

Fritz Spindler
Bl. 9.

Sächsische
1 Mus. 2°
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Drei
KLEINE TRIOS

FÜR
PIANO, VIOLINE UND VIOLONCELL
VON

FRITZ SPINDLER.

Werk 305.
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LEIPZIG,
C. F. W. SIEGEL's Musikalien-Handlung.
R. LINNEMANN.
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TRIO.

Nº 1.

M. L. Sch.

Mässig schnell.

Fritz Spindler, Werk 305. Nº 1.

Violine.

Violoncell.

PIANO.

The musical score is written for Violin, Viola, and Piano. It begins with the tempo marking "Mässig schnell." and the composer's name "Fritz Spindler, Werk 305. Nº 1." The score is in 3/4 time and consists of several systems of music. The first system shows the Violin and Viola parts with dynamic markings of *p* and *f*. The Piano part is written in grand staff notation with a dynamic marking of *p*. The second system includes the instruction "zunehmend" (crescendo) for all parts, with dynamic markings of *p* and *f*. The third system continues the "zunehmend" instruction, with dynamic markings of *p* and *f*. The fourth system shows the "zunehmend" instruction still in effect, with dynamic markings of *f* and *mf*. The score concludes with a final cadence in the Piano part.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *ff* (fortissimo) and *abnehmend p* (diminuendo piano). There are also some performance markings like *5* and *10* above notes.

Second system of musical notation. It continues the vocal and piano parts. The piano part features a steady eighth-note accompaniment in the right hand. Dynamics include *ff* and *p*. The word *zunehmend* (crescendo) is written above the vocal line and below the piano lines.

Third system of musical notation. The piano accompaniment continues with a consistent eighth-note pattern. Dynamics include *f* (forte) and *zunehmend*. The piano part has a dense texture with many chords.

Fourth system of musical notation. The vocal line has some rests. Dynamics include *mf* (mezzo-forte) and *p*. The piano accompaniment features a mix of chords and moving lines.

Fifth system of musical notation. The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include *mf* and *p*. The system ends with a double bar line.

The musical score is arranged in four systems. Each system contains a violin part and a piano accompaniment. The violin part begins with a *pizz.* (pizzicato) instruction and a *p* (piano) dynamic. The piano accompaniment starts with a *pizz.* instruction and a *p* dynamic. The first system includes the instruction *mit Bogen* (with bow) for both parts, with a *f* (forte) dynamic for the violin. The piano part features a melodic line with the instruction *zunehmend* (increasing) and a *f* dynamic. The second system continues the *zunehmend* instruction and includes a *ff* (fortissimo) dynamic. The third system also features *zunehmend* and *ff* dynamics. The fourth system begins with a *p* dynamic for both parts. The score concludes with a double bar line and a key signature change to two flats.

The musical score is arranged in six systems. Each system contains four staves: two for voice and two for piano. The voice parts are written in a single melodic line, while the piano accompaniment is split between a right-hand and a left-hand part. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *zuehmend* (diminishing) to *ff* (fortissimo) and *p* (piano). There are also markings for *Rec.* (ritardando) and asterisks indicating specific performance instructions. The piano part features complex textures with many sixteenth and thirty-second notes, often in a rhythmic pattern. The voice part is more melodic and expressive, with some slurs and phrasing marks. The overall mood is dramatic and intense, particularly in the later systems where the dynamics reach their peak.

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The vocal line begins with a rest followed by a series of notes, with dynamics *p* and *mf* and the instruction *zunehmend* (increasing). The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble.

Second system of musical notation. The vocal line continues with a melodic line, marked with *p*. The piano accompaniment maintains the eighth-note bass line and a more active treble line with sixteenth-note patterns.

Third system of musical notation. The vocal line features a melodic line with a dynamic marking of *f*. The piano accompaniment continues with the eighth-note bass line and a treble line with sixteenth-note patterns.

Fourth system of musical notation. The vocal line continues with a melodic line, marked with *p* and *zunehmend*. The piano accompaniment features a more active treble line with sixteenth-note patterns and a bass line with chords and eighth notes.

f

ff

ff

abnehmend p

zuehmend

zuehmend

f zuehmend

mf p

f zuehmend

mf p

First system of musical notation. It consists of two staves for the violin and two for the piano. The piano part features a complex texture with chords and arpeggios. Dynamics include *mf* and *p*.

Second system of musical notation. The violin part has a *pizz.* (pizzicato) marking. The piano part has a *pizz.* marking and a *zuehmend.* (diminuendo) instruction. The piano part includes a complex arpeggiated figure with fingerings 1, 2, and 12 indicated.

