

www.e-rara.ch

Im Winter

Huber, Hans

Leipzig, [1885?]

Universitätsbibliothek Basel

Persistent Link: <https://doi.org/10.3931/e-rara-137133>

www.e-rara.ch

Die Plattform e-rara.ch macht die in Schweizer Bibliotheken vorhandenen Drucke online verfügbar. Das Spektrum reicht von Büchern über Karten bis zu illustrierten Materialien – von den Anfängen des Buchdrucks bis ins 20. Jahrhundert.

e-rara.ch provides online access to rare books available in Swiss libraries. The holdings extend from books and maps to illustrated material – from the beginnings of printing to the 20th century.

e-rara.ch met en ligne des reproductions numériques d'imprimés conservés dans les bibliothèques de Suisse. L'éventail va des livres aux documents iconographiques en passant par les cartes – des débuts de l'imprimerie jusqu'au 20e siècle.

e-rara.ch mette a disposizione in rete le edizioni antiche conservate nelle biblioteche svizzere. La collezione comprende libri, carte geografiche e materiale illustrato che risalgono agli inizi della tipografia fino ad arrivare al XX secolo.

Nutzungsbedingungen Dieses Digitalisat kann kostenfrei heruntergeladen werden. Die Lizenzierungsart und die Nutzungsbedingungen sind individuell zu jedem Dokument in den Titelinformationen angegeben. Für weitere Informationen siehe auch [Link]

Terms of Use This digital copy can be downloaded free of charge. The type of licensing and the terms of use are indicated in the title information for each document individually. For further information please refer to the terms of use on [Link]

Conditions d'utilisation Ce document numérique peut être téléchargé gratuitement. Son statut juridique et ses conditions d'utilisation sont précisés dans sa notice détaillée. Pour de plus amples informations, voir [Link]

Condizioni di utilizzo Questo documento può essere scaricato gratuitamente. Il tipo di licenza e le condizioni di utilizzo sono indicate nella notizia bibliografica del singolo documento. Per ulteriori informazioni vedi anche [Link]

Mus. Conv. 12
N° 4

Im Winter.

EN HIVER.

IN THE WINTER.

SUITE
für das Pianoforte
zu

VIER HÄNDEN

componirt
von

HANS HUBER.

OP. 76.

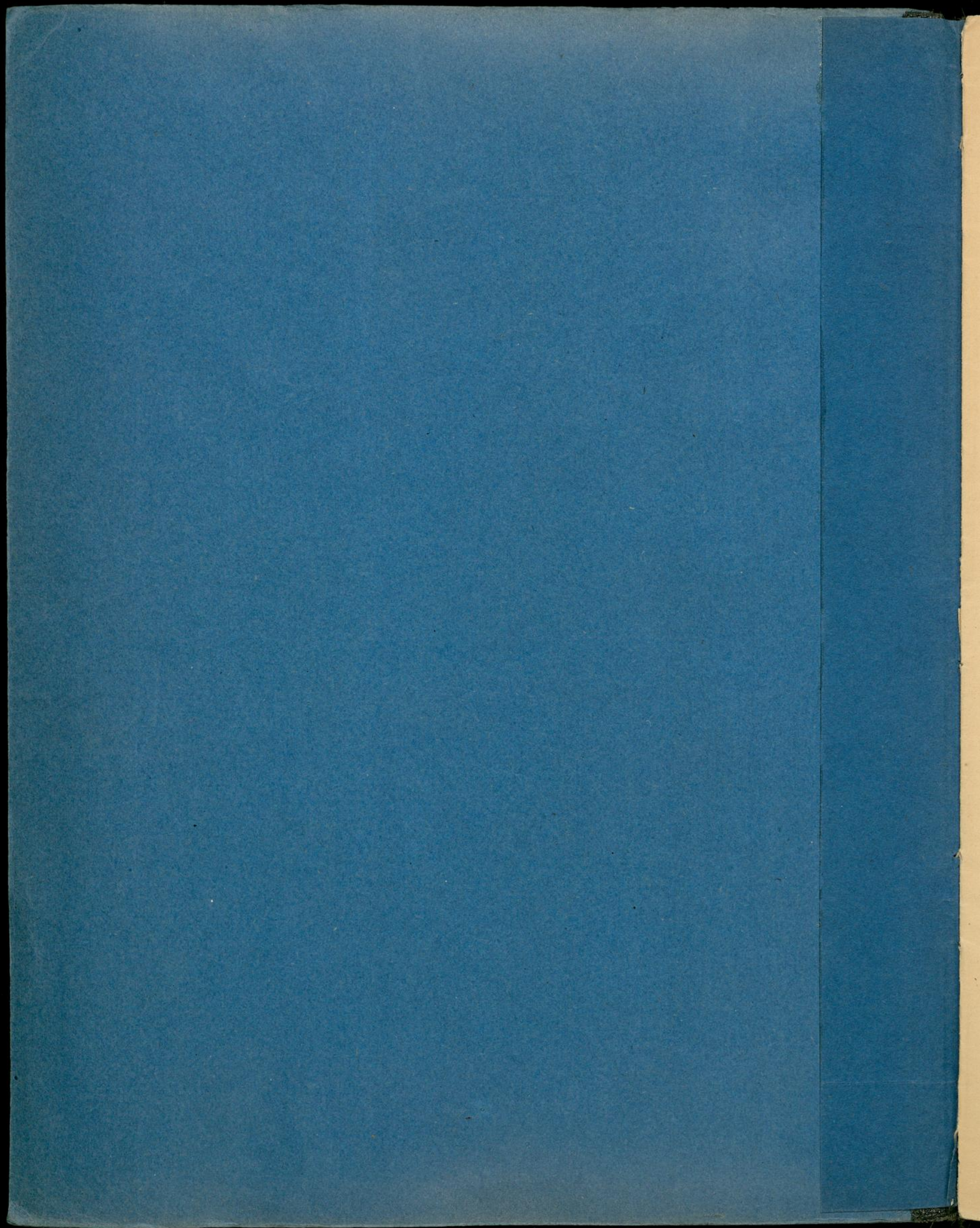
- | | | | |
|---|-----|---|-----|
| N° 1. Weihnachten. (Noël. Christmas.) Pastorale. | Pr. | 2 | Mk. |
| " 2. Schneeflocken. (Flocons de Neige. Flakes of Snow.) Scherzo. | " | 2 | " |
| " 3. In der Spinnstube. (La Fileuse. In the Spinning Room.) Märchen-Adagio. | " | 2 | " |
| " 4. Zum Carneval. (Au Carnaval. Carnaval.) Finale, Allegretto con fuoco. | " | 2 | " |

Eigenthum des Verlegers für alle Länder.
Eingezeichnet in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

3197-3200.

With. Anst. C. G. Rieder, Leipzig



Im Winter.

EN HIVER.

IN THE WINTER.

SUITE
für das Pianoforte

zu

VIER HÄNDEN

componirt

von

HANS HUBER.

OP. 76.

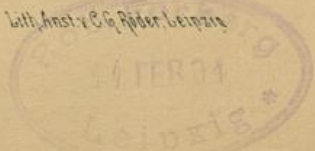
- | | |
|---|-----------|
| Nº 1. Weihnachten. (Noël. Christmas.) Pastorale. | Pr. 2 Mk. |
| " 2. Schneeflocken. (Flocons de Neige. Flakes of Snow.) Scherzo. | " 2 " |
| " 3. In der Spinnstube. (La Fileuse. In the Spinning Room.) Märchen-Adagio. | " 2 " |
| " 4. Zum Carneval. (Au Carnaval. Carnival.) Finale, Allegretto con fuoco. | " 2 " |

*Eigenthum des Verlegers für alle Länder.
Eingezeichnet in das Vereins-Archiv.*

LEIPZIG, ROB. FORBERG.

3197-3200.

Lith. Anst. v. G. Roder, Leipzig



Weihnachten.

Noël.

Christmas.

(Pastorale.)

Zweiter Spieler.

Hans Huber, Op. 76. No 1.

Andante grazioso.

p

cresc.

mf dolce

p *cresc.*

mf *dimin.* *p*

Weihnachten.

Noël.

(Pastorale.)

Christmas.

Erster Spieler.

Hans Huber, Op. 76. No 1.

Andante grazioso.

p *cresc.*

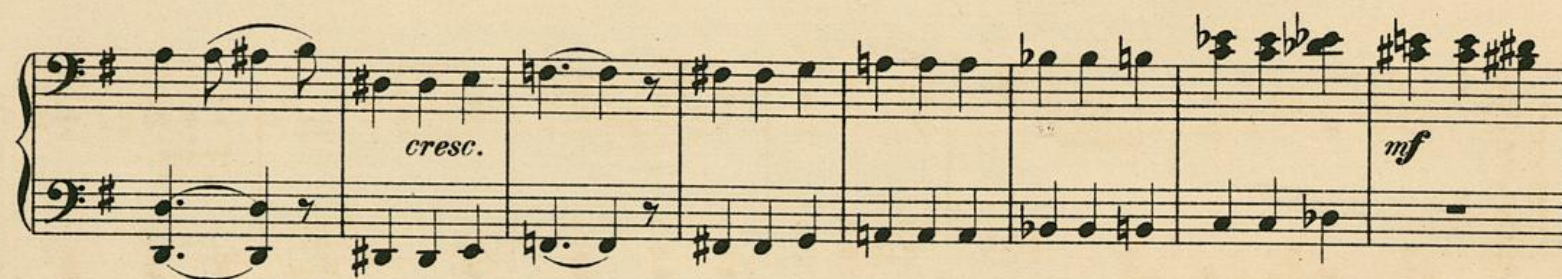
mf dolce

p

cresc. *mf*

dimin. *p* *espr.*

Zweiter Spieler.



5

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a prominent bass line with a double bar line and a repeat sign. The score includes dynamic markings: *pp* (pianissimo) and *mp* (mezzo-piano). The music is in a simple, folk-like style.

A musical score for a piano piece titled "The Song of the Lark". The score is written for two staves, Treble and Bass Clef, in the key of D major (indicated by two sharps: F# and C#). The time signature is 4/4. The music features a melody in the right hand and a supporting accompaniment in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment uses chords and moving lines. A crescendo marking, "cresc.", is placed between the staves in the fourth measure. The score is presented on a single line of paper with a decorative border at the top.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble and a bass staff, both with a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and quarter notes. The lyrics are written below the bass staff. The score is divided into six measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one sharp. The second measure has a bass clef and a key signature of one sharp. The third measure has a bass clef and a key signature of one sharp. The fourth measure has a bass clef and a key signature of one sharp. The fifth measure has a bass clef and a key signature of one sharp. The sixth measure has a bass clef and a key signature of one sharp.

This musical score is for the 'The Swan' movement from the Suite for Piano and Violin by Camille Saint-Saëns. It is in 3/4 time and G major. The score is written for a piano (left hand) and a violin (right hand). The piano part begins with a series of eighth notes, while the violin part plays a melody of eighth notes. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The piece is marked with a tempo of 8 and a rehearsal mark of 7.

A musical score for a two-part setting of 'The Rose Tree'. The score is written on two staves, both in treble clef and key of D major (indicated by two sharps). The top staff features a melody with various note values and rests, while the bottom staff provides a harmonic accompaniment with chords and moving lines. The music is divided into measures by vertical bar lines.

Zweiter Spieler.

