

JOSEF RHEINBERGER

MUSIQUE INSTRUMENTALE

I. Instrumental-Werke

INSTRUMENTAL MUSIC

I. Für Orgel und Orchester.

- (Orgue et orchestre. Organ and orchestra)
- Op. 177. **Concert No. 2 in G moll** f. Orgel m. Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (Cinquième concert pour l'orgue et orchestre. En Sol mineur. 2nd organ-concert with orchestra in G minor.) Partitur netto 6 — Orchesterstimmen netto 6 — (Duplirstimmen: Viol. I, II, Va., Vc., Bass a 90 & netto.) Orgelstimme netto 3 —

II. Für Orgel-Solo.

- (Orgue seul. Organ solo.)
- Op. 49. **Zehn Trios** für die Orgel. (Dix trios pour l'orgue. Tenth trios for organ.) Heft I. 1 — Heft 2. 1 —
- Op. 88. **Pastoral-Sonate** in G dur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.) 4 —
- Op. 98. **Sonate No. 4 in Amoll** über den neunten Psalmton für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (Quatrième sonate pour l'orgue sur le tonus peregrinus. En La min. 9th sonata for organ on the tonus peregrinus. A min.) 4 —
- Op. 107. **Fünf Hymnen** für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (Cinq hymnes pour choeur mixte. Arrangées pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.) Heft 1. (Pater noster, Jam sol recedit, Salvete flores martyrum.) 1 25 Heft 2. (Salve regina, Christus factus est.) 1 25
- Op. 132. **Sonate Nr. 8 in Emoll** für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En F min. 8th sonata for organ. F min.) 4 —
- Op. 142. **Sonate No. 9 in Bmoll** für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) 4 —
- Op. 146. **Sonate No. 10 in Bmoll** für Orgel. (Präludium, Fuge, Fantasie und Finale.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) 4 —
- Op. 148. **Sonate No. 11 in Dmoll** für Orgel. (Agitato, Intermezzo, Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) 4 —
- Op. 154. **Sonate No. 12 in Desdur** für Orgel. (Fantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) 4 —
- Op. 161. **Sonate No. 13 in Esdur** für Orgel. (Fantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. F flat maj.) 4 —
- Op. 165. **Sonate No. 14 in Cdur** für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) 4 —
- Op. 167. **Meditationen. Zwölf Orgelvorträge.** (12 morceaux pour l'orgue. 12 organ-pieces.) No. 1. Entrata 1 — No. 2. Agitato 1 — No. 3. Canzonetta 1 — No. 4. Andantino 1 — No. 5. Préludio 1 — No. 6. Aria 1 — No. 7. Intermezzo 1 — No. 8. Alla marcia 1 — No. 9. Tema variato 1 — No. 10. Passacaglia 1 — No. 11. Fugato 1 — No. 12. Finale 1 —

- Op. 168. **Sonate No. 15 in Ddur** für Orgel. (Fantasie, Adagio, Introduction und Ricercare.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4 —

- Op. 175. **Sonate No. 16 in Gismoll** für Orgel. (Allegro moderato, Skandinavisches, Introduction u. Fuge.) (Seizième sonate pour l'orgue. En Sol diese mineur. 16th sonata for organ in G sharp min.) 4 —
- Op. 181. **Fantasie - Sonate** No. XVII in H dur, für Orgel. (Fantasie, Intermezzo, Introduction und Fuge.) (Fantasie-Sonate pour l'orgue. No. XVII en Si maj. Fantasia-Sonata for organ. No. XVII in B maj.) 4 —
- Op. 188. **Sonate No. 18 in Adur** für Orgel. (Fantasie, Capriccio, Idylle, Finale.) (Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ in A maj.) 4 —
- Op. 189. **Zwölf Trios** für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.) Heft I. (Andantino amabile, Moderato, Allegretto, Quasi Adagio.) 1 50 Heft II. (Moderato, Allegretto, Moderato, Alla breve.) 1 50 Heft III. (Con moto, Andantino, Adagio, Andantino.) 1 50

- Op. 193. **Sonate No. 19 in Gmoll** für Orgel. (Präludium, Provenzalisches, Introduction u. Finale.) (Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.) 4 —
- Op. 196. **Zur Friedensfeier. Sonate No. 20 in Fdur** für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (A la fête de la paix. 20ème sonate pour l'orgue. En Fa maj. To the peace-fest. 20th sonata for organ in F maj.) 4 —

- Einzelstücke aus seinen Orgelsonaten.** (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ sonatas.) No. 1. Fuga cromatica 1 25 No. 2. Intermezzo 1 — No. 3. Scherzoso 1 —

- III. Für Orgel und Violine.** (Orgue et violon. Organ and violin.)
- Op. 150. **Sechs Stücke** für Violine und Orgel. (6 morceaux pour violon et l'orgue. 6 pieces for violin and organ.) No. 1. Thema mit Veränderungen. (Thema et variations.) 2 40 No. 2. Abendlied. (Chant du soir. Evening song.) 1 20 No. 3. Gigue 2 40 No. 4. Pastorale 1 50 No. 5. Elegie 1 20 No. 6. Ouverture 3 —