Third system of musical notation. The violin part is marked *mit Bogen* (with bow) and *f*. The piano part also has *mit Bogen* and *f* markings. The piano part features a complex arpeggiated figure with fingerings 2, 1, and 1 indicated.

Fourth system of musical notation. The violin part is marked *ff*. The piano part is marked *ff*. The piano part features a complex arpeggiated figure with fingerings 1 and 2 indicated.

Langsam.

mf

p

Langsam.

p

mf

Ped. *

pizz.

mf

zunehmend

zunehmend

Ped. *

f

f

Ped. *

mit Bogen

abnehmend und zögernd

pp

abnehmend und zögernd

pp

Ped. *

Lebhaft bewegt.

Musical score for piano and violin/viola, page 10. The score is in 2/4 time and consists of 16 measures. The tempo is marked "Lebhaft bewegt." (Allegretto). The key signature has one sharp (F#). The score is divided into two systems of eight measures each. The first system includes dynamic markings *mf* and *mf*. The second system includes the instruction *zunchmend* (crescendo) and dynamic markings *f* and *f*. The third system includes *zunchmend* and *f*. The fourth system includes *zunchmend* and *ff*. The fifth system includes *zunchmend* and *ff*. The sixth system includes *zunchmend* and *ff*. The seventh system includes *zunchmend* and *ff*. The eighth system includes *zunchmend* and *ff*. The score concludes with a double bar line and a repeat sign.

The musical score on page 11 consists of several systems of staves. The first system includes a vocal line and a piano accompaniment. The second system features a piano solo with a wavy line indicating a tremolo effect. The third system shows a piano solo with a 'zuehmend' (diminuendo) instruction. The fourth system continues the piano solo with another 'zuehmend' instruction. The fifth system includes a piano solo with 'pizz.' (pizzicato) and 'Bogen.' (arco) markings. The sixth system features a piano solo with 'pizz.' and 'Bogen.' markings. The seventh system shows a piano solo with 'ff' (fortissimo) and 'Bogen.' markings. The eighth system concludes the piece with a piano solo and 'ff' markings.

5773

p *f* *ff* *f* *pp* *abnehmend* *p* *pp*

Ped. * *Ped.* * *Ped.*

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes the instruction *zunehmend* (increasingly).

Second system of musical notation, continuing the vocal and piano parts. The piano part includes the instruction *f* (forte).

Third system of musical notation, showing further development of the vocal and piano lines. The piano part includes the instruction *ff* (fortissimo).

Fourth system of musical notation, including a *Ped.* (pedal) marking in the piano part.

Fifth system of musical notation, concluding the page with a piano accompaniment featuring a rhythmic pattern in the right hand.

This musical score is arranged in systems of staves. The first system consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The vocal parts are marked *abnehmend* (diminishing) and *p* (piano). The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.

The second system continues the vocal and piano parts, with dynamic markings *mf* (mezzo-forte) appearing in both. The piano accompaniment includes a *Leg.* (legato) marking and a ** Leg.* marking.

The third system shows the vocal parts marked *zunehmend* (increasing) and *mf*. The piano accompaniment continues with the eighth-note texture.

The fourth system features the vocal parts marked *zunehmend* and *mf*. The piano accompaniment includes a ** Leg.* marking.

The fifth system continues the vocal and piano parts, with the vocal parts marked *zunehmend* and *mf*. The piano accompaniment includes a ** Leg.* marking.

The sixth system continues the vocal and piano parts, with the vocal parts marked *zunehmend* and *mf*. The piano accompaniment includes a ** Leg.* marking.

The seventh system continues the vocal and piano parts, with the vocal parts marked *zunehmend* and *mf*. The piano accompaniment includes a ** Leg.* marking.

The eighth system continues the vocal and piano parts, with the vocal parts marked *zunehmend* and *mf*. The piano accompaniment includes a ** Leg.* marking.

First system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The word "zuehmend" is written above the treble staff in the first system and below the bass staff in the second system.

Second system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The dynamic marking *ff* is present in the first two staves.

Third system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The dynamic marking *sf* is present in the grand staff.

Fourth system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The dynamic marking *p* is present in the grand staff.

First system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The piano part features a complex texture with many sixteenth notes in the right hand and chords in the left hand. A dynamic marking *p* is present at the beginning of the piano part. The word *zunehmend* is written in the right hand of the piano part towards the end of the system.