The musical score for the second player consists of eight systems of piano and bass staves. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score also includes performance instructions like *espress.* (espressivo), *dimin.* (diminuendo), and *meno f* (meno forte). The score is divided into two parts, 1. and 2., with a repeat sign. The final system includes a *ff* marking and a crescendo marking.

espress.
mf
dimin.
p
pp
cresc.
ff
meno f
wie Glocken
pp

Erster Spieler.

7

The musical score is written for a single player, indicated by the title 'Erster Spieler.' and the page number '7'. It consists of seven systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first system features a series of chords and eighth-note patterns. The second system includes a forte (f) dynamic marking. The third system has an eighth-note scale-like passage. The fourth system begins with a 'meno f' (diminuendo) marking and includes a measure with a '4' above it, possibly indicating a fourth or a measure rest. The fifth system features a first and second ending bracket with a 'p' (piano) dynamic marking and a 'cresc.' (crescendo) marking. The sixth system includes a forte (f) dynamic marking. The seventh system ends with a piano (p) dynamic marking. The score is printed on aged, slightly yellowed paper.

Zweiter Spieler.

p *sempre p*

cresc. poco a poco

stacc.

f *dimin.*

p

cresc.

Erster Spieler.

9



Zweiter Spieler.

The musical score for the second player consists of six systems, each with a piano (upper) and bass (lower) staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: The piano staff begins with a *mf* marking. The bass staff has a *mf* marking in the third measure.

System 2: The piano staff has a *pp* marking in the second measure, followed by a *cresc.* marking in the fourth measure, and a *mf* marking in the sixth measure. The bass staff has a *mf* marking in the sixth measure.

System 3: The piano staff has a *dimin.* marking in the second measure, followed by a *mf* marking in the fourth measure. The bass staff has a *mf* marking in the fourth measure.

System 4: The piano staff has a *mf* marking in the second measure, followed by a *cresc.* marking in the fourth measure. The bass staff has a *mf* marking in the second measure.

System 5: The piano staff has a *mf* marking in the second measure, followed by a *cresc.* marking in the fourth measure. The bass staff has a *mf* marking in the second measure.

System 6: The piano staff has a *mf* marking in the second measure, followed by a *cresc.* marking in the fourth measure. The bass staff has a *mf* marking in the second measure.

Erster Spieler.

11

The musical score is written for a single player, indicated by the title "Erster Spieler." The score consists of seven systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings include *mf sopra*, *pp*, *cresc.*, *dimin.*, and *mf*. There are also markings for *mf cresc.* and *mf*. The score features complex rhythmic patterns, including triplets and sixteenth notes. The final system ends with a double bar line and a repeat sign.

Zweiter Spieler.

The musical score for the second player consists of eight systems, each with a piano (P) and bass (B) staff. The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *ppp* (pianissimo) to *f* (forte). The tempo and expression markings include *espress.* (espressivo) and *dimin.* (diminuendo). The score is written in a style typical of 19th-century musical notation.

System 1: *f* (forte) dynamic marking.

System 2: *meno f* (meno forte) and *dimin.* (diminuendo) markings.

System 3: *p* (piano) dynamic marking.

System 4: *mp espress.* (mezzo-piano, espressivo) marking.

System 5: *pp* (pianissimo) dynamic marking.

System 6: *ppp* (pianissimo) dynamic marking.

System 7: *ppp* (pianissimo) dynamic marking.

System 8: *ppp* (pianissimo) dynamic marking.

The musical score is written for a single player on a grand staff (piano and treble clefs). The key signature has one sharp (F#), and the time signature is 2/4. The score consists of seven systems of music. The first system begins with a forte (*f*) dynamic. The second system continues with various melodic and harmonic patterns. The third system includes a *meno f* (mezzo-forte) dynamic and a *dimin.* (diminuendo) marking. The fourth system features a piano (*p*) dynamic. The fifth system is marked *pp* (pianissimo). The sixth system is marked *ppp* (pianississimo). The seventh system concludes the piece with a final chord and a repeat sign.



BAUMFELDER, Friedrich.

- Op. 163. Neue praktische Pianoforteschule. Mit deutschem, französischem u. englischem Text. (Nouvelle méthode pour piano. Texte allem., franç., et anglais. New and practical method for the piano. With german, french, and english words.) Zweite Auflage 3.—

BIEHL, Albert.

- Op. 144. Zehn instructive Octaven-Etuden. (10 exercices en octaves. 10 studies in octaves.) 2.—
Op. 145. Zehn melodische und instructive Etuden für die linke Hand. (Dix études mélodiques et instructives pour la main gauche. Ten melodious and instructif studies for the left hand.) 2.50
Op. 170. Zwanzig melodische Vortrags- und Geläufigkeits-Studien ohne Octaven. (20 études mélodiques de vélocité sans octaves. 20 melodious velocity-studies without octaves.) Heft 1 1.50
Heft 2 1.50

CZERNY, Carl.

- Op. 299. Die Schule der Geläufigkeit. Bearbeitet und herausgegeben von C. H. DÖRING. (École de vélocité. Edition par C. H. DÖRING. School of velocity. Revised by C. H. DÖRING.) Band (Part. Vol.) I 1.50
" " " II 1.50
Op. 740. Die Kunst der Fingerfertigkeit. Bearbeitet und herausgegeben von C. H. DÖRING. (L'art de délier les doigts. Edition par C. H. DÖRING. The art of fingerpractise. Revised by C. H. DÖRING.) Band (Part. Vol.) I
" " " II

DÖRING, Carl, Heinrich.

- Op. 53. Acht charakteristische Special-Etuden für jeden vorgeschrittenen Clavierspieler. 8 études spéciales et caractéristiques pour tout pianiste avancé. 8 characteristic special-exercises for each advanced pianist.) Heft 1 2.—
Heft 2 2.—
Op. 55. Achtzehn melodische Elementar-Etuden zum Gebrauche beim Unterricht im Clavierspiel. (18 études élémentaires mélodieuses. 18 melodious elementary studies.) Heft 1 1.50
Heft 2 1.50
Op. 174. Vierzehn Clavier-Etuden in allen Dur-Tonarten für jeden Vorgeschrittenen der Mittelstufe. (Quatorze études pour piano dans tous les tons majeurs pour élèves avancés force moyenne. Fourteen studies for the pianoforte in all the major-keys for every advanced pupil in the middle grade.) Heft 1
Heft 2
Heft 3

KLEINMICHEL, Richard.

- Op. 61. Moto perpetuo. Sechs brillante Etüden in mittlerer Schwierigkeit. (Six études brillantes de difficulté moyenne. Six brilliant studies of moderate difficulty.) No 1. Gebundene Passagen. (Passages liés. Legato connected passages.) No 2. Leichtes Handgelenk. (Poignet dégagé. Loose wrist.) No 3. Gebrochene Sexten. (Sixtes brisées. Arpeggiated sixths.) No 4. Gebrochene Accorde. (Accords brisés. Arpeggiated chords.) No 5. Triller. (Trilles. Shakes.) No 6. Gestossene Octaven. (Octaves détachées. Staccato octaves.)

KÖHLER, Louis.

- Op. 239. Vierzehn Clavier-Etuden zur technischen und rhythmischen Ausbildung auf der unteren Mittelstufe. (14 études pour former au sentiment du rythme. 14 studies to exercise rhythm. Heft 1 1.75
Heft 2 1.75
Uebungen und Scaen für den Clavier-Unterricht. (Exercices et gammes. Exercises and scales.) 1.25

KRUG, D.

- Op. 250. Etuden-Schule. (Méthode des études. Method of exercises.) Heft 1 2.—
Heft 2 2.—

LÖSCHHORN, A.

- Op. 159. Sechsendreissig melodische Etuden in fortschreitender Ordnung und mit genau bezeichnetem Fingersatz. (36 études progressives, faciles et mélodiques. 36 melodious, progressive, and easy exercises.) Heft 1 2.—
Heft 2 2.—
Heft 3 2.—
Op. 165. Der Triller. Vierzehn Etuden über die gebräuchlichsten Arten des Trillers mit genauer Bezeichnung der Ausführung und des Fingersatzes. (Les trilles. Quatorze études sur les manières les plus usuelles du trille. The shakes. Fourteen exercises on the most usual manners of the shakes.) Heft 1 2.—
Heft 2 2.—

PETERSENN, Georg von.

- Sechs Etuden. Eingeführt in den Königlichen Musikschulen zu München und Würzburg. (Six études pour piano. Introd. aux écoles royales de musique de Munich et Würzburg. Six piano-studies. Introduced in the royal music-schools of Munich and Würzburg.) Heft 1 2.—
Heft 2 2.—

REINECKE, Carl.

- Op. 137. Vierundzwanzig kleinere Studien. (Als Vorbereitung für die Etuden von Cramer, Moscheles und des Componisten 24 Etuden, Op. 121.) Eingeführt in den Conservatorien der Musik zu Budapest, Dresden, Köln, Leipzig, Stuttgart, in den Königl. Musikschulen zu München und Würzburg und der neuen Akademie der Tonkunst in Berlin. (24 petites études. Introduites dans plusieurs conservatoires. 24 little studies. Introduced in a large number of conservatories.) Heft 1 2.50
Heft 2 2.50
Heft 3 2.50

RHEINBERGER, Josef.

- Op. 39. Sechs Tonstücke in fugirter Form. (Six compositions en forme de fugue. (Six compositions in form of fugue.) No 1. D-moll. (Ré min. D min.) 1.50
No 2. A-dur. (La maj. A maj.) 1.25
No 3. B-moll. (Si bém. min. B flat min.) 1.50
No 4. E-moll. (Mi min. E min.) 1.25
No 5. Des-dur. (Mi bém. maj. D flat maj.) 1.25
No 6. C-moll. (Ut min. C min.) 1.50
Op. 68. Sechs Tonstücke in fugirter Form. II. Folge. (Six compositions en forme de fugue. II. partie. Six comp. in form of fugue. II. part.) No 1. C-dur. (Ut maj. C maj.) 1.25
No 2. As-dur. (La bém. maj. A flat maj.) 1.25
Nach "Verdral carino" von Mozart 1.25
No 3. F-moll. (Fa min. F min.) 1.25
No 4. E-dur. (Mi maj. E maj.) 1.25
No 5. H-moll. (Si min. B min.) 1.25
No 6. D-dur. (Ré maj. D maj.) 1.50

SATTER, Gustav.

- Op. 158. Sechs grosse Studien. (Six grandes études. Six grand studies.) No 1. C-dur. (Ut maj. C maj.) 1.50
No 2. Cis moll. (Ut dièse min. C sharp min.) 1.50
No 3. D-dur. (Ré maj. D maj.) 1.50
No 4. Es-moll. (Mi bém. min. E flat min.) 1.50
No 5. E-dur. (Mi maj. E maj.) 2.—
No 6. Es-moll. (Mi bém. min. E flat min.) 1.75

- Op. 162. Sechs Studien. (Six études. Six studies.) No 1. B-moll. (Si bém. min. B flat min.) 1.25
No 2. Es-dur. (Mi bém. maj. E flat maj.) 1.—
No 3. E-dur. (Mi maj. E maj.) 1.—
No 4. Des-dur. (Ré bém. maj. D flat maj.) 1.50
No 5. F-dur. (Fa maj. F maj.) —.75
No 6. H-dur. (Si maj. B maj.) 1.—

WOHLFAHRT, Franz.

