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Pianoforte.

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Suite in canonischer Form

N^o 1, *Introduzione*. (Canon in der Septime) N^o 2, *Toccata*. (Canon in der Prime) N^o 3, *Cantabile*. (Canon in der Secunde)
N^o 4, *Scherzoso*. (Canon in der Terz) N^o 5, *Andante*. (Canon in der Quarte.)
N^o 6, *Menuetto*. (Canon in der Quinte.) N^o 7, *Alla Tarantella*. (Canon in der Sexte.)

für Pianoforte und Violine

HERRN M. HAUPTMANN

in Freundschaft und Hochachtung zugeeignet

von

FERDINAND HILLER.

Op. 86.

Eigenthum der Verleger.

Leipzig, Breitkopf & Härtel.

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Introduzione.

F. Hiller, Op. 86.

Violino. **Maestoso.**

Pianoforte. **Maestoso. ten. ten.**
ff largamente

First system of a musical score. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff contains a bass line with whole notes and rests.

Second system of a musical score. It features a single treble clef staff at the top and a grand staff below. The treble staff has a few notes, including a dynamic marking of *ff*. The grand staff contains a complex bass line with many sixteenth notes, some beamed together, and some notes marked with an 'x'.

Third system of a musical score. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a few notes. The grand staff contains a complex bass line with many sixteenth notes, some beamed together, and some notes marked with an 'x'. A dynamic marking of *espress.* is present in the treble staff.

Fourth system of a musical score. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a few notes, including a dynamic marking of *espress.* and a *dot.* marking. The grand staff contains a complex bass line with many sixteenth notes, some beamed together, and some notes marked with an 'x'.

si attacca

Toccata.

Violino. *Allegro energico.*

Pianoforte. *Allegro energico.*

The first system of the score shows the beginning of the piece. The Violino part starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The Pianoforte part is written in grand staff notation (treble and bass clefs). Both parts are marked with the tempo *Allegro energico.* The piano part begins with a forte (*f*) dynamic and features a rhythmic accompaniment of chords and eighth notes.

The second system continues the musical development. The Violino part features a series of sixteenth-note runs and slurs. The Pianoforte part maintains its rhythmic accompaniment, with some chords changing to support the melodic lines.

The third system shows further melodic and harmonic progression. The Violino part has several trills (*tr.*) and slurs. The Pianoforte part continues with its accompaniment, including some chordal textures.

The fourth system concludes the page. The Violino part features a final melodic phrase with a slur and a *dim.* (diminuendo) marking. The Pianoforte part also has a *dimin.* marking in the bass line and a *dol.* (dolcissimo) marking in the treble line towards the end of the system.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The first staff begins with a *dot.* marking. The grand staff contains several measures of music, with *ten.* markings above the treble staff in the second, third, and fourth measures.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature remains three sharps. The first staff has *ten.* markings above it in the first, second, and third measures. The grand staff continues the accompaniment.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature remains three sharps. The first staff has *ten.* markings above it in the first, second, and third measures. The grand staff includes a *cresc.* marking in the third measure.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature remains three sharps. The first staff has a *cresc.* marking above it in the first measure. The grand staff begins with a *f* (forte) dynamic marking.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature remains three sharps. This system continues the melodic and harmonic development of the piece.

System 1: Treble clef with a melodic line of eighth and sixteenth notes. Bass clef with a harmonic accompaniment of chords and eighth notes. A fermata with the number '8' is placed over the first measure of the bass line.

System 2: Treble clef with a melodic line. Bass clef with a harmonic accompaniment. A fermata with the number '8' is placed over the first measure of the bass line.

System 3: Treble clef with a melodic line. Bass clef with a harmonic accompaniment. A fermata with the number '8' is placed over the first measure of the bass line. The word 'dol.' (dolce) is written in the bass line towards the end of the system.

System 4: Treble clef with a melodic line. Bass clef with a harmonic accompaniment. The word 'dol.' is written in the first measure of the treble line. The word 'ten.' (tenu) is written above the treble line in the second, third, and fourth measures.

System 5: Treble clef with a melodic line. Bass clef with a harmonic accompaniment. A fermata with the number '8' is placed over the first measure of the bass line. The word 'ten.' is written above the treble line in the second measure.