Second system of musical notation. It consists of three staves. The vocal and bass lines are mostly rests with some notes. The piano accompaniment continues with sixteenth-note patterns in the right hand and chords in the left hand. Dynamic markings *mf* are present in both the vocal and bass lines.

Third system of musical notation. It consists of three staves. The vocal and bass lines continue with sparse notes. The piano accompaniment features a prominent sixteenth-note figure in the right hand and chords in the left hand.

Fourth system of musical notation. It consists of three staves. The vocal and bass lines continue with sparse notes. The piano accompaniment features a sixteenth-note figure in the right hand and chords in the left hand. A dynamic marking *p* is present in the piano part.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. Dynamics include *f*, *p*, and *zunchmend*.

Second system of musical notation. Similar to the first system, it includes vocal, bass, and piano parts. The piano accompaniment continues with intricate sixteenth-note figures. Dynamics include *f*, *p*, and *zunchmend*.

Third system of musical notation. This system features a prominent *ff* (fortissimo) dynamic marking. The piano accompaniment is highly active with dense sixteenth-note passages. Dynamics include *ff*.

Fourth system of musical notation. The piano accompaniment continues with sixteenth-note patterns. The system concludes with a double bar line and a repeat sign. Dynamics include *ff*.

A Mus 2° 7446,
H. 7

Konzert- und Kammermusik für Violine



und Orchester oder mit einem oder mehreren anderen Instrumenten nebst einem Anhang von Viola-Musik



aus dem Verlage von

C. F. W. SIEGEL's Musikalienhandlung (R. Linnemann) in Leipzig.

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(Vergl. auch Klasse IX.)

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Hauser, Miska. Op. 49. Les Concert (Emoll). Klavierauszug und Solostimme M. 4,75. Orchesterstimmen n. 8,25 — Dasselbe mit Streichquartettbegleitung. Quintettstimmen n. 3,50	8,25 3,50
Hille, Gustav. Op. 46. Berceuse mit Streichquartett oder Streichorchester. Solostimme M. —,50. Partitur n. M. 1,50. Quartettstimmen n. 1,—	1,—
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Kóler, Béla. Op. 134. Drei ungarische Idyllen mit Orchester oder Sextett (Streichquintett u. Klarinette). No. 1. Abschied von Nieder-Ungarn. Solostimme M. —,25. Orchesterstimmen n. M. 4,—, Sextettstimmen n. 1,50 No. 2. Der Sohn der Heide. Solostimme M. —,25. Orchesterstimmen n. M. 4,—, Sextettstimmen n. 1,50 No. 3. Heimatsschnehen. Solostimme M. —,25. Orchesterstimmen n. M. 4,—, Sextettstimmen n. 1,50	1,50 1,50 1,50
Klughardt, August. Op. 68. Konzert (D dur). Solostimme M. 3.—, Partitur n. M. 7.—, Orchesterstimmen n. 10,—	10,—
Moór, Emanuel. Op. 66. III. Konzert (E dur). Klavierauszug und Solostimme n. M. 10.—, Partitur n. M. —, Orchesterstimmen n. —, — Op. 72. Concerto (No. 4, C dur). Klavierauszug und Solostimme n. M. 10.—, Partitur n. M. —, Orchesterstimmen n. —,	—
Mozart, W. A. Le célèbre Larghetto , avec Quatuor arr. par M. Hauser. Stimmen n. 1,50	1,50
Raff, Joachim. Op. 161. Konzert (H moll). Solostimme M. 2.—, Partitur (in Abschr.) n. M. 24.—, Orchesterstimmen n. 11,— — Dasselbe. Neue Ausgabe, frei bearb. v. Aug. Wilhelmj. Solostimme M. 2.—, Partitur n. M. 12.—, Orchesterstimmen n. 10,50 — Dieselbe. Die Solostimme einget. von Hugo Heermann (Die Bezeichnungen in Abschrift) n. 3,— — Op. 203 No. 5. Ungarischer [A la Hongroise] (a. d. Zyklus „Volker“). Solostimme M. 1.—, Partitur n. M. 3,60. Orchesterstimmen n. 7,50 — Op. 203 No. 8. Schlummerlied [Berceuse] (a. d. Zyklus „Volker“). Solostimme M. —,80. Partitur n. M. 1,80. Orchesterstimmen (Streichquartett und Hörner) n. 2,— — Op. 206. Konzert No. 2 (A moll). Solostimme M. 3.—, Partitur n. M. 10.—, Orchesterstimmen n. 17,—	11,— 10,50 3,— 7,50 2,— 17,—
Schwalm, Robert. Op. 51. Konzertstück . Solostimme M. 1.—, Partitur n. M. 3.—, Orchesterstimmen n. 5,—	5,—
Svendsen, Johann. Op. 6. Konzert (A dur). Solostimme M. 3.—, Partitur n. M. 9.—, Orchesterstimmen n. 10,—	10,—
Wagner, Richard. Ein Albumblatt, bearb. von Aug. Wilhelmj. Solostimme M. —,50. Partitur n. M. 1,50. Orchesterstimmen n. 3,—	3,—