- Op. 36. Kinder-Clavierschule. 6. verm. Aufl. Text deutsch, franz., englisch. (Méthode de piano pour les enfants. Sixième édition augmentée. Texte allem., français, et anglais. Piano-method for children. Sixth edition augmented. With german, french, and english words.) . . . netto 2.—
Op. 90. Neuer Lehrgang für den Clavier-Unterricht zu vier Händen. Neben jeder Elementar-Schule zu benutzen. (Nouvelle méthode de piano à 4 mains. New piano method for piano duet.) 2.25

WOLFF, Bernhard.

- Op. 125. Neue Schule der Geläufigkeit. Die ersten technischen Studien für jeden Clavierspieler in 50 progressiven Etuden als Grundlage der Virtuosität. (Nouvelle méthode de vélocité. 50 études progressives pour commençants. New method of velocity. 50 progressive studies for the first stages of instruction.) Heft 1 2.—
Heft 2 2.—

Eigenthum des Verlegers für alle Länder.

Leipzig, Rob. Forberg.

Zu beziehen durch
alle Musikalien- und Buchhandlungen
des In- und Auslandes.

Im Winter.

EN HIVER.

IN THE WINTER.

SUITE
für das Pianoforte
zu
VIER HÄNDEN

componirt
von

HANS HUBER.

OP. 76.

- | | |
|---|-----------|
| N ^o 1. Weihnachten. (Noël. Christmas.) Pastorale. | Pr. 2 Mk. |
| " 2. Schneeflocken. (Flocons de Neige. Flakes of Snow.) Scherzo. | " 2 " |
| " 3. In der Spinnstube. (La Fileuse. In the Spinning Room.) Märchen-Adagio. | " 2 " |
| " 4. Zum Carneval. (Au Carnaval. Carnival.) Finale, Allegretto con fuoco. | " 2 " |

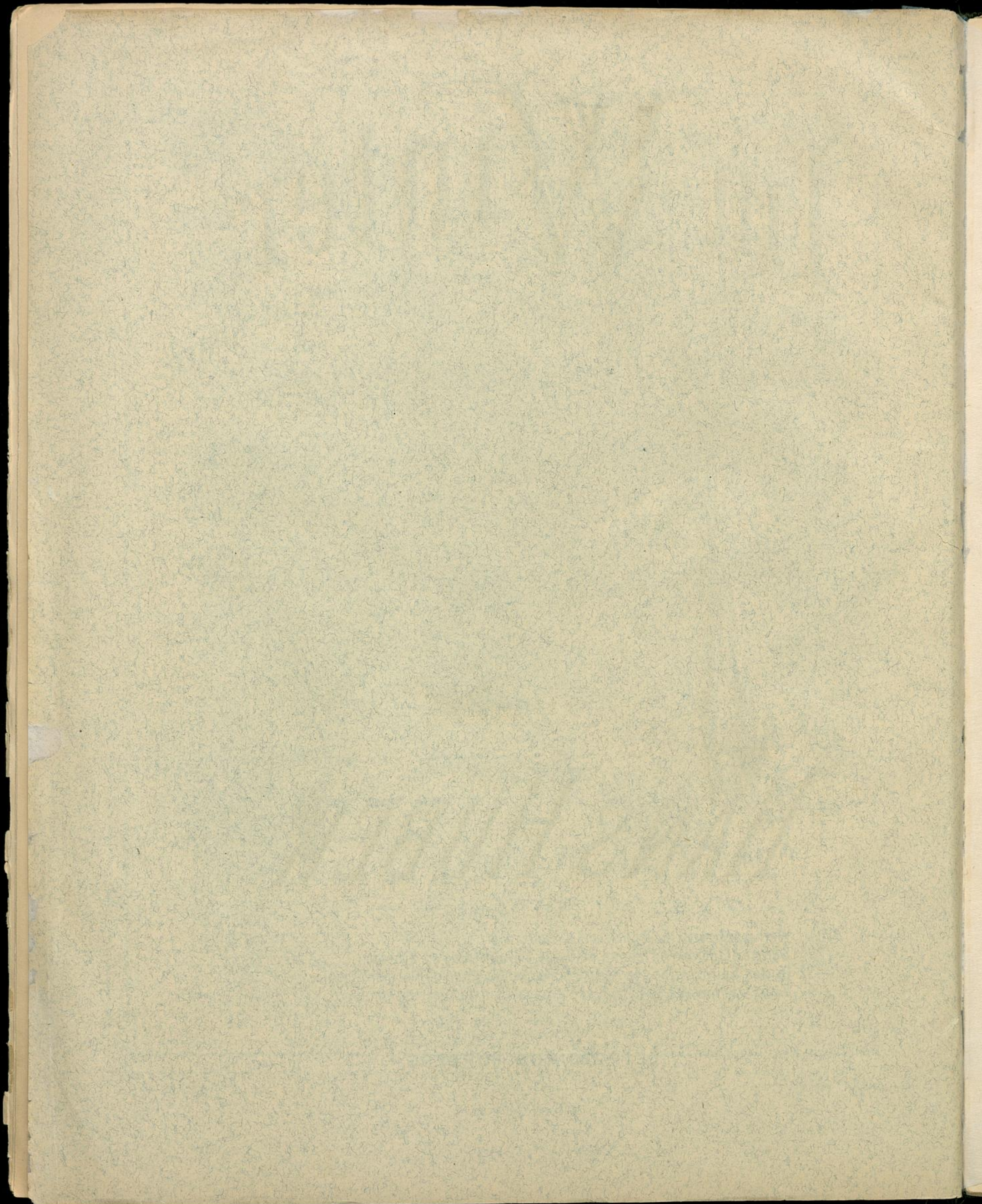
Eigenthum des Verlegers für alle Länder.
Eingezeichnet in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

3197-3200

With Anstr. C. G. Pöcher, Leipzig.





Im Winter.

EN HIVER.

IN THE WINTER.

SUITE
für das Pianoforte
zu
VIER HÄNDEN

komponirt
von

HANS HUBER.

OP. 76.

- | | |
|---|-----------|
| Nº 1. Weihnachten. (Noël. Christmas.) Pastorale. | Pr. 2 Mk. |
| " 2. Schneeflocken. (Flocons de Neige. Flakes of Snow.) Scherzo. | " 2 " |
| " 3. In der Spinnstube. (La Fileuse. In the Spinning Room.) Märchen-Adagio. | " 2 " |
| " 4. Zum Carneval. (Au Carnaval. Carneval.) Finale, Allegretto con fuoco. | " 2 " |

*Eigenthum des Verlegers für alle Länder.
Eingezeichnet in das Vereins-Archiv.*

LEIPZIG, ROB. FORBERG.

3197-3200.



Schneeflocken.

Flocons de Neige.

Flakes of Snow.

(Scherzo.)

Zweiter Spieler.

Hans Huber, Op. 76. No 2.

Prestissimo.

sempre stacc.

pp *cresc.* *mf* *dim.* *cresc.* *ff*

Schneeflocken.

3

Flocons de Neige.

Flakes of Snow.

(Scherzo.)

Erster Spieler.

Hans Huber, Op. 76. N^o 2.

Prestissimo.

pp *sempre stacc.* *cresc.* *mf* *dim.* *cresc.* *ff*

Zweiter Spieler.



Erster Spieler.

5

First system of musical notation. The right hand (treble clef) plays a melody with eighth notes, marked with an 8-measure repeat sign and a *dim.* (diminuendo) instruction. The left hand (bass clef) plays a supporting accompaniment of chords and eighth notes. The system concludes with a *mf* (mezzo-forte) dynamic marking.

Second system of musical notation. The right hand continues the melodic line with eighth notes. The left hand provides a steady accompaniment. The system ends with a *pp* (pianissimo) dynamic marking.

Third system of musical notation. The right hand features a melodic line with eighth notes and some rests. The left hand has a more active accompaniment. The system is marked *sempre p* (sempre piano).

Fourth system of musical notation. The right hand plays a melodic line with eighth notes. The left hand accompaniment is marked *cresc. poco a poco* (crescendo poco a poco).

Fifth system of musical notation. The right hand plays a melodic line with eighth notes. The left hand accompaniment is marked with an 8-measure repeat sign.

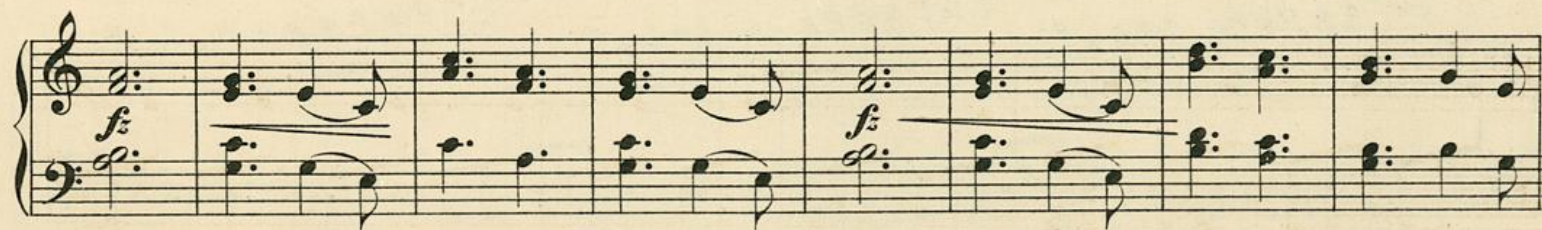
Sixth system of musical notation. The right hand plays a melodic line with eighth notes. The left hand accompaniment is marked *f* (forte) and *dim.* (diminuendo). The system concludes with a 2/4 time signature change.

Zweiter Spieler.



Erster Spieler.

7



Zweiter Spieler.



Erster Spieler.

9

8

dim. *rit.*

Tempo I.

pp *sempre stacc.* *cresc.*

mf

8

dim.

cresc. 8

Zweiter Spieler.

The musical score for the second player consists of seven systems of piano and bass staves. The key signature is one sharp (F#). The first system begins with a forte (*ff*) dynamic and a *dim.* marking. The second system includes a mezzo-forte (*mf*) dynamic. The third system features a pianissimo (*pp*) dynamic. The fourth system is marked *un poco più lento* and includes a crescendo (*cresc.*) marking. The fifth system includes an *espress.* marking. The sixth system includes a *dim. sempre string.* marking. The seventh system includes a pianissimo (*pp*) dynamic. The score concludes with a double bar line.

ff *dim.*

mf

pp

un poco più lento *cresc.*

espress. *p*

dim. sempre string.

pp

Erster Spieler.

11



Neue Musikalien im Verlage von Rob. Forberg in Leipzig.

Musik für Orchester.

Reinecke, Carl. Op. 128. In Memoriam. Introduction und Fuge mit Choral für grosses Orchester. Partitur	Thlr. Ngr.
— Orchesterstimmen	25 —

Musik für Waldhorn und Orchester.

Mozart, W. A. Concert (Esdur) für das Waldhorn mit Begleitung des Orchesters (2 Violinen, Viola, Contrabass, 2 Clarinetten und zwei Fagotte). Revidirt und mit einer Cadenz versehen von Ferdinand David	2 —
--	-----

Quartette für Streichinstrumente.

Reinecke, Carl. Op. 132. Quartett für zwei Violinen, Viola und Violoncello. Partitur	1 —
Stimmen	2 10

Musik für Pianoforte mit Begleitung.

