro. Op. 8 in H moll.  
2618 Band II.  
2668 9. Carnaval. Scènes mignonnes. Op. 9.  
2669 10. 6 Konzert-Etuden nach Capricen von Paganini. Op. 10.  
2670 11. Grosse Sonate. Nr. 1 Op. 11 in Fis moll.  
2671 12. Phantasiestücke. Op. 12.  
2672 13. Symphonische Etuden. In Form von Variationen. Op. 13 in Cis moll.  
2619 Band III.  
2673 14. Grosse Sonate. Nr. 3. Op. 14 in F moll.  
2674 15. Kinderscenen. Op. 15.  
2675 16. Kreisleriana. Op. 16.  
2676 17. Phantasie. Op. 17 in C.  
2677 18. Arabeske. Op. 18 in C.  
2678 19. Blumenstück. Op. 19 in Des.  
2620 Band IV.  
2679 20. Humoreske. Op. 20 in B.  
2680 21. Novelletten. Op. 21.  
2681 22. Sonate No. 2. Op. 22 in G moll.  
2682 23. Nachtstücke. Op. 23.  
2683 24. Faschingschwanka. Wien. Op. 26 i. B.  
2684 25. 3 Romanzen. Op. 28 in B moll. Fis. H.  
2685 26. Scherzo, Gigue, Romanze u. Fughette. Op. 32.  
2621 Band V.  
2686 27. Studien für den Pedaldügel. Op. 56.  
2687 28. Skizzen für den Pedaldügel. Op. 58.  
2688 29. Album f. d. Jugend. 43 Klavierst. Op. 63.  
2689 30. Vier Fugen. Op. 72.  
2690 31. Vier Märsche. Op. 76.  
2691 32. Waldscenen. 9 Klavierstücke. Op. 82.  
2622 Band VI.  
2692 33. Bunte Blätter. 14 Stücke. Op. 99.  
2693 34. Drei Phantasiestücke. Op. 111.  
2694 35. Drei Klaviersonaten f. d. Jug. Op. 115.  
2695 36. Albumblätter. 20 Klavierst. Op. 124.  
2696 37. Sieben Klavierstücke in Fughettenform. Op. 126.  
2697 38. Gesänge der Frühe. 5 Stücke. Op. 133.  
2722 Sonaten. Op. 11, 14, 22.  
2714 Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo) u. Op. 22 (Presto).  
2643 Konzerte u. Konzertst. Op. 54, 92, 134.  
2704 Konzert A. m. Op. 54.  
2705 Introdution und Allegro appassionato (Konzertstück) G. Op. 92.  
2706 Konz.-Allegro m. Intr. Dm. Op. 13i.  
Schumann, R., Sämtliche Klavierwerke. Erste mit Fingersatz u. Vortragszeichen versehen instructive Ausgabe. Nach den Handschriften u. persönl. Ueberlief. herausgeg. von Clara Schumann. (Silbergrau.) Grosso ktav.-Ausgaben:  
631/32 2 Abteilungen. Abtheil. I. Band 1—8. Abtheil. II. Band 4—6 (7).  
625/30 6 Bände.  
695 Ergänzungsband: Konzerte u. Konzertst. Nr. 1/3. Kplt. Einzeln:  
633 Die Davidsbündler. 18 Charakterst. Op. 6.  
634 Carnaval. Scènes mignonnes. Op. 9.  
635 Phantasiestücke. Op. 12.  
636 Kinderscenen. Op. 15.  
637 Novelletten. Op. 21.  
638 Album f. die Jugend. 43 Klavierst. Op. 63.  
639 Waldscenen. 9 Klavierstücke. Op. 82.  
640 Bunte Blätter. 12 Stücke. Op. 99.  
641 Albumblätter. 20 Klavierstücke. Op. 124.  
642 Sonaten. Op. 11, 14, 22.