- IV. Für Orgel u. Violoncello.** (Orgue et violoncelle. Organ and cello.)
- Drei Stücke** aus Op. 150 für Violoncello und Orgel vom Componisten gesetzt. (3 morceaux pour violoncelle et l'orgue. 3 pieces for cello and organ.) No. 1. Abendlied. (Chant du soir. Evening song.) 1 20 No. 2. Pastorale 1 20 No. 3. Elegie 1 50

- V. Für Orgel und Oboe.** (Orgue et hautbois. Organ and hautboy.)
- Andante pastorale** aus Op. 98. Für Oboe u. Orgel bearbeitet vom Componisten. (Pour hautbois et orgue. For hautboy and organ.) 1 50

- VI. Für Harmonium.** (Musique d'harmonium. Harmonium music.)
- Op. 107. **Fünf Hymnen** für gemischten Chor. Für Harmonium bearbeitet von Robert Schaab. (Cinq hymnes pour choeur mixte. Arrangées pour l'harmonium par Robert Schaab. Five hymns for mixed voices. Arranged for harmonium by Robert Schaab.) Heft 1. (Pater noster, Jam sol recedit, Salvete flores martyrum.) 1 25 Heft 2. (Salve regina, Christus factus est.) 1 25
- Ausgewählte Stücke aus den Orgelwerken** v. Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. (Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.) No. 1. Intermezzo (a. Op. 132.) 1 — No. 2. Romanze (aus Op. 142.) 1 — No. 3. Thema mit Veränderungen (aus Op. 146.) (Thème et variations.) 1 — No. 4. Pastorale (aus Op. 154.) 1 — No. 5. Canzone (aus Op. 161.) 1 — No. 6. Idylle (aus Op. 165.) 1 —

- VII. Für Orchester und Kammermusik.** (Musique d'orchestre, trio, quatuor et quintet. Orchestra music, trio, quartet and quintet.)
- Op. 82. **Quintett.** A moll. Für 2 Violinen, 2 Violoncello und Violoncello. (La min. A min.) 4 50 Partitur 8 — Stimmen 8 —
- Op. 93. **Thema mit Veränderungen** für 2 Violinen, Viola und Violoncello. G moll. (Thème original avec variations pour 2 violons, alto, et violoncelle. Sol min. Theme with variations for 2 violins, alto and cello. G min.) Partitur 3 — Stimmen 4 —
- Op. 110. **Ouverture zu Schiller's „Demetrius“.** Für grosses Orchester. (Ouverture pour „Demetrius“, drame de Schiller. Pour grand orchestre. Overture for Schiller's tragedy „Demetrius“. For full orchestra.) Partitur 5 — Orchesterstimmen 10 — Duplirstimmen: (Viol. I, II, Viola, Violoncello à 75 Pf., Bass à 50 Pf.) 10 —
- Op. 121. **Trio No. 3.** Für Pianoforte, Violine und Violoncello. B dur. (Si bém. maj. B flat maj.) 10 —
- Op. 132b. **Passacaglia.** Für grosses Orchester. (Our grand orchestre. For full orchestra.) Partitur 5 — Orchesterstimmen 8 — Duplirstimmen: (Viol. I, II, Viola, Violoncello und Bass à 60 Pf.) 8 —
- Op. 167b. **Elegischer Marsch.** Für grosses Orchester. (Marche élégiaque. Pour grand orchestre. Elegiac march. For full orchestra.) Partitur netto 3 — Orchesterstimmen netto 4 50 Duplirstimmen: (Viol. I, II, Viola, Violoncello, Bass à 30 Pf. no.) 4 —

- VIII. Für Pianoforte u. Violine oder Violoncello.** (Piano et violon ou violoncelle. Piano and violin or cello.)
- Op. 77. **Sonate** für Violine und Pianoforte. Es dur. (Mi bém. maj. E flat maj.) 6 — — Dasselbe für Violoncello und Pianoforte übertragen von C. Schröder. (Arrangé pour violoncelle et piano. For cello and piano.) 6 —
- Op. 150. **Sechs Stücke** für Violine und Orgel. Arrangement für Violine und Pianoforte vom Componisten. (6 morceaux pour violon et orgue. Arr. pour violon et piano. 6 pieces for violin and organ. Edition for violin and piano.) No. 1. Thema mit Veränderungen. (Thème et variations.) 1 80 — Dasselbe. Für Violoncello u. Pianoforte bearbeitet vom Componisten. (Arr. pour violoncelle et piano. Arr. for cello and piano.) 1 50 No. 2. Abendlied. (Chant du soir. Evening-song.) 90 No. 3. Gigue 1 80 No. 4. Pastorale 1 50 No. 5. Elegie 1 20 No. 6. Ouverture 2 40

- IX. Für Pianoforte zu 8 Händen.** (Piano à 8 mains. 2 pianos, 8 hands.)
- Tarantella** aus der Sonate Op. 122. Für 2 Pianoforte zu 8 Händen bearbeitet vom Componisten. (Pour 2 pianos à 8 mains. For 2 pianos, 8 hands.) 3 —