Behr, Franz. Op. 303. Lachtaubchen. Scherz-Polka für Pianoforte und Violine von Rob. Schaab	15
Franz, Oskar. Op. 1. Adagio für Waldhorn oder Violoncello mit Begleitung des Pianoforte	17½
Gumbert, Friedr. Lieder-Transcriptionen für Horn mit Begleitung des Pianoforte.	
Heft 1. Beethoven, L. v. van, Adelaide	15
" 2. Graben-Hoffmann. Erinnerung u. Beethoven, L. v. Gretels Warnung	7½
" 3. Büchner, A. E. In die Ferne	12½
" 4. Schubert, F. „Du bist die Ruh“ und Ständchen „Leise flehen meine Lieder“	12½
Hiller, Ferdinand. Ständchen. Albumblatt für Pianoforte. Arrangement für Violoncello und Pianoforte von Fr. Grützmaier	18
Hollaender, Gustav. Op. 3. Spinnerlied für Violine mit Begleitung des Pianoforte	15
Krug, Arnold. Op. 1. Trio. Hmoll. für Pianoforte, Violine und Violoncello	3 —
Mozart, W. A. Concert (Esdur) für das Waldhorn mit Begleitung des Orchesters. Revidirt und mit einer Cadenz versehen von Ferdinand David. Mit Begleitung des Pianoforte bearbeitet von Carl Reinecke	1 —
Peter, H. F. Op. 1. Le Chant du Rossignol. Fantaisie pour Piano et Violon	12½
Rheinberger, Jos. Op. 77. Sonate für Violine und Pianoforte	2 —
Roberti, S. H. Soirées musicales. Duos faciles pour Violon et Piano.	
No. 20. Abt. F. Op. 449. No. 1. Ständchen. „Still und golden schau'n die Sterne“	10
" 21. Gumbert, F. Op. 103. Ariosa. „An des Rheines grünen Ufern“	10
Stark, Ludwig. Op. 59. Vier kleine Vortragsstücke für Violoncello mit Begleitung des Pianoforte. Eingeführt im Conservatorium der Musik in Stuttgart.	
No. 1. Idylle	20
" 2. Ballade	20
" 3. Improvisation	14
" 4. Alpenlied	14
— dasselbe für Violine mit Begl. des Pfto. No. 1—4.	
Wichtl, G. Op. 95. Six Morceaux de Salon brillants et instructives pour le Violon et Piano.	
No. 1. Donizetti, Anna Bolena	15
" 2. Verdi, I due Foscari	15
" 3. Balfe, Les quatre fils aymon. (Die vier Haymonskinder)	15
" 4. Lortzing, Undine	15
" 5. Auber, La Part du diable. (Des Teufels Antheil)	15
" 6. Halevy, Le Val d'Andorre. (Das Thal von Andorra)	15

Musik für zwei Pianoforte.

Beethoven, L. van. Op. 13. Sonate pathétique arrangée à deux Pianos à l'usage des établissements impériaux d'éducation des demoiselles nobles en Russie par Adolphe Henselt	1 25
---	------

Musik für Pianoforte zu vier Händen.

Behr, Franz. Op. 303. Lachtaubchen. Scherz-Polka für Pianoforte zu vier Händen von Rob. Schaab	15
Haydn, Josef. Zwölf kleine ausgewählte Stücke für Pianoforte zu vier Händen eingerichtet, mit Fingersatz versehen und zum Gebrauche beim Unterrichte herausgegeben von Rob. Schaab	1 —
Krug, Arnold. Op. 4. Fünf Impromptus in Walzerform. Preiscomposition. Zweite Auflage	20
Krug, D. Op. 240. Frühlingsblüthen. Leichte Tonstücke über beliebte Themas mit Fingersatzbezeichnung für Pianoforte zu vier Händen.	
Nr. 9. Boieldieu, Weisse Dame „Hah welche Lust Soldat zu sein“	12½
" 10. Löwe, C. Heinrich der Vogler „Herr Heinrich sass am Vogelheerd“	12½
Kuhlau, F. Op. 20. Drei Sonatinen für Pianoforte zu vier Händen bearbeitet und zu instructivem Gebrauche mit Fingersatz versehen von Rob. Schaab.	
No. 1. Cdur 20 Ngr. No. 2. Gdur 25 Ngr. No. 3. Fdur	25
— Op. 59. Drei Sonatinen für Pianoforte zu vier Händen eingerichtet und zu instructivem Gebrauche mit Fingersatz versehen von Rob. Schaab.	
No. 1. A dur 20 Ngr. No. 2. F dur 25 Ngr. No. 3. C dur	25
Lachner, Franz. Op. 62. Introduction und Fuge für Orgel oder Pianoforte zu vier Händen	12½
No. 4.	

Reinecke, Carl. Op. 128. In Memoriam. Introduction und Fuge mit Choral für grosses Orchester. Arrangement für Pianoforte zu vier Händen vom Componisten	17½
Wohlfahrt, Franz. Op. 33. Die zwei Clavierschüler. Leichte instructive und progressive Stücke zu vier Händen für den Unterricht nach dem Gebrauche der Uebungen im Umfange von fünf Tönen. Heft 1	12½
Heft 2	12½
— Op. 34. Kindes-Freuden. Leichte Melodien für Pianoforte zu vier Händen zum Gebrauche beim Unterrichte.	
Heft 1. 4—6 à 10 Ngr. Heft 2. 3. à 14 Ngr.	

Musik für Pianoforte zu zwei Händen.

Beethoven, L. van. Op. 31. No. 2. Sonate (Ré mineur) interprétée, doigtée et accompagnée de remarques explicatives concernant l'exécution à l'usage des établissements impériaux d'éducation des demoiselles nobles en Russie par Adolphe Henselt. Edition nouvelle revue et corrigée	1 17½
— Op. 53. Sonate. Interprétée, doigtée, facilitée et accompagnée de remarques explicatives concernant l'exécution à l'usage des établissements impériaux d'éducation en Russie par Adolphe Henselt	1 20
Bolek, Oskar. Op. 35. Sechs Charakterbilder.	
Heft 1. Vergissmännchen. Johanneswürmchen. Du bist wie eine Blume	12½
" 2. Treubruch. Starrsinn. Knabe schläft an Bächleins Rande	12½
— Op. 38. Sechs Stimmungsbilder	
No. 1. Verlorne Glück	5
" 2. Frohe Erwartung	5
" 3. Mädchens stille Gedanken	5
" 4. Gekränktes Gemüth	5
" 5. Schwerlastendes Geheimniss	5
" 6. Selige Lust	5
Giese, Theodor. Op. 178. Nocturne	8
— Op. 187. O keh' zurück! Lied ohne Worte	8
— Op. 189. Blumenbotschaft. Romanze	12
— Op. 200. Carnevalino. Polka brillante	14
Harnacke, Charles. Op. 1. Barcarolle. Deuxième édition	10
Hauschild, Carl. Op. 50. Schneeflocken. Charakteristisches Tonstück	15
— Op. 52. Aus der Vergangenheit. Brillant-Walzer	15
John, Friedrich. Op. 10. Im kühlen Grunde. Clavierstück	10
— Op. 11. Hinaus ins frische Grün! Clavierstück	10
Köhler, Louis. Op. 247. Neunundneunzig Uebungs- und Vergnügungsstücke in progressiver Folge für den Clavierunterricht von der Anfänger- bis zur Mittelstufe. Heft 1—4	20
Krug, Arnold. Op. 3. Vier Phantasiestücke.	
No. 1. Cdur 15 Ngr. No. 2. Hdur 7½ Ngr. No. 3. E moll 10 Ngr. No. 4. Esdur 12½ Ngr.	
Krug, D. Op. 196. Rosenknospen. Leichte Tonstücke über beliebte Themas ohne Octavenspannungen und mit Fingersatzbezeichnung.	
No. 95. Zettler, Frühlings-Polka. „Holder Lenz ist wieder kommen“	10
" 96. Mendelssohn, Gruss. „Leise zieht durch mein Gemüth“	10
" 97. Kücken, Abschied. „Nun holt mir eine Kanne Wein“	10
" 98. Mendelssohn, Frühlingslied. „Es brechen in schallenden Reigen“	10
" 99. Lachner, „Starrend vor Frost“	10
" 100. Spohr, Die Rose. „Rose wie bist du reizend“	10
" 101. Mehul, Joseph. „Ich war Jüngling noch an Jahren“	10
" 102. Mozart, Don Juan. „Reich mir die Hand mein Leben“	10
" 103. Abt, Op. 449. No. 1. Ständchen „Still und golden schau'n die Sterne“	10
" 104. Gumbert, Op. 103. Ariosa. „An des Rheines grünen Ufern“	10
" 105. Weber, Euryanthe. „Glücklein im Thale“	10
" 106. Lotti, Arie „Par diesti“	10
" 107. Stradella, Arie „Se i miei sospiri“ Lass für die Sünden	10
" 108. Weihnachtslied. „Stille Nacht, heilige Nacht“	10
" 109. Stradella, Arie a. d. XVII. Jahrh. „O del mio dolce ardar“: „Vater in des Himmels-höh'n“	10
— Op. 259. Opern-Perlen. Kleine leichte Fantasien über beliebte Opernmotive für den Unterricht und mit Fingersatzbezeichnung.	
No. 23. Mozart, Die Entführung	10
" 24. Boieldieu, Johann von Paris	10
— Op. 283. Classiker-Bibliothek. Das Schönste aus den Werken berühmter Componisten für Pianoforte arrangirt und für den Unterricht bearbeitet und mit Fingersatz versehen.	
No. 15. Beethoven, L. v., Menuett aus dem Septett. Op. 20	10
" 16. Haydn, J. Adagio cantabile aus der Oxford-Sinfonie	10
— Op. 319. Sechs Fantasien über Russische Lieder.	
No. 1. Alabieff, Die Nachtigall „Nachtigall o Nachtigall“	14
" 2. Russisches Zigeunerlied „Ach wie so glücklich“	14
" 3. Bulachoff, Wiegenlied „Du meine Seele“	14

Krug, D. Op. 319. Sechs Fantasien über Russische Lieder.	
No. 4. Kotschubei, Sagt's ihr	14
" 5. Warlamoff, Der Engel „Es schwebt ein Engel“	14
" 6. Alabieff, Der Hoffnungsstrahl „Sei willkommen treuer Bote“	14
Kullak, Theodor. Op. 125. Scherzo	25
Löw, Joseph. Op. 218. Idylle	13
— Op. 219. Frühlingsahnen. Melodie	10
— Op. 220. Das Echo von St. Gallen. Clavierstück	13
Rheinberger, Josef. Op. 68. Sechs Tonstücke in fugirter Form. Zweite Folge. No. 1—6 à 12½—15 Ngr.	
Raff, Joachim. Op. 115. Deux Morceaux lyriques. No. 1. 14 Ngr. No. 2.	12
Sachs, Jules. Op. 30. Saltarello	17½
Schaab, Robert. 120 der bekanntesten Choräle für Schule und Haus für Pianoforte übertragen. Heft 3.	15
Semmlacher, W. M. Op. 11. Un Jour de Printemps. Romance	12
— Op. 12. Poème d'amour. Nocturne	16
Stark, Ludwig. Op. 62. Festmorgen. Capriccio in Marschform	20
— Klassischer Hausschatz werthvoller und seltener Kammermusiksätze etc. in neuen Uebertragungen für Pianoforte zu zwei Händen. Ein Supplement zu jeder Klassikerausgabe.	
Nr. 1. Mozart, W. A. Variationen aus dem A dur Quartett (No. 5.)	18
" 2. Haydn, J. Adagio und Menuett aus dem H moll Quartett, Op. 64. No. 2	10
" 3. Mozart, W. A. Introduction und Fuge für Streichquartett C moll und Haydn, J. Adagio aus dem B dur Quartett, Op. 71. No. 1	18
" 4. Beethoven, L. v. Op. 45. Drei Märsche	15
" 5. Mozart, W. A. Zwei Menuette, Romanze und Variationen aus der B dur Serenade für 13 Blasinstrumente	25
" 6. Bach, J. S. Aria aus der D dur Suite und Haydn, J. Fuge aus dem Fis moll Quartett, Op. 50. No. 4	10
" 7. Händel, G. F. Orgelconcert, No. 4. F dur	20
" 8. Haydn, J. Fantasie und Menuett aus Op. 76. No. 6	14
" 9. Schubert, F. Andante und Scherzo aus dem G dur Quartett, Op. 161	24
" 10. Haydn, J. Andante aus Op. 77. No. 2 und Mozart, W. A. 1. Menuett aus der Es dur Serenade	14
" 11. Haydn, J. Menuett und Adagio aus Op. 17. No. 1. Es dur und Mozart, W. A. 2. Menuett aus d. Esdur Serenade	14
" 12. Bach, J. S. Passacaglia für Orgel	24
Stiehl, Heinrich. Op. 108. Album für die Jugend. Vier Stücke	15
— Op. 118. Valse Impromptu	14
Viol, Willy. Op. 12. Reise-Skizzen.	
Nr. 1. In der Burgkapelle	12
" 2. Unter der Schlosshof-Linde	12
Voss, Charles. Op. 294. Souvenir d'autrefois. Fantaisie-Episode. Deuxième Edition	20

Lehrbücher für Pianoforte.