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 music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff contains a melodic line with slurs and accents, marked with *ten.* and *f*. The grand staff contains a complex accompaniment with many sixteenth notes, also marked with *ten.* and *f*.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line in the top staff continues with slurs and accents, marked with *ten.*. The accompaniment in the grand staff is dense and rhythmic, also marked with *ten.*.

Third system of musical notation. The melodic line in the top staff shows some rests and then resumes with slurs and accents, marked with *ten.*. The accompaniment in the grand staff continues with similar rhythmic patterns, marked with *ten.*.

Fourth system of musical notation. The melodic line in the top staff has several slurs and accents, marked with *ten.*. The accompaniment in the grand staff is marked with *ten.* and features some dynamic markings like *mf*.

Fifth system of musical notation, the final system on the page. The melodic line in the top staff concludes with slurs and accents, marked with *ten.*. The accompaniment in the grand staff is marked with *dol.* (dolente) and features some dynamic markings like *mf*.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The first measure of the treble staff has a *cresc.* marking. The first measure of the grand staff has a *cresc.* marking. The second measure of the grand staff has a *f* marking. The fourth measure of the grand staff has a *dol.* marking.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The first measure of the treble staff has a *dol.* marking. The first measure of the grand staff has a *cresc.* marking. The second measure of the grand staff has a *f* marking. The fourth measure of the grand staff has a *tr* marking and a *ff* marking.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The first measure of the treble staff has a *tr* marking and a *ff* marking. The second measure of the grand staff has a *tr* marking.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. This system features a complex, dense texture with many sixteenth notes in the treble staff and a more rhythmic accompaniment in the grand staff.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The first measure of the treble staff has a *tr* marking. The second measure of the grand staff has a *tr* marking. The fourth measure of the grand staff has a *tr* marking.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and contains a harmonic accompaniment with chords and eighth-note patterns. The key signature has three sharps (F#, C#, G#).

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and eighth notes. The lower staff continues the harmonic accompaniment. A fermata is placed over a note in the upper staff. The key signature remains three sharps.

The third system of musical notation consists of two staves. The upper staff features a melodic line with trills (tr) and slurs. The lower staff continues the harmonic accompaniment. The key signature remains three sharps.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with trills and slurs. The lower staff continues the harmonic accompaniment. The key signature remains three sharps.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and eighth notes. The lower staff continues the harmonic accompaniment. The key signature remains three sharps.

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 three sharps (F#, C#, G#) and the time signature is 3/4. The top staff begins with a *dol.* (dolce) marking and a *ten.* (tenu) marking. The grand staff begins with a *dol.* marking. The music features a melodic line in the upper voice and a rhythmic accompaniment in the lower voice.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The *ten.* (tenu) marking is present in the upper voice of both the single treble staff and the grand staff. The accompaniment continues with a steady rhythmic pattern.

Third system of musical notation. The *ten.* (tenu) marking is present in the upper voice of both the single treble staff and the grand staff. The music includes eighth-note patterns in the upper voice and a consistent accompaniment in the lower voice.

Fourth system of musical notation. This system introduces a *ff* (fortissimo) dynamic marking in the lower voice of the grand staff. The upper voice continues with eighth-note patterns, some marked with *tr* (trills) and *8* (octaves). The *ten.* (tenu) marking is also present in the upper voice of the grand staff.

Fifth system of musical notation, the final system on the page. It features the same three-staff layout. The *tr* (trills) and *8* (octaves) markings are present in the upper voice of the grand staff. The piece concludes with a final chord in the lower voice.

Cantabile.

Violino. *Andante espressivo.*

pizz.

Andante espressivo.

La melodia con molto espressione.

Pianoforte.

p
staccato.

Musical score for the first system. The vocal line (Violino) is in the upper staff, and the piano accompaniment (Pianoforte) is in the lower staff. The tempo is *Andante espressivo*. The piano part includes the instruction *pizz.* and *staccato.* The vocal line begins with the lyrics "cre - scen - do".

Musical score for the second system. The vocal line continues with the lyrics "cre - scen - do". The piano accompaniment continues with chords and arpeggiated figures.

Musical score for the third system. The vocal line continues with the lyrics "cre - scen - do". The piano accompaniment continues with chords and arpeggiated figures.

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Più animato.

Third system of musical notation, marked **Più animato.** It includes dynamic markings *dimin.*, *p*, and *dol.* (dolce). The piano part features a triplet of eighth notes.