- X. Für Pianoforte zu 4 Händen.** (Piano à 4 mains. Piano duets, 4 hands.)
- Op. 82. **Quintett.** A moll. (La mineur. A minor.) Für zwei Violinen, zwei Violoncello und Violoncello. Für Pianoforte zu vier Händen bearbeitet vom Componisten. 7 50
- Op. 88. **Pastoral-Sonate** in G dur. (Sol majeur. G major.) Für Orgel. (Pastorale, Intermezzo, Fuge.) Für Pianoforte zu 4 Händen bearbeitet vom Componisten. 3 —
- Op. 93. **Thema mit Veränderungen** für zwei Violinen, Viola und Violoncello. (Motif et variations. Motivo with variations.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 4 —
- Op. 98. **Sonate No. IV in Amoll.** (La mineur. A minor.) Für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 3 50
- Op. 110. **Ouverture zu Schiller's „Demetrius“** für grosses Orchester. Für Pianoforte zu vier Händen bearbeitet vom Componisten. 3 —
- Op. 122. **Grosse Sonate.** Original-Composition für Pianoforte zu vier Händen. (Allegro marcé, Adagio, Allegretto [Minuetto], Alla Tarantella.) (Grande sonate à 4 mains. Grand sonata for piano duet.) no. 4 50 Daraus einz.: Alla Tarantella no. 1 80
- Op. 132. **Sonate No. VIII in Emoll.** (Mi min. E min.) Für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 5 —
- Op. 142. **Sonate No. IX in Bmoll.** (En si bém. min. B flat min.) Für Orgel. (Präludium, Romanze, Fantasie und Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 4 50
- Op. 146. **Sonate No. X in Hmoll.** (Si min. B minor.) Für Orgel. (Präludium, Fuge, Fantasie und Finale.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 5 —
- Op. 148. **Sonate No. XI in Dmoll.** (Ré mineur. D minor.) Für Orgel. (Agitato, Intermezzo, Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 5 —
- Op. 153. **Das Zauberwort.** Singpiel in 2 Akten für die jugendliche Welt. (La parole magique. En deux actes, pour la jeunesse. The magic word, in two acts, for the youth.) Daraus apart: No. 1. Ouverture alla Turca für das Pianoforte zu vier Händen 1 50 No. 10. Entree für das Pianoforte zu vier Händen 1 50
- Op. 154. **Sonate No. XII in Desdur.** (Re bém. majeur. D flat major) Für Orgel. (Fantasie, Pastorale, Introduction und Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 5 —
- Op. 161. **Sonate No. XIII in Esdur.** (Mi bém. maj. E flat maj.) Für Orgel. (Fantasie, Canzone, Intermezzo, Fuga.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 4 —
- Op. 165. **Sonate No. XIV in Cdur.** (Ut maj. C maj.) Für Orgel. (Präludium, Idylle, Toccata.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 4 —
- Op. 168. **Sonate No. XV in Ddur.** (Ré maj. D maj.) Für Orgel. (Fantasie, Adagio, Introduction und Ricercare.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 4 50
- Op. 175. **Sonate No. XVI in Gismoll.** (Sol diese min. G sharp min.) Für Orgel. (Allegro moderato, Skandinavisches, Introduction und Fuge.) Für Pianoforte zu vier Händen bearbeitet vom Componisten. 4 —
- Op. 177. **Concert No. II in Gmoll** für Orgel mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (Deuxième concert pour l'orgue et orchestre. En sol mineur. Second organ-concert with orchestra in G minor.) Für Pianoforte zu vier Händen bearbeitet vom Componisten netto 4 50

- Drei Stücke** für Pianoforte zu vier Händen (frei nach Op. 167 vom Componisten bearbeitet). No. 1. Marsch. (Marche. March) 1 50 No. 2. Intermezzo 1 — No. 3. Thema mit Veränderungen. (Thème original et variations.) 1 25

- XI. Für Pianoforte zu 2 Händen.** (Piano à 2 mains. Piano solo.)
- Op. 28. **Humoresken.** Vier Clavierstücke. No. 1. E moll. (Mi min. E min.) 1 25 No. 2. F moll. (Fa min. F min.) 1 50 No. 3. G moll. (Sol min. G min.) 1 — No. 4. F dur. (Fa maj. F maj.) 1 75
- Op. 29. **Zwei Italien.** (Souvenirs d'Italie. From Italy.) Drei Clavierstücke. No. 1. Dolce far niente 1 — No. 2. Rimembranza 1 25 No. 3. Serenata 1 25
- Op. 39. **Sechs Tonstücke in fugierter 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. 45. **Zwei Claviervorträge.** Johs. Brahms gewidmet. (Deux morceaux pour le piano. Two comp. for the piano.) No. 1. Scherzoso 1 50 No. 2. Capriccio über ein Thema von Händel. (Caprice sur un thème de Händel. Cap on a theme of Händel.) 1 50
- Op. 47. **Sinfonische Sonate.** (Allegro, Menuetto, Intermezzo und Tarantella.) 4 25
- Op. 51. **Improvisation über Motive aus der Zauberflöte.** (Improvisations sur des motifs de la flûte enchantée. Improv. on motives of the enchanted flute.) 2 75
- Op. 68. **Sechs Tonstücke in fugierter 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.) Nach „Verdri carino“ von Mozart 1 25 No. 3. F moll. (Fu 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
- Op. 99. **Sonate.** Des dur. (Non troppo mosso, Romanze, Finale.) (Ré bém. maj. D flat maj.) 3 50
- Op. 115. **Toccata.** C moll. (Ut min. C min.) 2 25
- Passacaglia zum Concertvortrag.** Freie Bearbeitung des Schlussatzes der Orgelsonate in E moll, Op. 132, vom Componisten. (P. pour le concert. Arrangement libre de la finale de la sonate pour orgue en Mi min. P. for the concert. Free arrangement of the finale of the organ-sonata in E min.) 2 —
- Zwei Sätze** aus dem A moll-Quintett, Op. 82. Für Pianoforte bearbeitet von Ludwig Stark (Klassischer Hausschatz Heft 25.) (Deux motifs du quintet en La min. Two themes from the A min. quintet.) 2 40