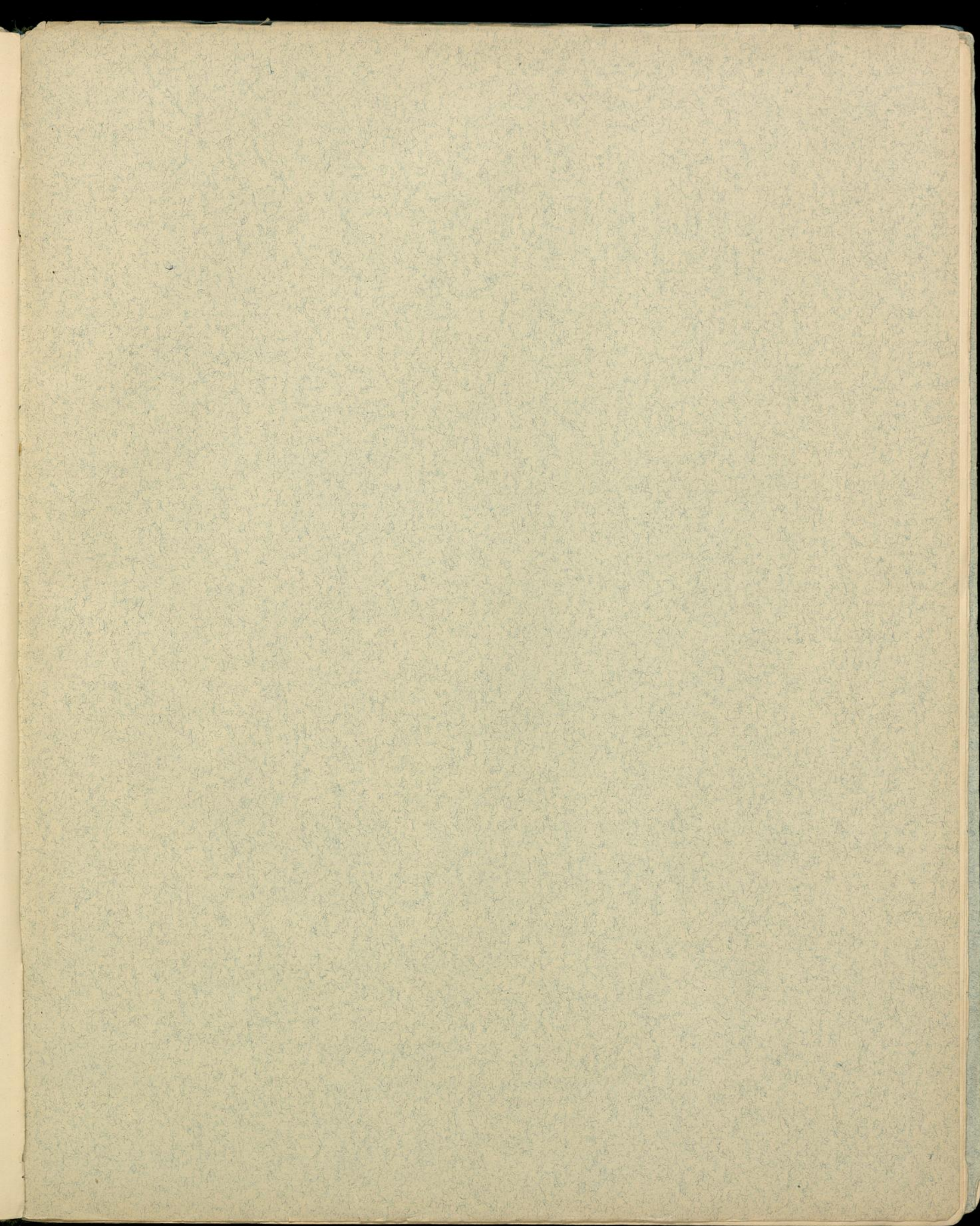
Wohlfahrt, Franz. Op. 36. Kinder-Klavierschule	1 —
Musik für Harmonium und Orgel.	
Händel, G. F. Concert für Orgel mit Orchester (G moll) für Orgel allein (Solo), auch Pedalfügel zum Concert-Gebrauch bearbeitet von Rob. Schaab	25
Kretzschmar, Hermann. Op. 4. Drei Postluden für Orgel zum Gebrauche bei Trauungen u. Concerten	20
— Op. 8. Technische Etuden für Orgelspieler Heft 1—2. à	18
Lachner, Franz. Op. 62. Introduction und Fuge für Orgel oder Pianoforte zu vier Händen	12½
Reinecke, Carl. Op. 128. In Memoriam. Introduction und Fuge mit Choral für grosses Orchester. Arrangement für Orgel von R. Schaab	15
Schaab, Robert. Geistliches und Weltliches. Ausgewählte Stücke für Harmonium oder Physharmonika.	
Heft 5. Geistliches	20
" 6. Weltliches	20
— 21 Lieder-Transcriptionen für Harmonium	22½
Schubert-Album, Franz. Eine Auswahl seiner Lieder für Harmonium bearbeitet von Rob. Schaab	24

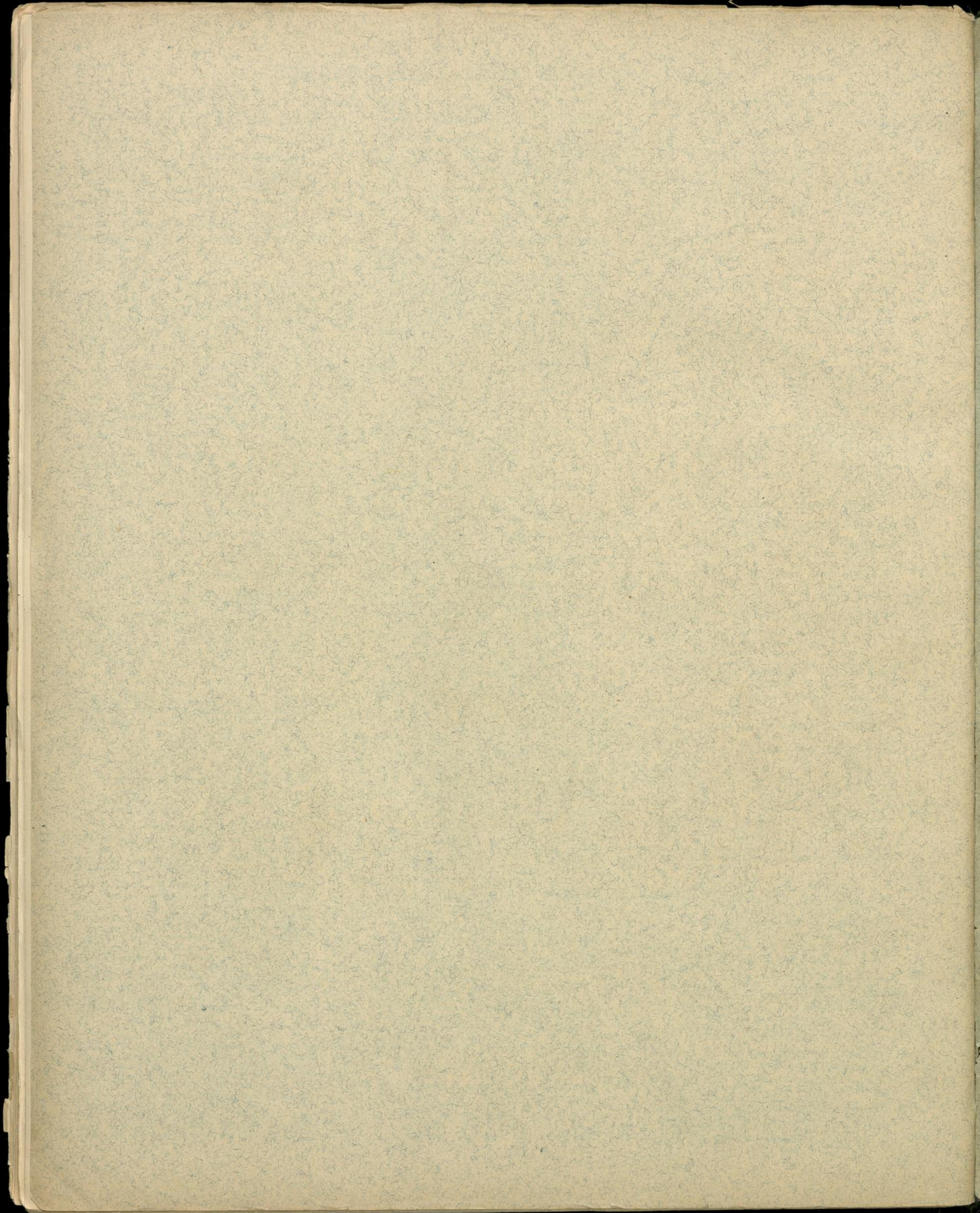
Gesänge für zwei und drei Singstimmen mit Begleitung des Pianoforte.

Genée, Richard. Op. 233. Die Drillinge. „Wir sind nicht blos Zwillinge“. Komisches Terzett für Tenor, Bariton und Bass	25
Nessler, V. E. Op. 68. Drei Lieder für zwei Singst.	
Nr. 1. Der Blume Tod. „Lieb Blümlein, du blickst so fromm“. Gedicht v. Auguste Schmidt	8
" 2. Das gebrochene Herz. „I sah mal a Blümle“. Gedicht v. R. Löwenstein	8
" 3. Mitgefühl. „Ein Vogel auf dem Baume“. Gedicht v. Dr. F. Nessler	8

Gesänge für eine Singstimme mit Begleitung des Pianoforte und eines andern Instruments.

Hölzel, Gustav. Op. 180. Liebesglück. „In Sehnsucht und Liebe“. Für eine Singstimme mit Begleitung des Pianoforte und Violoncello	15
Lachner, Franz. Op. 166. Abend-Elegie. „Leise verhaucht des Tages Klingen“. Gedicht von Fanny v. Hoffnass für eine Tenorstimme, Violine und Orgel oder Harmonium oder Pianoforte	20





Im Winter.