II. Für Violine, Violoncell, Klavier und Orchester.

Moór, Emanuel. Op. 70. Triple-Concerto (D moll). Klavierauszug und Solostimmen n. M. 12.—, Partitur n. M. —, Orchesterstimmen n. 20,—	20,—
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III. Für 2 Violinen, 2 Violon und Violoncell.

Svendsen, Johan. Op. 5. Quintett (C dur). Partitur n. M. 5.—, Stimmen n. 7,50	7,50
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IV. Für 2 Violinen, Viola und Violoncell.

Carreño, Teresa. Quartett (H moll). Partitur n. M. 3.—, Stimmen n. 6,—	6,—
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Holstein, Franz von. Schottischer Reigen und Pibroch . Partitur n. M. 1.—, Stimmen n. 2,—	2,—
Lauber, Joseph. Op. 5. Quartett (G moll). Partitur n. M. 4.—, Stimmen n. 5,—	5,—
Melardus, Ludwig. Op. 43. Quartett (C dur). Partitur und Stimmen n. 10,—	10,—
Moór, Emanuel. Op. 59. Quartett (A dur). Partitur n. M. 1.—, Stimmen n. 6,—	6,—
Neuhoff, Ludwig. Op. 10. Quartett (C dur). Partitur n. M. 3.—, Stimmen n. 6,—	6,—
Nováček, Ottokar. Quartett (Emoll). Partitur n. M. 5.—, Stimmen n. 5,—	5,—
Reznicek, E. N. von. Quartett (C moll). Partitur n. M. 3.—, Stimmen n. 5,—	5,—
Ritter, Alexander. Op. 1. Quartett (C moll). Partitur n. M. 2,25. Stimmen n. 3,—	3,—
Rubenson, A. Op. 2. Quartett (F dur). Stimmen n. 3,25	3,25

Spohr, Ludwig. Op. 152. Quartett No. 33 (Es dur). Stimmen n. 6,50	6,50
Taubert, E. E. Op. 34. Quartett No. 3 (Emoll). Stimmen n. 6,—	6,—
Weyermann, M. O. Op. 17. Quartett (D moll). Stimmen n. 5,50	5,50

V. Für 2 Violinen, Viola, Violoncell und Klavier.

Heubner, Konrad. Quintett (G moll) n. 12,—	12,—
Hüller, Ferdinand. Op. 156. Quintett (G dur) n. 18,—	18,—
Hummel, Ferdinand. Op. 47. Quintett (A moll) n. 10,—	10,—
Lauber, Joseph. Op. 6. Quintett über schweizerische Themen (F dur) n. 15,—	15,—
Melardus, Ludwig. Op. 42. Quintett (E dur) n. 12,—	12,—
Raff, Joachim. Op. 207 B. Fantasia (nach der Fantasia für 2 Klaviere arr. vom Komponisten) n. 10,—	10,—
Thieriot, Ferdinand. Op. 20. Quintett (D dur). Neue verbesserte Ausgabe n. 12,—	12,—

VI. Für Violine, Viola, Violoncell und Klavier.

Jadassohn, S. Op. 109. Quartett (No. 3, A moll) n. 7,50	7,50
Lauber, Joseph. Op. 8. Quartett (B dur) n. 11,—	11,—
Raff, Joachim. Op. 202. Zwei Quartette . No. 1. (G dur) n. 13,50 No. 2. (C moll) n. 12,—	13,50 12,—
Rheinberger, Josef. Op. 38. Quartett (Es dur) n. 11,—	11,—
Saar, Louis Victor. Op. 39. Quartett (Emoll) n. 12,—	12,—
Spindler, Fritz. Op. 08. Quartett (C dur) n. 8,—	8,—
Taubert, Ernst Eduard. Op. 38. Quartett (Es dur) n. 10,—	10,—
Winding, Aug. Op. 17. Quartett (D dur) n. 14,—	14,—