Eigenthum des Verlegers für alle Länder.

LEIPZIG, ROB. FORBERG.

Kollektivtitel No. 132

C. G. Röder G. u. B. H. Leipzig

SONATE.

Allegro con fuoco. $\text{♩} = 104.$

Jos. Rheinberger, Op. 77.

VIOLINE
oder
VIOLONCELLO.

CLAVIER.

The first system of music shows the Violin/Viola part on a single staff and the Piano part on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The Violin/Viola part begins with a piano (*p*) dynamic and includes accents and dynamic markings of *fp*. The Piano part also starts with *p* and features *fp* markings in later measures.

The second system continues the musical notation. The Violin/Viola part features a *p* dynamic followed by a *cresc.* (crescendo) marking. The Piano part includes a *f* (forte) dynamic and a *p* dynamic with a *cresc.* marking.

The third system includes performance markings such as *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), and *ppress.* (pizzicato). The Piano part also features a *f marc.* (forte marcato) marking and a *ped.* (pedal) marking.

The fourth system concludes the page with a *dolce* marking above the Violin/Viola part. The Piano part includes several *ped.* markings, each preceded by an asterisk (*).

First system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The piano part features a complex texture with many sixteenth notes and slurs. There are two asterisks (*) in the piano part. The vocal line has a melodic line with some grace notes.

Second system of musical notation. The piano part has a very active bass line with many sixteenth notes. There are dynamic markings *ff* in both the vocal and piano parts. The vocal line continues with a melodic line.

Third system of musical notation. The piano part features a series of chords in the bass, with a dynamic marking *f*. The vocal line has a melodic line with a dynamic marking *ff*. There is a *rit.* marking in the piano part.

Fourth system of musical notation. The piano part has a very active bass line with many sixteenth notes. There are dynamic markings *ff* and *rit.* in the piano part. The vocal line has a melodic line with a dynamic marking *ff*.

Fifth system of musical notation. The piano part has a melodic line in the bass with a dynamic marking *f*. The vocal line has a melodic line with a dynamic marking *dim.*. There is a *dim.* marking in the piano part.

p dolce

pp *poco cresc.*

This system features a treble staff with a melodic line marked *p dolce* and a bass staff with a piano accompaniment marked *pp*. The bass line includes a *poco cresc.* instruction. The music is in a minor key and 4/4 time.

mf *poco cresc.*

mf *poco cresc.*

This system continues the piece with a *mf* dynamic in the treble and *poco cresc.* in the bass. The bass line features a series of chords marked with asterisks and *ped.* (pedal) markings.

ff

ff

This system is characterized by a forte (*ff*) dynamic in both staves. The bass line has a complex, rhythmic accompaniment with *ped.* markings.

sf

sf

This system features a *sf* (sforzando) dynamic. The bass line has a complex, rhythmic accompaniment with *ped.* markings.

p dolce *pp*

p dolce *pp*

This system concludes the piece with a *p dolce* dynamic in the treble and *pp* in the bass. The bass line has a simple, flowing accompaniment.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The vocal line begins with a rest, followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *p* and *p dolce*. A fermata is placed over a note in the vocal line.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *pp* and *dim.*. A fermata is present over a note in the vocal line.

Third system of musical notation. The vocal line has a first ending (1.) and a second ending (2.). The piano accompaniment features a more active bass line. Dynamic markings include *pp*, *p*, and *ppp*. A fermata is present over a note in the vocal line.

Fourth system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line. Dynamic markings include *p* and *f*. A fermata is present over a note in the vocal line.

Fifth system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line. Dynamic markings include *mf* and *cresc.*. A fermata is present over a note in the vocal line.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The first staff begins with a *f* dynamic marking. The grand staff begins with a *ff* dynamic marking. The system concludes with a *rit.* marking and an asterisk.

Second system of musical notation. It consists of three staves. The first staff begins with a *f* dynamic marking. The grand staff begins with a *ff* dynamic marking. The system concludes with a *rit.* marking and an asterisk.

Third system of musical notation. It consists of three staves. The grand staff begins with a *rit.* marking. The system concludes with a *rit.* marking and an asterisk.