Fourth system of musical notation, continuing the vocal and piano parts.

Fifth system of musical notation, concluding the page with a *dol.* marking in the vocal line.

First system of musical notation, consisting of a vocal line and a piano accompaniment. The vocal line features a melodic phrase with slurs and ties. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation. The vocal line includes lyrics: *mf sempre cre- - - scen-* and *mf sempre cre - scen - do -*. The piano accompaniment features triplets and slurs.

Third system of musical notation. The vocal line includes lyrics: *do - - - f* and *dol.*. The piano accompaniment includes dynamics *f* and *dol.*.

Fourth system of musical notation. The vocal line includes lyrics: *cre- - - scen - - - do* and *ff vf*. The piano accompaniment includes lyrics: *scen - - - do -* and dynamics *f*.

Fifth system of musical notation. The piano accompaniment includes dynamics *p*, *cresc.*, and *mf*.

riten. Tempo I.

dol. Tempo I. *espress.*

riten. ten. ten. ten. ten. *p staccato*

pizz.

f

p

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a complex texture with many beamed sixteenth notes in both the right and left hands.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, featuring the instruction *sempre dim.* above the piano part. The piano accompaniment continues with its intricate rhythmic patterns.

Fifth system of musical notation, concluding the page with the vocal and piano parts.

Scherzoso.

Molto vivace.

Violino.



Molto vivace.

Pianoforte.



First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The music features a melodic line in the treble clef and a bass line in the grand staff. A dynamic marking of *f* (forte) is present at the beginning of the system.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, featuring a dynamic marking of *p* (piano) in the right-hand staff.

Fourth system of musical notation, with a dynamic marking of *pp* (pianissimo) in the right-hand staff. The instruction *sempre staccato* is written below the grand staff.

Fifth system of musical notation, concluding the page with melodic and bass line passages.

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern.

Third system of musical notation, featuring a change in the piano accompaniment's texture and dynamics. The word *espress.* is written above the vocal line.

Fourth system of musical notation, showing further development of the piano accompaniment with more complex rhythmic patterns.

Fifth system of musical notation, concluding the page with a *cresc.* marking in the piano part.

First system of musical notation, consisting of three staves. The top staff is a single melodic line with a series of eighth notes and rests, some beamed together. The middle and bottom staves are piano accompaniment, featuring a rhythmic pattern of eighth notes and chords.

Second system of musical notation, consisting of three staves. The top staff begins with the instruction *sul G.* and contains a melodic line with dynamics *f*, *sempre meno f*, and *dimin.*. The middle and bottom staves are piano accompaniment with dynamics *f* and *dimin.*. The number '8' is written above the middle staff in three places, indicating an octave shift.

Third system of musical notation, consisting of three staves. The top staff has dynamics *p* and *dol.*. The middle and bottom staves are piano accompaniment with dynamics *dol.* and *staccato* written below the bottom staff.

Fourth system of musical notation, consisting of three staves. The top staff has dynamics *f* and *dol.*. The middle and bottom staves are piano accompaniment with dynamics *f* and *dol.*. The bottom staff includes a *rit.* (ritardando) marking.

Fifth system of musical notation, consisting of three staves. The top staff has dynamics *dol.* and *f*. The middle and bottom staves are piano accompaniment with dynamics *f* and *dol.*.

First system of musical notation. The upper staff contains a melodic line with a *dot.* (accent) marking. The lower staff contains a piano accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with a *f* (forte) dynamic marking.

Third system of musical notation. The upper staff begins with a *f* (forte) dynamic marking. The lower staff includes a *dot.* (accent) marking.

Fourth system of musical notation. The upper staff starts with a *dot.* (accent) marking. The lower staff includes the instruction *sempre staccato* (always staccato).

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff contains the piano accompaniment.

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 top staff contains a melodic line with slurs and a dynamic marking of *espressivo*. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of musical notation, continuing the piece with similar notation and piano accompaniment.

Third system of musical notation. The top staff features a melodic line with a dynamic marking of *dol.* (dolce). The piano accompaniment continues in the grand staff.

Fourth system of musical notation. The piano accompaniment in the grand staff becomes more active, with a dynamic marking of *f* (forte) appearing in the right hand.

Fifth system of musical notation. The top staff has a melodic line with a dynamic marking of *dim.* (diminuendo). The piano accompaniment in the grand staff concludes the system.