VII. Für Violine, Violoncell und Klavier.

Heubner, Konrad. Op. 9. Trio (D dur) n. 6,—	6,—
Holstein, Franz von. Op. 18. Trio (G moll) n. 9,—	9,—
Huber, Hans. Op. 83. Trio-Fantasia . Heft I u. II je 5,—	5,—
Jadassohn, S. Op. 16. Premier Trio (F dur) n. 5,25	5,25
Lange, O. H. Op. 1. Trio (C moll) n. 10,—	10,—
Reissiger, C. G. Op. 213. 23me Trio (D moll) n. 7,50	7,50
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Veit, W. H. Op. 53. Trio (D moll) n. 8,50	8,50
Weber, Gustav. Op. 5. Trio (B dur) n. 9,—	9,—
Zenger, Max. Op. 17. Trio (D moll) n. 9,—	9,—

VIII. Für 2 Violinen und Klavier.

Hille, Gustav. Op. 17. Konzert (C dur) n. 9,—	9,—
Daraus einzeln: II. Satz. Andante con moto n. 1,80 III. Satz. Alliegretto n. 2,—	1,80 2,—

IX. Für Violine und Klavier.

(Vergl. auch Klasse I.)

Besekirsky, G. Op. 11. Idylle n. 1,80	1,80
Bruch, Max. Op. 26. Konzert (G moll). Klavierauszug und Solostimme n. 6,50	6,50
Brüll, Ign. Op. 60. Zweite Sonate (A moll) n. 5,—	5,—
Coerne, Louis Adolphe. Op. 61. Drei Vortragsstücke . No. 1. Romanza espressiva M. 1,20. No. 2. Coryphea M. 1,20. No. 3. Toccata n. 1,50	1,50
Eberhardt, G. Op. 79. Mazurka n. 1,—	1,—
— Op. 80. Polsische Tänze n. 1,50	1,50
Ernst, H. W. Op. 10. Élégie . Morceau de Salon n. 1,50	1,50
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Hauser, Miska. Op. 49. Premier Concert (E moll). Klavierauszug und Solostimme n. 4,75 — Op. 60. Nocturne n. 1,80 — Op. 61. 2me Rhapsodie hongroise . Klavierauszug und Solostimme n. 3,— — Op. 62. Polonaise n. 2,50 — Op. 63. Menuetto n. 1,50 — Op. 64. Casade n. 1,80	4,75 1,80 3,— 2,50 1,50 1,80
Hess, Carl. Op. 6. Sonate (H moll), arr. nach der Sonate für Violoncell und Klavier n. 5,— — Op. 10. Zwei Stücke , arr. von J. Lauterbach. No. 1. Romanze M. 1,50. No. 2. Tarantella n. 2,—	5,— 2,—
Hille, Gustav. Op. 9. Drei Konzertstücke . No. 1. Romanze No. 3 (F dur) M. 1,30. No. 2. Auf der Pforte . Fantasiestück M. 1,80. No. 3. Orientalische Rhapsodie n. 2,50 — Op. 15. Sonate (G dur) n. 7,50 — Op. 24. Erste Suite (E dur) n. 4,50 — Op. 29. Zweite Suite in kanonischer Form (E moll) n. 2,50 — Op. 46. Berceuse . Klavierauszug und Solostimme n. 1,50 — Op. 50. Zweites Konzert (G dur). Klavierauszug und Solostimme M. 7,50. Solostimme allein n. 2,—	2,50 7,50 4,50 2,50 1,50 —,50 2,—