Fourth system of musical notation. It consists of three staves. The grand staff begins with a *rit.* marking. The system concludes with a *rit.* marking, an asterisk, and the word *dolce*.

Fifth system of musical notation. It consists of three staves. The grand staff begins with a *rit.* marking. The system concludes with a *rit.* marking, an asterisk, and the word *sempre pp*.

System 1: Treble clef with notes and dynamics *p*, *mf*, *dim.*. Bass clef with chords and dynamics *cresc.*, *mf*. Includes *ped.* and asterisk markings.

System 2: Treble clef with notes and dynamics *f*, *dim.*, *p*. Bass clef with notes and dynamics *p*, *f*, *dim.*, *p*. Includes *ped.* and asterisk markings.

System 3: Treble clef with notes and dynamics *f*, *dim.*. Bass clef with notes and dynamics *f*, *dim.*, *p*. Includes *ped.* and asterisk markings.

System 4: Treble clef with notes and dynamics *dim.*, *f*, *dim.*. Bass clef with notes and dynamics *f*, *dim.*, *p*, *f*, *dim.*. Includes *ped.* and asterisk markings.

System 5: Treble clef with notes and dynamics *f*. Bass clef with notes and dynamics *f*, *pp*, *ff*. Includes *ped.* and asterisk markings.

First system of musical notation. The upper staff contains a melodic line with dynamics *plurice* and *pp*. The lower staff contains a piano accompaniment with dynamics *p*, *mp*, and *pp*. The system includes various musical notations such as slurs, ties, and a fermata.

Second system of musical notation. The upper staff features a melodic line with a *cresc.* marking. The lower staff has a piano accompaniment with dynamics *mp* and *pp*, and includes a *ped.* marking. The system contains slurs, ties, and a fermata.

Third system of musical notation. The upper staff has a melodic line with a *ff* dynamic. The lower staff features a piano accompaniment with a *ff marc.* marking. The system includes slurs, ties, and a fermata.

Fourth system of musical notation. The upper staff has a melodic line with a *ff* dynamic. The lower staff features a piano accompaniment with a *fff* dynamic. The system includes slurs, ties, and a fermata.

Fifth system of musical notation. The upper staff has a melodic line with dynamics *ff* and *fp*. The lower staff features a piano accompaniment with dynamics *ff* and *fp*. The system includes slurs, ties, and a fermata.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase and ends with a *p* dynamic marking and a *cresc.* instruction. The piano accompaniment begins with a *f* dynamic marking and also concludes with *p* and *cresc.* markings.

Second system of musical notation. The vocal line features a *f* dynamic marking, followed by *dim.* and *p espress.* markings. The piano accompaniment starts with *f*, then *dim.*, and *pp* dynamics. A *ped.* marking is present in the bass line.

Third system of musical notation. This system is primarily piano accompaniment, featuring a steady eighth-note pattern in the bass line. *ped.* markings with asterisks are placed under the bass line.

Fourth system of musical notation. The vocal line begins with a *f* dynamic marking and ends with a *p* marking. The piano accompaniment includes *f* and *p* dynamics, with *ped.* markings and asterisks in the bass line.

Fifth system of musical notation. This system is primarily piano accompaniment, ending with a *dim.* dynamic marking in the bass line.

pp dolce cresc.

pp

ped. *

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *pp dolce* and *cresc.*. Pedal markings are present at the bottom of the piano part.

mf cresc.

mf cresc.

ped. *

This system contains the second system of music. The piano part continues with the eighth-note accompaniment. Dynamics include *mf* and *cresc.*. Pedal markings are present at the bottom of the piano part.

f cresc.

f cresc.

ped. *

This system contains the third system of music. The piano part continues with the eighth-note accompaniment. Dynamics include *f* and *cresc.*. Pedal markings are present at the bottom of the piano part.

dim. pp dolce

ff

dim. pp

ped. *

This system contains the fourth system of music. The piano part continues with the eighth-note accompaniment. Dynamics include *ff*, *dim.*, and *pp dolce*. Pedal markings are present at the bottom of the piano part.

p

ped. *

This system contains the fifth system of music. The piano part continues with the eighth-note accompaniment. Dynamics include *p*. Pedal markings are present at the bottom of the piano part.

This musical score is written for piano and voice. It consists of six systems of staves. The first system includes a vocal line starting with a mezzo-forte (*mf*) dynamic and a piano accompaniment with a *cresc.* (crescendo) marking. The second system features a piano accompaniment with a fortissimo (*ff*) dynamic. The third system continues the piano accompaniment with *ff* dynamics. The fourth system shows the piano accompaniment with *ff* dynamics. The fifth system includes a vocal line with a forte (*f*) dynamic and a piano accompaniment with a *marc.* (marcato) marking. The sixth system features a vocal line with a piano dolce (*p dolce*) dynamic and a piano accompaniment with a pianissimo (*pp*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The key signature has two flats. The system includes various musical notations such as notes, rests, and slurs. There are dynamic markings *mf* and *ff* in the piano part. A *ped.* marking is present in the bass line. A small asterisk is located at the end of the system.