The first system of music consists of three staves. The top staff is a single melodic line starting with a piano (*p*) dynamic and a *dol.* marking. The middle and bottom staves are a grand staff with a treble and bass clef, featuring arpeggiated accompaniment. The *dol.* marking is also present in the grand staff.

The second system continues the musical piece with similar notation to the first system, showing the progression of the melody and the arpeggiated accompaniment.

The third system introduces a forte (*f*) dynamic marking. The melodic line continues with more complex rhythmic patterns, and the accompaniment remains arpeggiated.

The fourth system features the instruction *sempre cresc.* (always crescendo) written above both the top and middle staves. The music reaches a fortissimo (*ff*) dynamic. The bottom staff shows a change in the accompaniment pattern.

The fifth system concludes the piece, maintaining the *ff* dynamic. The melodic line ends with a final flourish, and the accompaniment provides a solid harmonic base.

Andante.

Violino. *Mosso.* *espressivo*

Pianoforte. *Mosso.* *dol.* *la melodia ben marcato* *ten. ten.*

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 music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The top staff contains a melodic line with slurs and a dynamic marking of *dol.* at the end. The grand staff contains a complex accompaniment with many sixteenth notes and slurs.

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The music continues in the same key and time signature. The top staff has a melodic line with a dynamic marking of *dol.* at the beginning. The grand staff continues with intricate accompaniment.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The music continues in the same key and time signature. The top staff has a melodic line. The grand staff continues with intricate accompaniment.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The music continues in the same key and time signature. The top staff has a melodic line with a dynamic marking of *dol.* at the end. The grand staff continues with intricate accompaniment.

Fifth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The music continues in the same key and time signature. The top staff has a melodic line. The grand staff continues with intricate accompaniment.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex, rhythmic pattern with many sixteenth notes. The vocal line has a melodic line with some grace notes.

Second system of musical notation. It includes dynamic markings: *poco a poco più f.* and *ff*. There is also a *tr:* marking above a note in the vocal line. The piano accompaniment continues with its intricate texture.

Third system of musical notation. It features dynamic markings *fff* and *espressivo*. The piano part has a *legato* marking. The vocal line has some sustained notes.

Fourth system of musical notation. It shows a change in the piano accompaniment's texture, with some notes marked with an '8' (octave). The system ends with a double bar line and a common time signature.

Fifth system of musical notation. It includes dynamic markings *dol.* and *espressivo*. The piano part has a *marcato* marking. The vocal line has a melodic line with some grace notes.

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 key signature consists of four sharps (F#, C#, G#, D#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system shows the beginning of the piece. The second and third systems continue the melodic and harmonic development. The fourth system features a *dol.* (dolce) marking in both the vocal and piano parts. The fifth system concludes with a *cresc.* (crescendo) marking in the piano part, leading to a final *f* (forte) dynamic.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part is written in grand staff notation (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The vocal line begins with a *dol.* (dolce) marking. The piano part starts with a *p* (piano) dynamic. The system contains two measures.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano part features a *f* (forte) dynamic marking in the second measure. The system contains two measures.

Third system of musical notation. The vocal line begins with a *f* (forte) dynamic. The piano part has a *dimin.* (diminuendo) marking. The system contains two measures.

Fourth system of musical notation. The piano part begins with a *p* (piano) dynamic. The system contains two measures.

Fifth system of musical notation. The piano part starts with a *crusc.* (crescendo) marking. The system contains two measures.

Menuetto.

Allegretto tranquillo.

Violino.

Violino staff with musical notation. Dynamics include *dol.* and *mf*.

Allegretto tranquillo.

Pianoforte.

Pianoforte staff with musical notation. Dynamics include *dol.* and *legato*.

Second system of piano accompaniment with musical notation.

Third system of piano accompaniment with musical notation.

Fourth system of piano accompaniment with musical notation.

This musical score is arranged in six systems, each consisting of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system features a vocal line starting with a rest followed by a melodic phrase, and a piano accompaniment with a steady eighth-note bass line. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal line with more complex phrasing and the piano accompaniment with some chordal textures. The fourth system features a vocal line with a descending scale-like passage and a piano accompaniment with a more active bass line. The fifth system continues the vocal melody and piano accompaniment. The sixth system concludes the piece with a final vocal phrase and piano accompaniment. The dynamic marking 'dol.' (dolce) is present in the first two systems.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a complex rhythmic pattern in the bass line.