Holmberg, B. Andante n. 2,40	2,40
Huber, Hans. Op. 67. III. Sonate (D dur) n. 6,—	6,—
Kóler, Béla. Op. 134. Drei ungarische Idyllen , arr. No. 1. Abschied von Nieder-Ungarn . No. 2. Der Sohn der Heide . No. 3. Heimatsschnehen n. 1,50 je	1,50
Klughardt, August. Op. 68. Konzert (D dur). Klavierauszug n. M. 5.—, Prinzpatin n. 3,—	3,—
Meyer, Woldemar. Larghetto religioso n. 1,50	1,50
Mirsch, Paul. Op. 3. Adagio n. 1,50	1,50
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Mozart, W. A. Le célèbre Larghetto , transcr. par M. Hauser n. 1,50	1,50
Pauer, E. Op. 46. Sonate (A dur) n. 5,75	5,75
Raff, Joachim. Op. 161. Konzert No. 1 (H moll). Klavierauszug und Solostimme n. 6,— — Dasselbe. Neue Ausgabe, bearb. von Aug. Wilhelmj. Solostimme n. 2,— — Op. 180. Suite (G moll). Klavierauszug und Solostimme n. 6,— — Op. 203. Volker . Zyklische Tondichtung . No. 1. Abschied von Alzey , M. 1,50. No. 2. Da er zum Bannerträger erkoren war , M. 2,30. No. 3. Im Rosengarten zu Worms , M. 1,80. No. 4. Da Siegfried erschlagen war , M. 2,30. No. 5. Was er von Werbelin gelernt , M. 2,80. No. 6. Dank zu Bachelaren , M. 1,50. No. 7. Auf der Nachtwache . a) Kampflied , M. 2,30. No. 8. Auf der Nachtwache . b) Schlummerlied , M. 1,80. No. 9. Schwänzen n. 1,80 — Op. 206. Konzert No. 2 (A moll). Klavierauszug und Solostimme n. 9,— — Op. 210. Suite (A dur) n. 8,—	6,— 2,— 6,— 1,80 9,— 8,— 5,— 1,50
Rehberg, Willy. Op. 10. Sonate (D dur) n. 5,— — Op. 12. Romanze , arr. von Hans Sitt n. 1,50	5,— 1,50
Reissmann, August. Op. 47. Suite (E dur) n. 5,50	5,50
Schwalm, Robert. Op. 51. Konzertstück . Klavierauszug und Solostimme M. 2,50. Solostimme allein n. 1,—	1,—
Stoekhauser, Emil. Op. 2. Phantasiestücke . Heft I M. 2,25. Heft II n. 3,—	3,—
Stooving, Paul. Op. 1. Zwei lyrische Stücke (Wehmuth — Trost) n. 1,50 — Op. 3. Zwei Sommer-Idyllen (Zu Zweien — Mittags) n. 1,50 — Op. 4. Am Springquell . Charakterstudie n. 1,50 — Op. 6. Zwei Stücke . No. 1. Liebeslied . Albumblatt M. 1,30. No. 2. Konzert-Étude n. 1,80 — Op. 8. Derwisch-Tanz n. 2,—	1,50 1,50 1,50 1,80 2,—
Taubert, E. E. Op. 16. Zwei Stücke . No. 1. Ungarisch . No. 2. Scherzo n. 2,—	2,—
Tyson-Wolff, G. Op. 42. Drei Romanzen . No. 1 (E moll) M. —,80. No. 2 (A moll) M. —,80. No. 3 (A dur) M. 1,30	1,30
Urban, Heinrich. Op. 21. Menuett, Elegie und Scherzo . No. 1. Menuett M. 1,50. No. 2. Elegie M. 1,50. No. 3. Scherzo n. 2,30	2,30
Weber, Otto. Op. 3. Sechs Phantasiestücke . Heft I u. II n. 3,—	3,—

Anhang: Viola-Musik.

Für Viola (oder Viola alta) und Klavier.

Bruch, Max. Adagio a. d. I. Violinkonzert Op. 26, übertragen von Heinrich Dessauer. Klavierauszug und Solostimme M. 1,30. Solostimme allein n. 1,—	1,—
Härtel, A. Abendständchen , frei bearb. n. 1,50	1,50
Hess, C. Op. 6. Sonate (H moll), arr. n. 5,—	5,—
Hofmann, Richard. Op. 46. Sonatin (F dur) für angehende Spieler n. 1,50	1,50
Hummel, Ferdinand. Op. 38 A. Vierte Sonate (E moll) n. 4,50 — Op. 56. Drei Fantasiestücke . No. 1. Romanze M. 1,30. No. 2. Intermezzo M. 1,30. No. 3. Gavotte n. 1,80	4,50 1,80
Joekisch, Reinhold. Op. 4. Drei lyrische Stücke . No. 1. Nocturno M. 1,20. No. 2. Ballade M. 1,20. No. 3. Andante cantabile n. 1,— — Op. 16. Romanze n. 2,—	1,— 2,—
Popper, David. Op. 5. Romanze n. 2,—	2,—
Raff, Joachim. Andante , a. d. I. Violinkonzert Op. 161, übertragen von Heinrich Dessauer (auch mit der Orchesterbegleitung der Originalausgabe ausführbar). Klavierauszug und Solostimme M. 1,80. Solostimme allein n. —,60	—,60
Stooving, Paul. Mittags (in Op. 3, „Zwei Sommer-Idyllen“ enthalten) n. 1,50	1,50
Wagner, Richard. Ein Albumblatt, bearb. von Hermann Ritter n. 1,50 — Ankunft bei den schwarzen Schwänen , bearb. von Hermann Ritter n. 2,—	1,50 2,—

Für Viola, Oboe und Klavier.