Second system of musical notation. It continues the vocal and piano parts. The piano part features a treble and bass clef. The key signature remains two flats. The system includes notes, rests, and slurs. Dynamic markings *f* and *ff* are present. A *ped.* marking is in the bass line. A small asterisk is at the end of the system.

Third system of musical notation. It continues the vocal and piano parts. The piano part has a treble and bass clef. The key signature is two flats. The system includes notes, rests, and slurs. Dynamic markings *ff* and *pp* are present. A *ped.* marking is in the bass line. A *p dolce* marking is in the vocal line. A small asterisk is at the end of the system.

Fourth system of musical notation. It continues the vocal and piano parts. The piano part has a treble and bass clef. The key signature is two flats. The system includes notes, rests, and slurs. Dynamic markings *pp* are present. A *ped.* marking is in the bass line. A small asterisk is at the end of the system.

Fifth system of musical notation. It continues the vocal and piano parts. The piano part has a treble and bass clef. The key signature is two flats. The system includes notes, rests, and slurs. Dynamic markings *f* are present. A *ped.* marking is in the bass line. A small asterisk is at the end of the system.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats and a 3/4 time signature. The top staff contains a melodic line with slurs and accents. The grand staff contains a complex accompaniment with chords and moving lines. A dynamic marking *sf* is present in the top staff. A *ped.* marking is in the bass staff.

Second system of musical notation. Similar to the first system, it features a single treble clef staff and a grand staff. The music continues with various dynamics, including *sf* and *ff*. A *ped.* marking is present in the bass staff. The instruction *con fuoco al fine.* is written above the top staff.

Third system of musical notation. It continues the piece with a single treble clef staff and a grand staff. The music is marked *ff*. A *ped.* marking is present in the bass staff.

Fourth system of musical notation. It features a single treble clef staff and a grand staff. The music is marked *ff*. A *ped.* marking is present in the bass staff.

Fifth system of musical notation. It features a single treble clef staff and a grand staff. The music is marked *ff*. A *ped.* marking is present in the bass staff.

Adagio espressivo. ♩ = 60.

Cantabile.

The musical score is arranged in five systems, each with a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The tempo is Adagio espressivo, with a metronome marking of ♩ = 60. The performance style is Cantabile. The score includes various dynamic markings: *p dolce*, *pp*, *mf dolce*, *smorz*, and *energico*. The piano part features complex textures with chords and moving lines in both hands. There are several fermatas and accents throughout. The score concludes with a *pp* marking and a *rit.* (ritardando) instruction.

sf

ff *dim.* *pp*

ff *dim.* *pp*

pp *cresc.* *f*

dim. *f*

dim. *f*

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line begins with a dynamic marking of *ff* and includes the instruction *dolce*. The piano accompaniment starts with *f* and features a *dim.* (diminuendo) marking. The system concludes with a *pp* (pianissimo) dynamic and a *ped.* (pedal) instruction. A small asterisk is located at the bottom right of the piano part.

Second system of musical notation. The vocal line continues with *ff* dynamics. The piano accompaniment features a *ff* dynamic and a *pp* dynamic. A *ped.* instruction is present at the beginning of the piano part. Asterisks are placed at the bottom of the piano staff.

Third system of musical notation. The vocal line includes a *cresc.* (crescendo) instruction. The piano accompaniment starts with *ff* and transitions to *pp*. A *ped.* instruction is included. Asterisks are placed at the bottom of the piano staff.

Fourth system of musical notation. The vocal line features a *cresc.* instruction. The piano accompaniment includes a *cresc.* instruction and a *f* dynamic. A *ped.* instruction is present. Asterisks are placed at the bottom of the piano staff.

Fifth system of musical notation. The vocal line begins with *ff* and includes *f* dynamics. The piano accompaniment starts with *ff* and includes *f* dynamics. A *ped.* instruction is present. Asterisks are placed at the bottom of the piano staff.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a *cresc.* marking.

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part begins with a *ff* dynamic marking.

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes *smorz.*, *pp*, and *dolciss.* markings.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes *poco rit.*, *con passione*, and *ff* markings. There are also *leg.* and ** leg.* markings in the vocal line.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a *sempre f* marking.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a grand staff (bass clef) at the bottom. The music features a complex rhythmic pattern with many sixteenth notes and slurs. A *vel.* (velocity) marking is present in the lower left of the grand staff.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns and slurs. A *vel.* marking is located in the middle of the grand staff.

Third system of musical notation. It includes a *ff* (fortissimo) dynamic marking in the treble staff. A *vel.* marking is in the lower left of the grand staff.

Fourth system of musical notation, featuring the same intricate rhythmic structure. A *vel.* marking is in the lower left of the grand staff.

Fifth system of musical notation. It begins with a *smorz.* (ritardando) marking in the treble staff. A *dim.* (diminuendo) marking is in the middle of the grand staff. The system concludes with a *rit.* (ritardando) marking in the lower left of the grand staff.

This musical score is arranged in five systems, each consisting of a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single staff. The score includes various musical notations such as notes, rests, slurs, and ornaments. Dynamics are indicated by letters like *mf*, *f*, *p*, and *pp*. Performance instructions include *sp. dolce*, *smorzando*, and *Red.* (Reduction). There are also asterisks (*) and a double dagger (‡) marking specific points in the music. The piano part features complex textures with many beamed notes and slurs. The vocal line is more melodic and includes some ornaments. The score concludes with a final chord in the piano part and a fermata in the vocal line.