EN HIVER.

IN THE WINTER.

SUITE
für das Pianoforte
zu
VIER HÄNDEN

componirt
von

HANS HUBER.

OP. 76.

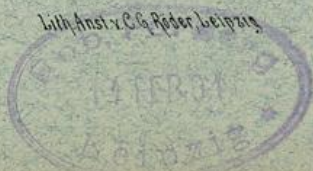
- | | |
|---|-----------|
| Nº 1. Weihnachten. (Noël. Christmas.) Pastorale. | Pr. 2 Mk. |
| " 2. Schneeflocken. (Flocons de Neige. Flakes of Snow.) Scherzo. | " 2 " |
| " 3. In der Spinnstube. (La Fileuse. In the Spinning Room.) Märchen-Adagio. | " 2 " |
| " 4. Zum Carneval. (Au Carnaval. Carnival.) Finale, Allegretto con fuoco. | " 2 " |

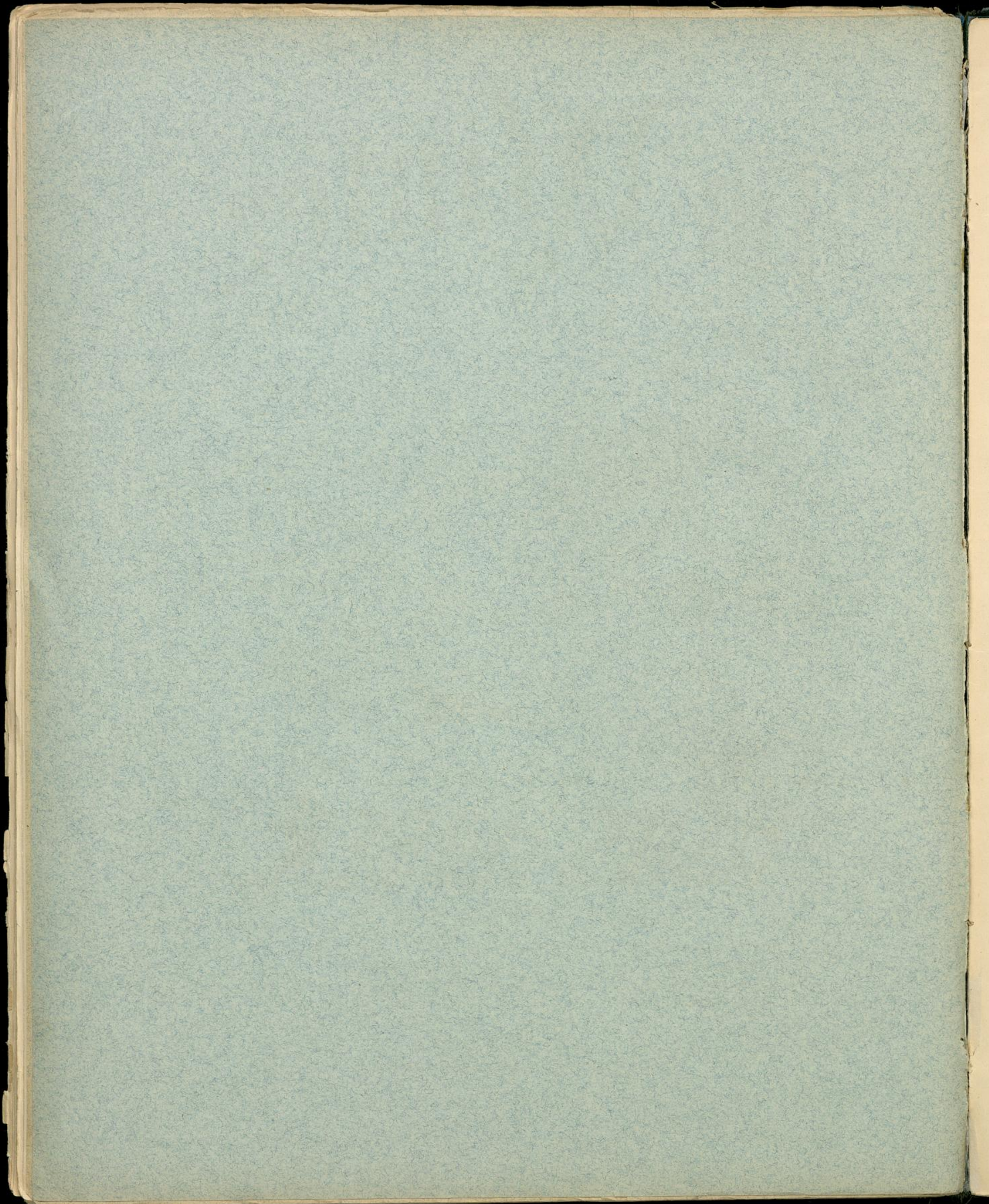
Eigenthum des Verlegers für alle Länder.
Eingezeichnet in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

04. J. cl. d.
3197-3200.

Witt. Anst. v. C. G. Forber, Leipzig





Im Winter.

EN HIVER.

IN THE WINTER.

SUITE
für das Pianoforte
zu
VIER HÄNDEN

componirt
von

HANS HUBER.

OP. 76.

- | | |
|---|-----------|
| Nº 1. Weihnachten. (Noël. Christmas.) Pastorale. | Pr. 2 Mk. |
| " 2. Schneeflocken. (Flocons de Neige. Flakes of Snow.) Scherzo. | 2 " |
| " 3. In der Spinnstube. (La Fileuse. In the Spinning Room.) Märchen-Adagio. | 2 " |
| " 4. Zum Carneval. (Au Carnaval. Carnival.) Finale, Allegretto con fuoco. | 2 " |

*Eigenthum des Verlegers für alle Länder.
Eingezeichnet in das Vereins-Archiv.*

LEIPZIG, ROB. FORBERG.

3197-3200.

With Anst. v. C. G. Roder, Leipzig

11 FEB 04

Leipzig



La Fileuse . In der Spinnstube . In the Spinning Room.

Ein Märchen.

(Adagio.)

Zweiter Spieler.

Hans Huber, Op. 76. No 3.

Moderato assai.

pp

mf *p*

mf

p *cresc.*

p *cresc.*

La Fileuse. In der Spinnstube. In the Spinning Room. 3

Ein Märchen.

(Adagio.)

Erster Spieler.

Hans Huber, Op. 76. N^o 3.

Moderato assai.

p dolce espress.

mf *pp* *mf espr.*

mf *cresc.*

p cresc.

Zweiter Spieler.

Molto più animato.

The musical score for the second player consists of seven systems, each with a piano (P) and bass (B) staff. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics are: *f* *dimin.*, *pp*, *cresc.*, *p cresc.*, *sempre cresc.*, *f*, *dimin.*, and *poco a poco rit.*. The tempo is marked *Molto più animato.* and the piece concludes with a *rit.* (ritardando) marking.

f *dimin.* *rit.* *pp* *cresc.* *p cresc.* *sempre cresc.* *f* *dimin.* *poco a poco rit.*

Molto più animato.

Zweiter Spieler.

First system of music for the second player. It consists of two staves in bass clef with a key signature of one flat. The first staff has a melodic line with a slur over the first two measures and a fermata over the third. The second staff has a harmonic accompaniment. Dynamics include *mf*, *dimin.*, and *rit.*

Tempo I.

Second system of music for the second player. It consists of two staves in bass clef with a key signature of one flat. The first staff has a melodic line with a slur and a fermata. The second staff has a harmonic accompaniment. Dynamics include *p* *ma espress.* and *segue*.

Third system of music for the second player. It consists of two staves in bass clef with a key signature of one flat. The first staff has a melodic line with a slur and a fermata. The second staff has a harmonic accompaniment.

Fourth system of music for the second player. It consists of two staves in bass clef with a key signature of one flat. The first staff has a melodic line with a slur and a fermata. The second staff has a harmonic accompaniment. Dynamics include *mf* and *pp*.

7

Zweiter Spieler.

The musical score for the second player consists of six systems, each with a piano (right) and bass (left) staff. The key signature is one flat (B-flat). The first system shows a piano staff with a melodic line of eighth notes and a bass staff with a simple harmonic accompaniment. The second system introduces a *mf* (mezzo-forte) dynamic marking. The third system continues the melodic and harmonic development. The fourth system features a *cresc.* (crescendo) marking and an *espress.* (espressivo) marking. The fifth system includes a *f dim.* (forte diminuendo) marking and a triplet of eighth notes in the piano staff. The sixth system concludes with a triplet of eighth notes in the piano staff and a final chord in the bass staff.

Erster Spieler.

9



Zweiter Spieler.

un poco più animato

First system of musical notation. The upper staff (treble clef) contains a series of eighth-note chords, starting with a *pp* (pianissimo) dynamic and marked *cresc.* (crescendo). The lower staff (bass clef) contains a series of eighth-note chords, starting with a *pp* dynamic.

Second system of musical notation. The upper staff (treble clef) contains a series of eighth-note chords, marked *stringendo*. The lower staff (bass clef) contains a series of eighth-note chords.

Third system of musical notation. The upper staff (treble clef) contains a series of eighth-note chords. The lower staff (bass clef) contains a series of eighth-note chords.

Fourth system of musical notation. The upper staff (treble clef) contains a series of eighth-note chords, marked *mf dimin.* (mezzo-forte, diminuendo). The lower staff (bass clef) contains a series of eighth-note chords.

Fifth system of musical notation. The upper staff (treble clef) contains a series of eighth-note chords, marked *Tempo I.* and *più animato*. The lower staff (bass clef) contains a series of eighth-note chords, marked *p* (piano) and *pp* (pianissimo).

Sixth system of musical notation. The upper staff (treble clef) contains a series of eighth-note chords, marked *Tempo I.* and *ppp* (pianississimo). The lower staff (bass clef) contains a series of eighth-note chords.

Erster Spieler.

11

un poco più animato

pp *cresc.*

string.