Ruthardt, Adolf. Op. 34. Trio . (G dur) n. 6,—	6,—
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TRIO.

Nº1.

Fritz Spindler *Wt. 1.*
Sächsische Landesbibliothek
Dresden

Violine.

Mässig schnell.

Fritz Spindler, Werk 305. Nº1.

The musical score for Violin consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a first ending bracket. Dynamics include *p* and *f*. The second staff includes the instruction *zunehmend* and dynamics *p* and *f*. The third staff includes *zunehmend* and *f*. The fourth staff includes *f*, *ff*, and *abnehmend*. The fifth staff includes *p*. The sixth staff includes *zunehmend* and *f*. The seventh staff includes *zunehmend*, *mf*, and *mf*. The eighth staff includes *pizz.*, *p*, and *f*, with the instruction *mit Bogen*. The ninth staff includes *zunehmend* and *ff*. The tenth staff includes first ending brackets and dynamics *p* and *f*.

Violine.

zuehmend *f*
p *zuehmend*
f *zuehmend* *ff*
p *zuehmend* *p*
f *f* *p*
zuehmend *f*
ff *zuehmend* *f* *zuehmend*
mf *p* *mf*
pizz. *f* *mit Bogen*
ff

Musical score for Violin, page 2. The score consists of 12 staves of music. It features various dynamics including *f*, *ff*, *p*, *mf*, and *pizz.*, along with performance instructions such as *zuehmend* (crescendo) and *mit Bogen* (with bow). The notation includes treble clefs, stems, beams, and various note values. A repeat sign with a first ending bracket is present at the end of the piece.

Violine.

Langsam.

mf *pizz.* *zunchmend*

mit Bogen *mf* *abnehmend u. zögernd.* *pp*

Lebhaft bewegt.

mf *zunchmend* *f* *zunchmend* *ff* *sf* *sf* *sf* *p* *mf* *f* *Bögen.* *ff* *p* *f* *ff* *3* *2* *1* *3*

Detailed description of the musical score: The page contains two movements for violin. The first movement, 'Langsam.', is in 3/4 time and begins with a mezzo-forte (*mf*) dynamic. It features a melodic line with a first ending bracket and a pizzicato (*pizz.*) section. The second movement, 'Lebhaft bewegt.', is in 2/4 time and starts with a mezzo-forte (*mf*) dynamic. It is characterized by rapid sixteenth-note passages, with dynamics ranging from mezzo-forte (*mf*) to fortissimo (*ff*). The score includes numerous performance markings such as accents, slurs, and dynamic changes. The piece concludes with a final triplet of notes.

Violiné.

The score consists of 12 staves of music. The first staff begins with a *p* dynamic and a *zuehmend* marking. The second staff starts with a *f* dynamic and includes fingering numbers 1 and 2. The third staff features a *ff* dynamic and a *abnehmend* marking. The fourth staff begins with a *mf* dynamic and a *zuehmend* marking. The fifth staff starts with a *f* dynamic. The sixth staff includes a *ff* dynamic and a *zuehmend* marking. The seventh staff begins with a *f* dynamic. The eighth staff starts with a *p* dynamic. The ninth staff includes a *mf* dynamic. The tenth staff begins with a *p* dynamic and includes a *f* dynamic marking. The eleventh staff starts with a *zuehmend* marking and a *f* dynamic. The twelfth staff begins with a *ff* dynamic. The score concludes with a double bar line.

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1 Mus 2° 1446
Nr. 7

Fritz Spindler. Kt. 9.



TRIO.

Nº 1.

Violoncell.

Mässig schnell.

Fritz Spindler, Werk 305. Nº 1.

1

p

p

zunehmend - - - - - *p*

f

zunehmend

f *ff*

p

zunehmend - - - - - *f* *zunehmend* - -

8 *pizz.* *mf* *mf* *mit Bogen*

p *f*

zunehmend - - - - - *ff*

1 *p* 1 1

Violoncell.

The musical score consists of 12 staves of music in bass clef. The notation includes various note values, rests, and dynamic markings. Performance instructions are written below the staves.

- Staff 1: *zunchmend* - - - - - *f*
- Staff 2: *p* *zunchmend* - - - - - *f* *zunchmend* -
- Staff 3: *ff*
- Staff 4: *p*
- Staff 5: *p* *zunchmend* - - - - - *p*
- Staff 6: *f*
- Staff 7: *p* *zunchmend* - - - - - *f*
- Staff 8: *ff* *p*
- Staff 9: *zunchmend* - - - - - *f* *zunchmend*
- Staff 10: *mf* *p* *mf* *pizz.* 8
- Staff 11: *f* *mit Bogen*
- Staff 12: *ff*

Violoncell.