Second system of musical notation. The vocal line is marked *espressivo*. The piano accompaniment is marked *espressivo ma dolce*.

Third system of musical notation, continuing the vocal and piano parts with various melodic and harmonic developments.

Fourth system of musical notation. The piano accompaniment features a prominent *crese.* (crescendo) marking in both the treble and bass staves.

Fifth system of musical notation, concluding the page with a final vocal phrase and piano accompaniment.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *dol.* (dolce) marking and ends with a *cresc.* (crescendo) marking. The piano accompaniment also features a *dol.* marking and a *cresc.* marking. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation. The vocal line includes a *f* (forte) dynamic marking. The piano accompaniment includes a *ff* (fortissimo) dynamic marking. The key signature remains two flats, and the time signature is 4/4.

Third system of musical notation. The vocal line includes a *dol.* marking and an *express.* (espressivo) marking. The piano accompaniment includes a *dol.* marking. The key signature remains two flats, and the time signature is 4/4.

Fourth system of musical notation. This system continues the piano accompaniment with intricate rhythmic patterns and arpeggiated figures in both the right and left hands. The key signature remains two flats, and the time signature is 4/4.

Fifth system of musical notation. This system continues the piano accompaniment with further rhythmic and harmonic development. The key signature remains two flats, and the time signature is 4/4.

dol.

dol.

legato

dol.

dol.

dol.

dol.

The first system of music consists of three staves. The top staff is a single treble clef with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of music continues the piece with three staves. It features similar melodic and accompanimental textures to the first system, with some changes in the piano part's harmonic structure.

The third system of music shows further development of the melodic and accompanimental themes. The piano part includes some block chords and moving bass lines.

The fourth system of music continues the musical narrative. The piano accompaniment becomes more active with some sixteenth-note passages in the bass line.

The fifth and final system of music on this page concludes the piece. It features a final melodic phrase and a piano accompaniment that ends with a cadence.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with notes and rests. The grand staff contains a piano accompaniment with chords and moving lines. Dynamic markings include *dol.* (dolce) and *cresc.* (crescendo).

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff continues the melodic line. The grand staff continues the piano accompaniment. Dynamic markings include *dol.* and *cresc.*.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff continues the melodic line. The grand staff continues the piano accompaniment. A dynamic marking of *dol.* is present.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff continues the melodic line. The grand staff continues the piano accompaniment.

Fifth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff continues the melodic line. The grand staff continues the piano accompaniment. Dynamic markings include *dol.* and *mp* (mezzo-piano).

Alfa Tarantella.

Violino. *Molto vivace.*

Pianoforte. *Molto vivace.* *dolce, leggieramente*

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in both the vocal and piano parts.

Fourth system of musical notation, continuing the piece with various melodic and harmonic developments.

Fifth system of musical notation, concluding the page with a dynamic marking of *dim.* (diminuendo).

First system of musical notation. The upper staff (treble clef) contains a melodic line with a *dol.* (dolando) marking. The lower staff (bass clef) contains a piano accompaniment with chords and moving lines, also marked *dol.*

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment with various chordal textures.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment, featuring a *crusc.* (crescendo) marking and a dynamic of *f* (forte).

Fourth system of musical notation. The upper staff continues the melodic line with a dynamic of *f*. The lower staff continues the piano accompaniment, featuring a dynamic of *ff* (fortissimo) and a *p* (piano) marking.

Fifth system of musical notation. The upper staff continues the melodic line with a dynamic of *p*. The lower staff continues the piano accompaniment with dynamics of *m.s.* (mezzo-soprano), *p*, *m.d.* (mezzo-dolente), and *ff*.

First system of musical notation. The top staff is a single melodic line in treble clef. The bottom staff is a grand staff (treble and bass clefs). Dynamics include *p* (piano) and *dol.* (dolce).

Second system of musical notation. The top staff continues the melodic line. The bottom staff features a more active accompaniment. Dynamics include *p* and *dol.*

Third system of musical notation. The top staff continues the melodic line. The bottom staff continues the accompaniment. Dynamics include *p* and *dol.*

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff continues the accompaniment. Dynamics include *f* (forte) and *p*. Performance instructions include *staccato e scherzoso*.