Finale alla Tarantella.

Vivace. $\text{♩} = 84.$

The musical score is written for voice and piano. It consists of six systems of staves. The first system includes a vocal line starting with a *mf* dynamic and a piano accompaniment starting with a *p* dynamic. The second system features a vocal line with a *f* dynamic and a piano accompaniment with alternating *f* and *p* dynamics. The third system has a vocal line with a *f* dynamic and a piano accompaniment with *mf*, *f*, and *p* dynamics. The fourth system shows a vocal line with a *f* dynamic and a piano accompaniment with a *f* dynamic. The fifth system includes a vocal line with a *pp* dynamic and a piano accompaniment with a *pp* dynamic. The sixth system features a vocal line with a *pp* dynamic and a piano accompaniment with a *pp* dynamic. The score is in 6/8 time and contains various musical notations such as slurs, accents, and dynamic markings.

pizz.
f
pp

This system contains three staves. The top staff has a treble clef and a key signature of two flats. It begins with a *pizz.* marking and a dynamic of *f*. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with a slur and a dynamic of *pp*. The bottom staff has a bass clef and contains a bass line with a slur.

p

This system contains three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with a slur and a dynamic of *p*. The bottom staff has a bass clef and contains a bass line with a slur.

arco
ff
p
ff
p

This system contains three staves. The top staff has a treble clef and a key signature of two flats. It begins with an *arco* marking and a dynamic of *ff*. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with a slur and a dynamic of *p*. The bottom staff has a bass clef and contains a bass line with a slur. There are additional *ff* and *p* markings in the system.

ff

This system contains three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with a slur and a dynamic of *ff*. The bottom staff has a bass clef and contains a bass line with a slur.

sf
sf
p

This system contains three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with a slur and a dynamic of *sf*. The bottom staff has a bass clef and contains a bass line with a slur. There are additional *sf* and *p* markings in the system.

First system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The piano part has a dynamic marking of *f* (forte) in the first measure and *p* (piano) in the fifth measure. The vocal line has a *p* marking in the fifth measure.

Second system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The piano part has dynamic markings of *f*, *mf*, *f*, and *p*. There are also markings for *Ad.* and an asterisk *** in the bottom staff.

Third system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The piano part has dynamic markings of *f*, *p*, *f*, and *f*. There are also markings for *Ad.* and asterisks *** in the bottom staff.

Fourth system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The piano part has dynamic markings of *p*, *f*, *p*, and *sf pp*. There are also markings for *Ad.* and asterisks *** in the bottom staff.

Fifth system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The piano part has dynamic markings of *f*, *dim.*, *p*, and *p*. There are also markings for *Ad.* and asterisks *** in the bottom staff.

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melody in a minor key, marked with a forte *f* dynamic and a *dim.* (diminuendo) instruction. The piano accompaniment features a complex texture with chords and arpeggios, also marked with *f* and *dim.*. The system concludes with a descending scale in the right hand, numbered 4, 3, 2, 1, and a *pp* (pianissimo) dynamic marking.

Second system of the musical score. The vocal line continues with a melodic phrase, marked *pp*. The piano accompaniment features a more active texture with chords and arpeggios, marked with *sffz* (sforzando) and *pp*. The system ends with a descending scale in the right hand, numbered 8, 7, 6, 5, 4, 3, 2, 1, and a *pp* dynamic marking.

Third system of the musical score. The vocal line features a melodic phrase with a *f* dynamic. The piano accompaniment has a complex texture with chords and arpeggios, marked with *f* and *sffz*. The system concludes with a descending scale in the right hand, numbered 8, 7, 6, 5, 4, 3, 2, 1, and a *sffz* dynamic marking.

Fourth system of the musical score. The vocal line continues with a melodic phrase, marked *energico* and *ff*. The piano accompaniment features a complex texture with chords and arpeggios, marked with *ff*. The system ends with a descending scale in the right hand, numbered 8, 7, 6, 5, 4, 3, 2, 1, and a *ff* dynamic marking.

Fifth system of the musical score. The vocal line continues with a melodic phrase, marked *energico* and *ff*. The piano accompaniment features a complex texture with chords and arpeggios, marked with *ff*. The system ends with a descending scale in the right hand, numbered 8, 7, 6, 5, 4, 3, 2, 1, and a *ff* dynamic marking.

energico *sul G* *ff*

rit. *p*

p scherzando

sul G *f*

ff

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *sf* dynamic and includes a *cresc.* marking. The piano accompaniment features a *p* dynamic and a *cresc.* marking. There are some performance markings like *ped.* and *acc.* in the piano part.

Second system of musical notation. The vocal line continues with a *pp* dynamic. The piano accompaniment has a *pp* dynamic and later changes to *f*. There are *ped.* markings in the piano part.

Third system of musical notation. The vocal line has a *sf* dynamic. The piano accompaniment starts with *f* dynamics and then changes to *pp*. There are *ped.* markings in the piano part.