Langsam.

Violoncell musical notation, first system. Bass clef, 3/4 time signature. The first measure has a fingering '1' and a dynamic marking 'mf'. The phrase concludes with the instruction 'zunehmend'. The second system begins with a dynamic marking 'f' and ends with 'abnehmend und zögernd' and 'pp'.

Lebhaft bewegt.

Violoncell musical notation, second system. Bass clef, 2/4 time signature. The first measure has a fingering '1' and a dynamic marking 'mf'. The second measure has a fingering '2', the third '3', and the fourth '4'. The system concludes with a dynamic marking 'ff'. The following system begins with a dynamic marking 'f' and ends with 'zunehmend'. The next system begins with a dynamic marking 'ff' and ends with a dynamic marking 'f' and a measure rest of 8 measures.

Violoncell musical notation, third system. Bass clef, 2/4 time signature. The first measure has a fingering '3' and a dynamic marking 'p'. The second measure has a fingering '3' and a dynamic marking 'mf'. The system concludes with a dynamic marking 'pizz.'. The following system begins with a dynamic marking 'f' and ends with a dynamic marking 'ff' and a measure rest of 8 measures.

Violoncell musical notation, fourth system. Bass clef, 2/4 time signature. The system begins with a dynamic marking 'ff' and a measure rest of 8 measures. The following system begins with a dynamic marking 'f' and ends with a dynamic marking 'ff' and a measure rest of 1 measure. The final system begins with a dynamic marking 'ff' and ends with a dynamic marking 'f' and a measure rest of 1 measure.

Violoncell musical notation, fifth system. Bass clef, 2/4 time signature. The system begins with a dynamic marking 'ff' and a measure rest of 8 measures. The following system begins with a dynamic marking 'f' and ends with a dynamic marking 'ff' and a measure rest of 1 measure. The final system begins with a dynamic marking 'ff' and ends with a dynamic marking 'f' and a measure rest of 1 measure.

Violoncell musical notation, sixth system. Bass clef, 2/4 time signature. The system begins with a dynamic marking 'ff' and a measure rest of 8 measures. The following system begins with a dynamic marking 'f' and ends with a dynamic marking 'ff' and a measure rest of 1 measure. The final system begins with a dynamic marking 'ff' and ends with a dynamic marking 'f' and a measure rest of 1 measure.

Violoncell musical notation, seventh system. Bass clef, 2/4 time signature. The system begins with a dynamic marking 'ff' and a measure rest of 8 measures. The following system begins with a dynamic marking 'f' and ends with a dynamic marking 'ff' and a measure rest of 1 measure. The final system begins with a dynamic marking 'ff' and ends with a dynamic marking 'f' and a measure rest of 1 measure.

Violoncell musical notation, eighth system. Bass clef, 2/4 time signature. The system begins with a dynamic marking 'ff' and a measure rest of 8 measures. The following system begins with a dynamic marking 'f' and ends with a dynamic marking 'ff' and a measure rest of 1 measure. The final system begins with a dynamic marking 'ff' and ends with a dynamic marking 'f' and a measure rest of 1 measure.

Violoncell musical notation, ninth system. Bass clef, 2/4 time signature. The system begins with a dynamic marking 'ff' and a measure rest of 8 measures. The following system begins with a dynamic marking 'f' and ends with a dynamic marking 'ff' and a measure rest of 1 measure. The final system begins with a dynamic marking 'ff' and ends with a dynamic marking 'f' and a measure rest of 1 measure.

Violoncelle.

The musical score for Violoncelle consists of 13 staves. The first staff begins with a key signature of one flat and a common time signature. It features a series of six numbered measures (1-6) with dynamics *p*, *abnehmend*, and *pp*. The second staff continues with *zuehmend* and *pp*. The third staff has a dynamic of *f*. The fourth staff includes a *ff* dynamic. The fifth staff has a dynamic of *abnehmend*. The sixth staff has a dynamic of *p*. The seventh staff has a dynamic of *mf*. The eighth staff has a dynamic of *f*. The ninth staff has a dynamic of *zuehmend* and *ff*. The tenth staff has a dynamic of *f*. The eleventh staff is labeled 'Viol.' and has a dynamic of *p*. The twelfth staff has a dynamic of *mf*. The thirteenth staff has a dynamic of *f*. The score includes various musical notations such as slurs, accents, and fingerings.

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