Fifth system of musical notation. The top staff continues the melodic line. The bottom staff continues the accompaniment. Dynamics include *f* and *p*.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a melodic phrase, followed by a dynamic marking of *f* and then *p*. The piano accompaniment consists of chords and rhythmic patterns in both hands, with dynamic markings of *f* and *p*.

The second system continues the musical piece. The vocal line has a dynamic marking of *f* followed by *p*. The piano accompaniment features a mix of chords and moving lines, with dynamic markings of *f* and *p*.

The third system shows the vocal line with a dynamic marking of *f* and *p*. The piano accompaniment includes chords and rhythmic accompaniment, with dynamic markings of *f* and *p*.

The fourth system features the vocal line with a dynamic marking of *ff*. The piano accompaniment includes chords and rhythmic accompaniment, with a dynamic marking of *ff*.

The fifth system concludes the page. The vocal line has a dynamic marking of *sempre ff*. The piano accompaniment includes chords and rhythmic accompaniment, with a dynamic marking of *sempre ff*.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The music features a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and moving lines.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part features a prominent bass line with eighth notes and chords. A dynamic marking 'p' (piano) is visible in the piano part.

Third system of musical notation. This system shows more complex melodic lines with slurs and ties. Dynamic markings 'p' and 'dol.' (dolce) are present. The piano accompaniment continues with harmonic support.

Fourth system of musical notation. The vocal line features a series of slurred notes, and the piano accompaniment has a more active bass line. The overall texture is dense with overlapping lines.

Fifth system of musical notation. This system includes dynamic markings 'cresc.' (crescendo), 'f' (forte), and 'ff' (fortissimo). It concludes with a first ending bracket and a '1' indicating the first ending. The piano part has a strong bass line.

First system of musical notation. The vocal line (top staff) begins with a piano (*p*) dynamic and a *dol.* (dolce) marking. The piano accompaniment (bottom two staves) starts with a *dolce* marking. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Second system of musical notation. The vocal line continues with melodic phrases. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Third system of musical notation. The vocal line has a melodic line with some rests. The piano accompaniment continues with its rhythmic pattern.

Fourth system of musical notation. The vocal line features a melodic line with some rests. The piano accompaniment continues with its rhythmic pattern.

Fifth system of musical notation. The vocal line includes the lyrics "cre", "scen", and "do". The piano accompaniment continues with its rhythmic pattern.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes various rhythmic patterns and dynamic markings such as *f* and *ff*.

Second system of musical notation, featuring a treble and bass clef with a key signature of three sharps. It includes dynamic markings such as *dol.*, *p*, *ff*, and *ff*.

Third system of musical notation, featuring a treble and bass clef with a key signature of three sharps. It includes dynamic markings such as *ff* and *p*.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. It includes dynamic markings such as *cresc.*, *f*, *ff*, and *ff*.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. It includes dynamic markings such as *f* and *ff*.



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Weber, Der Freischütz. Siehe Carri, Op. 12 Nr. 1.
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Nicodé, Op. 14. Romanze, A. †
Paganini, Op. 1. 24 Capricen. (*David*). Heft I, II ††
v. Peropeltiziu, Op. 3. Caprice burlesque.
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Reinecke, Op. 43 Nr. 1. Romanze, As.
Reinecke, Op. 93. Romanze (Vorspiel 4. Akt) a. König Manfred, Em.
Reinecke, Op. 155. Romanze, Am. †
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Scharwenka, Ph., Op. 104 Nr. 3. Notturmo, Bm.
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Shapleigh, Op. 23. Romanze, Gm.
Siebmann, Op. 31. 4 Romanzen.
Sitt, Notturmo, F. †
Sples, Op. 24. Serenade, G.
Stamitz, Caprice. (*David*, Hohe Schule des Violinspiels Nr. 19.) ††
Stücke, Lyrische. Zum Gebrauch f. Konzert und Salon. (*Hermann*).
 Siehe Engels, Romanze, C. — Mendelssohn, Notturmo aus Sommerstraßtraum. — Pergolesi, Tre giorni. — Rosenhain, Romanze, A.

Tariff, Caprice, Hm.
Tours, Romanze, B. (*Scharwenka*).
Viotti, Op. 23. 6 Serenaden. Heft I, II. †
Volkman, Op. 7. Romanze, E.