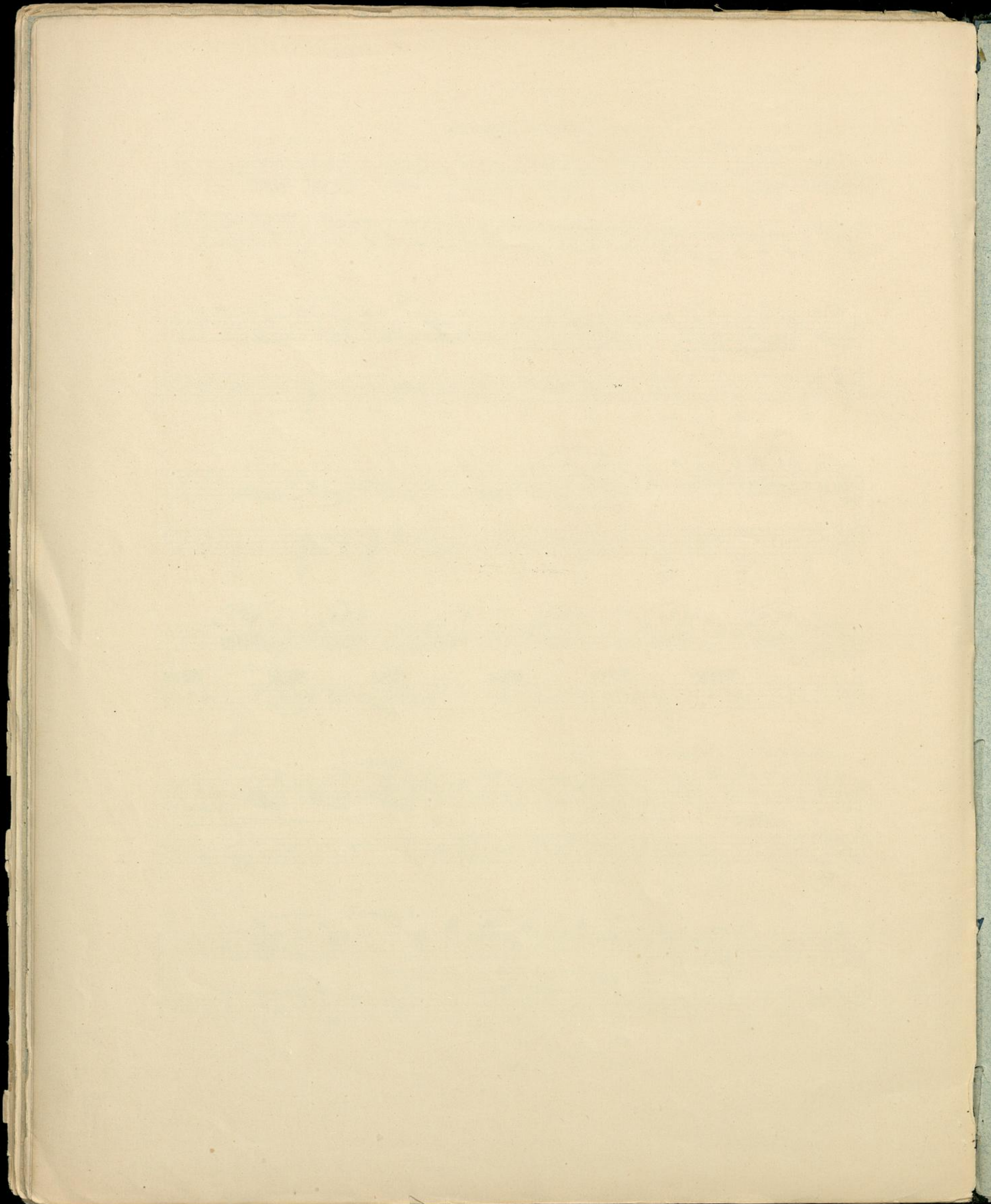
mf dimin.

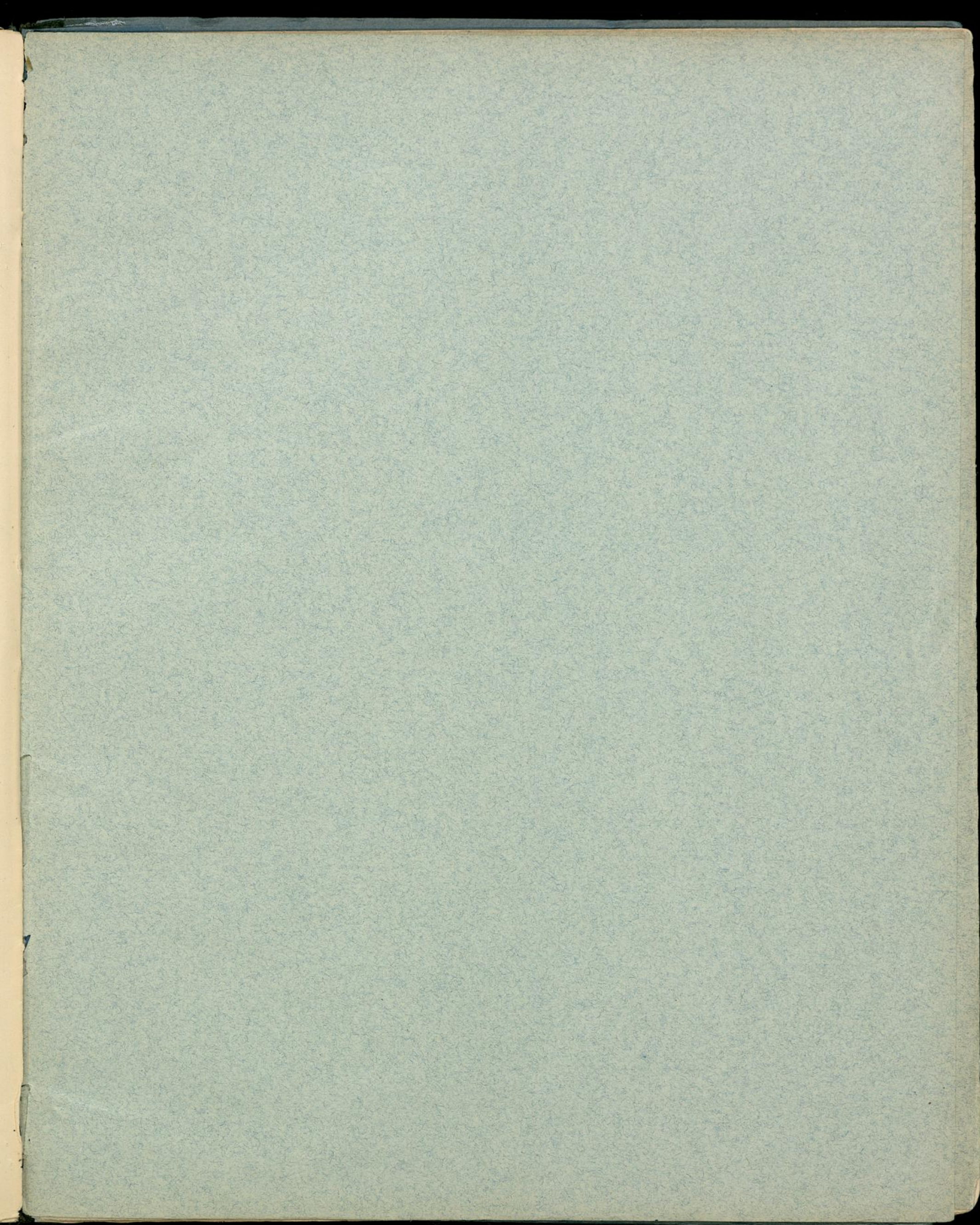
pp

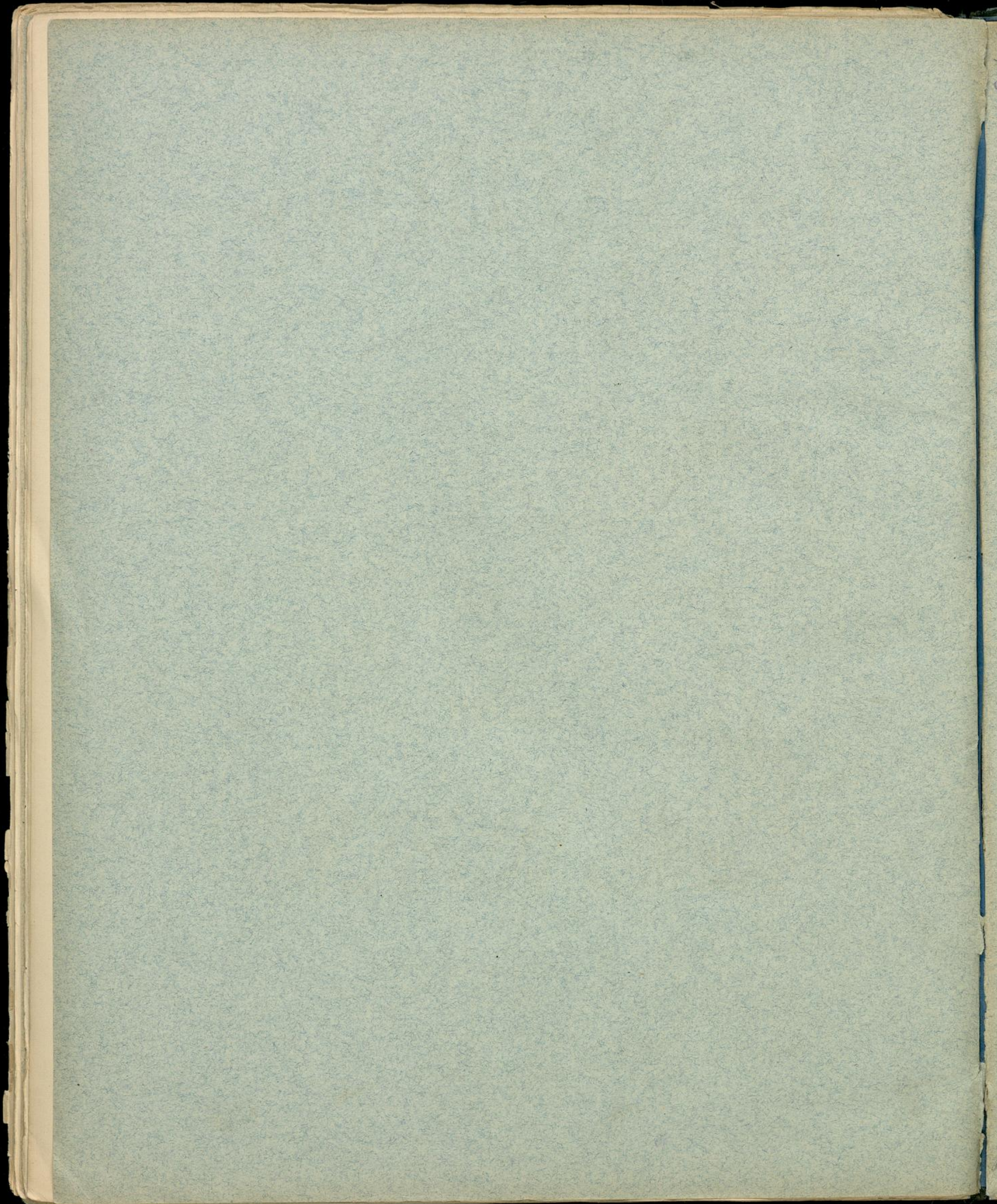
Tempo I.

espress. 1 *espress.*

ppp







Im Winter.

EN HIVER.

IN THE WINTER.

SUITE
für das Pianoforte
zu
VIER HÄNDEN

componirt
von

HANS HUBER.

OP. 76.

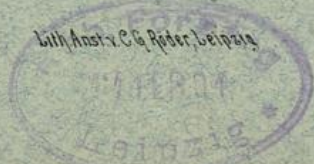
- | | | | |
|---|-----|---|-----|
| N ^o 1. Weihnachten. (Noël. Christmas.) Pastorale. | Pr. | 2 | Mk. |
| " 2. Schneeflocken. (Flocons de Neige. Flakes of Snow.) Scherzo. | " | 2 | " |
| " 3. In der Spinnstube. (La Fileuse. In the Spinning Room.) Märchen-Adagio. | " | 2 | " |
| " 4. Zum Carneval. (Au Carnaval. Carnival.) Finale, Allegretto con fuoco. | " | 2 | " |

Eigenthum des Verlegers für alle Länder.
Eingezeichnet in das Vereins-Archiv.