Fourth system of musical notation. The vocal line has a *ff* dynamic. The piano accompaniment has a *ff* dynamic. The tempo instruction *In poco rit. ma energico* is written above the piano part. There are *ped.* markings in the piano part.

Fifth system of musical notation. The vocal line has a *sempre f* dynamic. The piano accompaniment has a *sempre* dynamic. The tempo instruction *a tempo* is written above the piano part. There are *ped.* markings in the piano part.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into a right-hand treble staff and a left-hand bass staff. The key signature has two flats (B-flat and E-flat). The piano part begins with a forte (*f*) dynamic. The vocal line features a melodic line with various ornaments and slurs.

Second system of musical notation. It continues the three-staff format. The piano accompaniment includes a *sf* (sforzando) dynamic marking in the right hand. There are also performance instructions: *ad.* (ad libitum) and a star symbol (*) in the bass line. The vocal line continues with melodic development.

Third system of musical notation. The piano part shows a variety of dynamics, including *f*, *sf*, and *p* (piano). Performance instructions *ad.* and (*) are present in the bass line. The vocal line continues with melodic and rhythmic patterns.

Fourth system of musical notation. This system features a strong *f* (forte) dynamic in the piano part. The vocal line continues with melodic lines and rests.

Fifth system of musical notation. The piano part includes dynamics *p*, *f*, and *mf*. The vocal line concludes with melodic phrases and rests.

First system of musical notation. The upper staff contains a melodic line starting with a piano (*p*) dynamic. The lower staff is a piano accompaniment with chords and moving lines, featuring dynamics of *f* and *pp*.

Second system of musical notation. The upper staff features a melodic line with a forte (*f*) dynamic. The lower staff includes a piano accompaniment with a *ped.* (pedal) marking and a ** * ** symbol. Dynamics include *pp* and *ppp*.

Third system of musical notation. The upper staff has a melodic line with a *pp* dynamic. The lower staff continues the piano accompaniment with a *pp* dynamic.

Fourth system of musical notation. The upper staff features a melodic line with a *pp* dynamic. The lower staff includes a piano accompaniment with a *pp* dynamic.

Fifth system of musical notation. The upper staff has a melodic line with dynamics of *f* and *dim.* The lower staff includes a piano accompaniment with dynamics of *ff* and *dim.*

pp f

This system contains the first two staves of music. The upper staff features a melodic line with a dynamic marking of *pp* (pianissimo) at the beginning and *f* (forte) later. The lower staff is a piano accompaniment with chords and some melodic fragments, also marked *pp* at the start and *f* later.

sempre più agitato
sempre più agit.
f *ff*

ped. * *ped.* * *ped.* *

This system continues the piece with the instruction *sempre più agitato* (always more agitated) above the first staff and *sempre più agit.* above the second. The first staff has a dynamic of *f* (forte) and the second has *ff* (fortissimo). Pedal markings (*ped.*) with asterisks are placed below the second staff.

ped. *

This system shows the continuation of the piano accompaniment in the lower staff, with a *ped.* * marking at the end.

Piu Allegro. $\sigma. = 100.$

ff *f*

This system begins the *Piu Allegro* section. The first staff has a dynamic of *ff* (fortissimo) and the second staff has *f* (forte). The music is more rhythmic and energetic.

ff *ff*
ped.

This system continues the *Piu Allegro* section. Both staves are marked *ff* (fortissimo). A *ped.* marking is present at the bottom right.

quasi Cadenza

ad libitum. **Poco più**

Allegro.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two flats. The first staff begins with a dynamic marking of *f*. The grand staff contains complex rhythmic patterns with many slurs and ties. A dynamic marking of *ff* appears in the right-hand part of the grand staff. At the end of the system, there is a double asterisk **** and the word *Red.* below the bass staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The right-hand part of the grand staff has a dynamic marking of *f*. The notation includes various rhythmic values and phrasing slurs.

Third system of musical notation. The right-hand part of the grand staff starts with a dynamic marking of *ff*. This system includes double asterisks **** and the word *Red.* below the bass staff, similar to the first system.

Fourth system of musical notation. The right-hand part of the grand staff features a long, sustained chord with a fermata. The bass staff continues with a rhythmic accompaniment.

Fifth system of musical notation. The right-hand part of the grand staff consists of a series of chords, some with fermatas. The bass staff continues with its rhythmic accompaniment.

First system of musical notation. The upper staff contains a melodic line with dynamics *cresc.* and *ff*. The lower staff is a grand staff with piano accompaniment, including dynamics *p*, *cresc.*, and *f*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features piano accompaniment with dynamics *p* and *cresc.*.

Third system of musical notation. The upper staff begins with *mf* and *cresc.*, ending with *ff*. The lower staff includes dynamics *cresc.* and *ff*, with a *Ped.* marking.

Fourth system of musical notation. The upper staff has a *ff* dynamic. The lower staff includes a *ff* dynamic and a *Ped.* marking. Fingerings *1 2 1 2* are indicated in the bass line.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff includes a *ff* dynamic and a *Ped.* marking. Fingerings *1 2 1 2* are indicated in the bass line.

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