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Tardif, Valse lente, F.
Vitali, Ciaconna, Gm. (David, Hohe Schule d. Violinspiels, Nr. 13.) †
Wallnöfer, Friedens-Liga-Marsch, Es. (Hermann). †
Weckbecker, Op. 6 Nr. 2. Gavotte, Dm.
Ysaye, Op. 11. Lointain Passé. Mazurka Nr. 3 Hm. †

Symphonien, Symphoniesätze,

Ouverturen u. a. Orchesterwerke.

Beethoven, Finale aus der Symphonie Nr. 1, C. Op. 21. (Ritter). †
Gade, Op. 1. Nachklänge von Ossian. Ouverture, A. m. (Hermann). †
Haydn, Finale aus der Symphonie Nr. 7, C. (Ritter). †
Haydn, Symphonie Nr. 13, G. †
Haydn, Finale aus der Symphonie Nr. 13, G. (Ritter). †
Haydn, Symphonie Nr. 14, D. †
Haydn, Finale aus der Symphonie Nr. 14, D. (Ritter). †
Méhul, Die beiden Blinden. Ouverture. Siehe Klav.-Bibl.
Mendelssohn, 11 Ouverturen. (Hermann). Siehe VA. 169.
Mendelssohn, 11 Ouverturen in 2 Bänden. Siehe VA. 169 a/b.
Mendelssohn, Op. 10. Die Hochz. d. Camacho. Ouverture, E. (Hermann). †
Mendelssohn, Op. 11. Symphonie Nr. 1, Cm. (Sitt). †
Mendelssohn, Op. 21. Sommernachts Traum, C. (Hermann). †
Mendelssohn, Op. 24. Ouverture f. Harmoniemusik, C. (Hermann). †
Mendelssohn, Op. 26. Die Hebriden (Fingalshöhle). Ouverture, Hm. (Hermann). †
Mendelssohn, Op. 27. Meeresstille und glückliche Fahrt. Ouverture, D. (Hermann). †
Mendelssohn, Op. 32. Märchen von der schönen Melusine. Ouverture, F. (Hermann). †
Mendelssohn, Op. 36. Paulus. Ouverture, A. (Hermann). †
Mendelssohn, Op. 52. Symp. aus dem Lobgesang, E. (Hermann). †
Mendelssohn, Op. 56. Symphonie Nr. 5 (Schott), A. m. (Hermann). †
Mendelssohn, Op. 74. Athalia. Ouverture, A. (Hermann). †
Mendelssohn, Op. 80. Heimekehr a. d. Fremde. Ouverture, A. (Hermann). †
Mendelssohn, Op. 90. Symp. Nr. 4 (Italienische), A. (Hermann). †
Mendelssohn, Op. 95. Ruy Blas. Ouverture, Cm. (Hermann). †
Mendelssohn, Op. 101. Ouverture in C. (Trompeten-). †
Mendelssohn, Op. 107. Symphonie Nr. 5 (Reformations-), Dm. (Hermann). †
Mozart, Ouverture zu Ascanio in Alba, D. (Paul Graf Waldersee). †
Reibecke, Op. 93. Ouverture zu König Manfred, E. (Hermann). †
Reibecke, Op. 93. Vorspiel z. 5. Akt aus Manfred, F. (Hermann). †
Ritter, Transkriptionen aus klassischen Instrumentalwerken. 2 Bände. Siehe VA. 455/456.
Schubert, Symphonie, C. (Hermann). ††
Schubert, Symphonie, Hm. (Hermann). ††
Schumann, Op. 38. Symphonie Nr. 1, B. (Hermann). †
Schumann, Op. 61. Symphonie Nr. 2, C. (Hermann). †
Schumann, Op. 81. Ouverture zu Genoveva, Cm. (Hermann). †
Schumann, Op. 97. Symphonie Nr. 3, Es. (Wehrle). †
Schumann, Op. 115. Ouverture zu Manfred, Em. (Hermann). †
Schumann, Op. 120. Symphonie Nr. 4, Dm. (Hermann). †
Wagner, Eine Faust-Ouverture, Dm. (Hermann). ††
Wagner, Vorspiel zu Lohengrin, A. (Hermann). †
Wagner, Vorspiel zu Tristan und Isolde, A. (Ritter). †
Wanderstein, Op. 11. Ständchen, C.