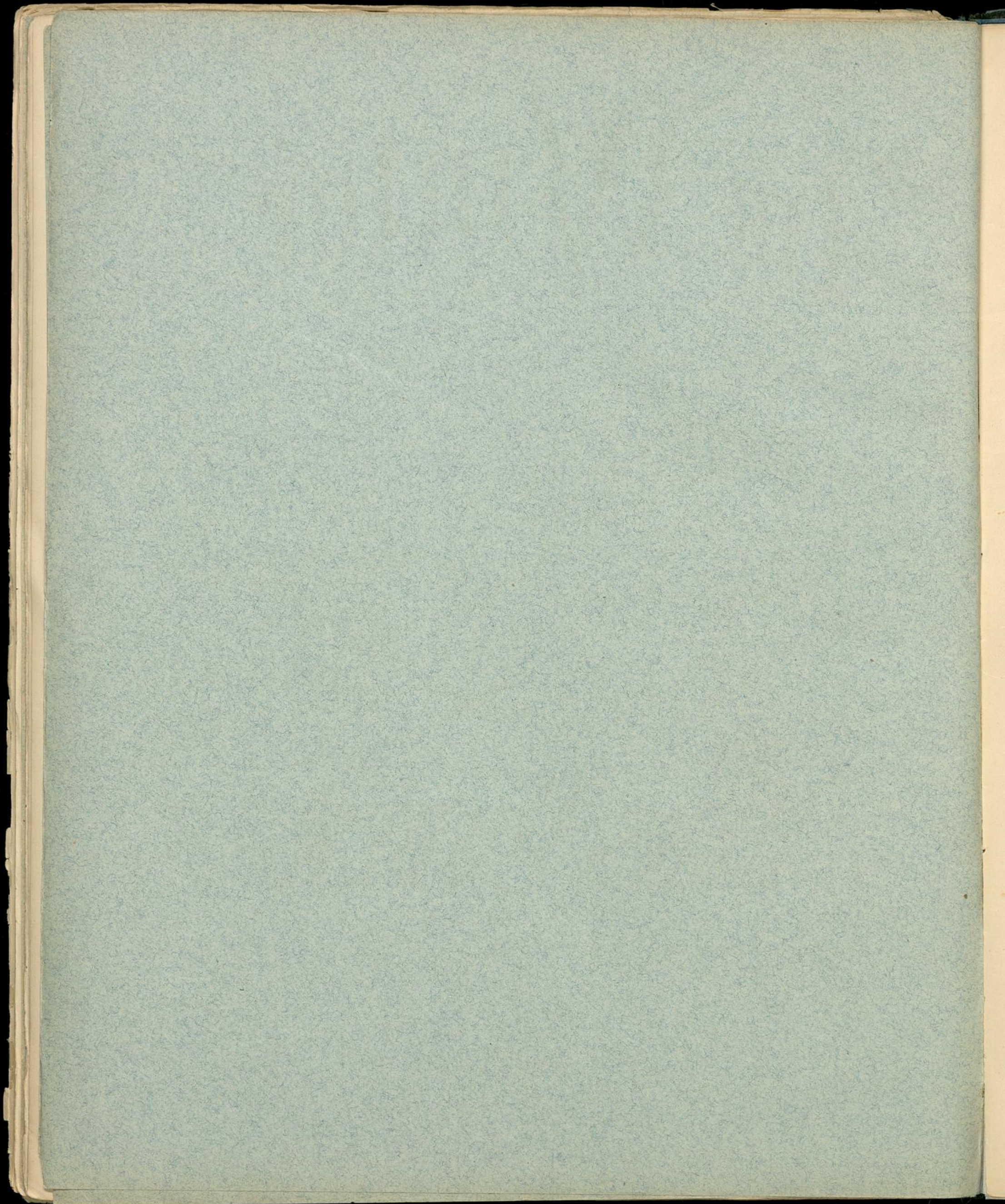
LEIPZIG, ROB. FORBERG.

3197-3200

Lith. Anst. C. G. Reiter, Leipzig



R 1900



In Winter.

EN HIVER.

IN THE WINTER.

SUITE
für das Pianoforte
zu

VIER HÄNDEN

componirt
von

HANS HUBER.

OP. 76.

- | | |
|---|-----------|
| Nº 1. Weihnachten. (Noël. Christmas.) Pastorale..... | Pr. 2 Mk. |
| " 2. Schneeflocken. (Flocons de Neige. Flakes of Snow.) Scherzo..... | " 2 " |
| " 3. In der Spinnstube. (La Fileuse. In the Spinning Room.) Märchen-Adagio..... | " 2 " |
| " 4. Zum Carneval. (Au Carnaval. Carneval.) Finale, Allegretto con fuoco..... | " 2 " |

*Eigenthum des Verlegers für alle Länder.
Eingezeichnet in das Vereins-Archiv.*

LEIPZIG, ROB. FORBERG.



Zum Carneval.

Au Carnaval. (Finale.) Carneval.

Allegro con fuoco.

Zweiter Spieler.

Hans Huber, Op. 76. No 4

Zum Carneval.

Au Carnaval. Carneval.
(Finale.)

Erster Spieler.

Hans Huber, Op. 76. N^o 4.

Allegro con fuoco.

f

cresc.

ff

meno f

sempre cresc.

Zweiter Spieler.

stringendo

ff

Tempo di Valse.

ff

p

mf espress.

cresc.

ff

ff

Erster Spieler.

5

Tempo di Valse.

8

stringendo

ff

2

p grazioso

p

8

8

f

8

8

8

ff

6/8

6/8

Zweiter Spieler.

$\frac{3}{4} = \frac{6}{8}$

The musical score for the second player consists of six systems, each with a piano (treble) and bass (bass) staff. The key signature is one sharp (F#). The time signature is $\frac{3}{4} = \frac{6}{8}$. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics are: *mf* (first system), *cresc.* (first system), *poco* (second system), *a* (second system), *poco* (second system), *f* (third system), *p* (third system), *f* (fourth system), and *sempre f* (sixth system). The score is written in a style typical of 19th-century musical notation.

$\frac{3}{4} = \frac{6}{8}$

Erster Spieler.

7

The first system of musical notation for the first player. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a rest, and then continues with eighth notes. The lower staff has a bass clef and the same key signature. It begins with a rest, followed by eighth notes, and then continues with eighth notes. The dynamic marking *mf* is placed between the staves. The word *cresc.* is written at the end of the system.

The second system of musical notation for the first player. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It begins with a rest, followed by eighth notes, and then continues with eighth notes. The lower staff has a bass clef and the same key signature. It begins with a rest, followed by eighth notes, and then continues with eighth notes. The dynamic marking *poco* is placed between the staves. The word *a* is written between the staves. The word *poco* is written at the end of the system.

The third system of musical notation for the first player. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It begins with eighth notes, followed by eighth notes, and then continues with eighth notes. The lower staff has a bass clef and the same key signature. It begins with eighth notes, followed by eighth notes, and then continues with eighth notes. The dynamic marking *f* is placed between the staves. The word *mf* is written at the end of the system.

The fourth system of musical notation for the first player. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It begins with eighth notes, followed by eighth notes, and then continues with eighth notes. The lower staff has a bass clef and the same key signature. It begins with eighth notes, followed by eighth notes, and then continues with eighth notes. The dynamic marking *f* is placed between the staves.

The fifth system of musical notation for the first player. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It begins with eighth notes, followed by eighth notes, and then continues with eighth notes. The lower staff has a bass clef and the same key signature. It begins with eighth notes, followed by eighth notes, and then continues with eighth notes.

The sixth system of musical notation for the first player. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It begins with eighth notes, followed by eighth notes, and then continues with eighth notes. The lower staff has a bass clef and the same key signature. It begins with eighth notes, followed by eighth notes, and then continues with eighth notes. The dynamic marking *sempref* is placed between the staves.

Zweiter Spieler.

The musical score for the second player consists of several systems of piano accompaniment. The first system features a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The treble staff has a series of eighth-note chords, while the bass staff has a steady eighth-note accompaniment. A *ff* (fortissimo) dynamic marking is present. The second system continues with similar textures, including a *stingendo* marking. The third system includes the lyrics *piu e piu* and features a crescendo. The fourth system is marked *Presto. (ausgelassen.)* and *ff*, with a change to a 2/4 time signature and a key signature of two flats (Bb). The fifth system continues the rapid, staccato texture. The sixth system features a series of chords in the treble staff and a moving line in the bass staff. The seventh system concludes with a final chord and a fermata.

8

Presto. (ausgelassen.)

Zweiter Spieler.

Meno Presto.

mf

dimin.

Tempo di Valse.

f

p

mf espress.

p cresc.

Meno Presto.

First system of musical notation for 'Meno Presto.' The music is in 3/4 time and B-flat major. The right hand begins with a half rest, followed by a series of eighth and quarter notes. A first ending bracket labeled '1' spans the first four measures. A second ending bracket labeled '3' spans the last two measures, which are marked 'sempre dolce'. The left hand has whole rests throughout this system.

Second system of musical notation for 'Meno Presto.' The right hand continues with eighth and quarter notes, featuring several triplet markings (labeled '3'). The left hand remains with whole rests.

Tempo di Valse.

Third system of musical notation for 'Tempo di Valse.' The time signature changes to 3/4. The right hand starts with a half note, followed by eighth and quarter notes. A first ending bracket labeled '1' spans the first two measures, which are marked 'p cresc.'. The left hand has whole rests.

Fourth system of musical notation for 'Tempo di Valse.' The right hand continues with eighth and quarter notes, marked 'p grazioso'. The left hand has whole rests.

Fifth system of musical notation for 'Tempo di Valse.' The right hand features a series of eighth notes with grace notes, marked 'p'. The left hand has whole rests.

Sixth system of musical notation for 'Tempo di Valse.' The right hand continues with eighth notes and grace notes. The left hand has whole rests.

Zweiter Spieler.



Tempo I.



Erster Spieler.

13

f

Tempo I.

ff

meno f

cresc.

Zweiter Spieler.

The musical score for the second player consists of six systems of piano and bass staves. The key signature is one sharp (F#). The first system includes a treble staff with chords and a bass staff with a melodic line, marked *mf*. The second system continues the bass line with a crescendo hairpin. The third system features a melodic line in the bass staff with the instruction *molto f sempre più animato cresc.*. The fourth system shows a continuation of the melodic line with accents. The fifth system is marked *Presto.* and *ff*, with a more complex melodic line. The sixth system concludes the piece with a final cadence in 2/4 time.

The first system of musical notation for the first player. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The music features a series of eighth-note patterns in the right hand, with some rests in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the fourth measure.

The second system of musical notation for the first player. It continues the eighth-note patterns from the first system. There are fingerings of 2 and 8 indicated above the notes. The music is written in a grand staff with a treble and bass clef, key signature of one sharp.

The third system of musical notation for the first player. It features a more complex rhythmic pattern with sixteenth notes and chords. A dynamic marking of *molto f sempre più animato cresc.* (very forte, always more animated, crescendo) is present. The music is written in a grand staff with a treble and bass clef, key signature of one sharp.

The fourth system of musical notation for the first player. It continues the complex rhythmic pattern with sixteenth notes and chords. The music is written in a grand staff with a treble and bass clef, key signature of one sharp.

The fifth system of musical notation for the first player. It begins with the tempo marking *Presto.* and a dynamic marking of *ff* (fortissimo). The music features a series of sixteenth-note patterns. A dynamic marking of *fff* (fortississimo) is present in the fourth measure. The music is written in a grand staff with a treble and bass clef, key signature of one sharp.

The sixth system of musical notation for the first player. It features a series of sixteenth-note patterns with fingerings of 6 and 8 indicated. A dynamic marking of *fff* (fortississimo) is present. The music is written in a grand staff with a treble and bass clef, key signature of one sharp.

