

An Frau Bertha Landauer.



BLÜETTEN

für
Pianoforte
componirt
von

HUGO REINHOLD.

Op. 43.

Pr. M 2.

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

LEIPZIG, FR. KISTNER.

(K.K. Oesterr. goldene Medaille.)

6701.

I.

Animato.

Hugo Reinhold Op. 43.

The musical score is written for piano and consists of four systems of two staves each. The key signature has one flat (B-flat) and the time signature is 6/4. The tempo is marked **Animato.** and the composer is **Hugo Reinhold Op. 43.**

System 1: The first system begins with a **p** dynamic. The right hand has a *legato* marking. Fingerings are indicated with numbers 1-5. The left hand has a **pp** dynamic. The system concludes with a **pp** dynamic.

System 2: The second system starts with a **p** dynamic. The right hand has a *sempre p* marking. The left hand has a **pp** dynamic. The system ends with a **pp** dynamic.

System 3: The third system features a **pp** dynamic. It includes a *ped.* (pedal) marking and a **pp** dynamic. The system concludes with a **pp** dynamic.

System 4: The fourth system begins with a **pp** dynamic. It includes a *ped.* marking and a **pp** dynamic. The system concludes with a **f** dynamic, marked with a *cresc.* (crescendo) and a **f** dynamic.

35
dim.
p

This system shows the first two staves of music. The right hand has a melodic line with a fermata over the first measure, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5.

leggiere

This system continues the piece. The right hand features a rapid sixteenth-note passage with a fermata, followed by a melodic line. The left hand continues with a steady accompaniment. The instruction *leggiere* (light) is present.

cresc.
f
poco rit.

This system shows a dynamic increase. The right hand has a melodic line with a fermata, followed by a more active passage. The left hand accompaniment becomes more rhythmic. The instruction *cresc.* (crescendo) is used, followed by *f* (forte) and *poco rit.* (slightly ritardando).

a tempo
p
legato sempre
pronunziato

This system returns to a steady tempo. The right hand has a melodic line with a fermata, followed by a passage marked *pronunziato* (detached). The left hand accompaniment is marked *legato sempre* (legato throughout). The instruction *a tempo* is present.

volante
L. R.
pp
*Ed. **

This system concludes the piece. The right hand has a melodic line with a fermata, followed by a passage marked *pp* (pianissimo). The left hand accompaniment is marked *volante* (flourish). The instruction *L. R.* (Left/Right) is present. The edition is marked *Ed. **.

II.

Allegro giusto.

The musical score is written for piano and consists of seven systems of staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music starts with a forte (*f*) dynamic and includes the instruction *sempre marc.* (always marcato). The second system features a fortissimo (*ff*) dynamic. The third system includes the instruction *più f* (even stronger) and ends with a piano (*p*) dynamic. The fourth system continues with melodic lines in both hands. The fifth system is marked *dolce* (sweetly) and includes fingering numbers (1-5) above the notes. The sixth system is marked *poco marc. il Basso* (a little marcato, the Bass). The seventh system is marked *poco f* (a little forte) and includes fingering numbers (1-5) above the notes. The score is filled with various musical notations, including slurs, accents, and dynamic markings.

pp sf *cresc. molto*

ff

più f

rinforz.

fff

dimin. pp senza Pedal.

III. Allegretto, ma non troppo.

The first system of music features a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/8. The piece begins with a piano (*p*) dynamic. The right hand contains several triplet figures, while the left hand provides a steady accompaniment. The system concludes with a repeat sign and a fermata over the final notes. Below the staff, the word "Ped." is written with a star symbol, indicating a pedal point.

The second system continues the piece, featuring first and second endings. The first ending leads back to an earlier section, while the second ending concludes the system. Dynamics include piano (*p*) and mezzo-forte (*mf*). The right hand continues with triplet patterns, and the left hand maintains its accompaniment. A "Ped." marking with a star symbol is present at the beginning of the system.

The third system introduces an eighth-note triplet in the right hand. Dynamics range from piano (*p*) to poco forte (*poco f*). The right hand features a prominent eighth-note triplet pattern, while the left hand continues with its accompaniment. A "Ped." marking with a star symbol is present at the beginning of the system.

The fourth system features a crescendo marking: *cresc. poco a poco*. The right hand includes a fourth-note triplet. The music builds in intensity, with dynamics ranging from piano (*p*) to a stronger tone. The left hand continues with its accompaniment. A "Ped." marking with a star symbol is present at the beginning of the system.

The fifth system concludes the piece with a series of chords and melodic lines in both hands. The dynamics are consistent with the previous system. The right hand features a series of chords, while the left hand provides a final accompaniment. A "Ped." marking with a star symbol is present at the beginning of the system.

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). The music features a melodic line in the treble with a dotted line above the eighth measure, and a bass line with chords. Dynamics include *p* and *f*.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Features a melodic line with a dotted line above the eighth measure, triplets, and a *dim.* marking. Dynamics include *fz* and *p*.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Features a melodic line with a *ritard.* marking, a *a tempo* marking, and triplets. Dynamics include *p*. Below the staves are markings: *Ed. **, *rit.*, *Ed. **, *Ed. **, and *Ed. **.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Features a melodic line with a *rit.* marking, a *a tempo* marking, and triplets. Dynamics include *fz*.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Features a melodic line with a *dimin.* marking and triplets. Dynamics include *p*.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Features a melodic line with a dotted line above the eighth measure, triplets, and a *pp* marking. Dynamics include *pp*, *accelerando*, *pp*, and *p*. Below the staves are markings: *Ed.*, ***, and *f*.

IV.

Andante espressivo.

The musical score is written for piano in a 3/4 time signature with a key signature of one sharp (F#). It consists of six systems of staves. The first system begins with a piano (*p*) dynamic and includes a *poco cresc.* marking. The second system features a *cresc.* marking and includes the instruction *ped.* (pedal) under the bass line. The third system contains *f* (forte) and *dim.* (diminuendo) markings. The fourth system includes *pp* (pianissimo) and *cresc.* markings. The fifth system starts with *f* and *dim.* markings, followed by a *ritard.* (ritardando) marking. The sixth system is marked **Largamente.** and includes *f* and *pp* dynamics. The score concludes with a *ped.* marking and the number 6701.

V.

Allegro.

The musical score is written for piano in 2/4 time, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The first system contains measures 1-4, with a first ending bracket over measures 3-4. The second system contains measures 5-8, with a second ending bracket over measures 7-8. The third system contains measures 9-12, with a first ending bracket over measures 11-12. The fourth system contains measures 13-16, with a first ending bracket over measures 15-16. The fifth system contains measures 17-20, with a first ending bracket over measures 19-20. The sixth system contains measures 21-24, with a first ending bracket over measures 23-24. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *mf*.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and chords. A fermata is placed over a group of notes in the second measure of the upper staff.

Second system of musical notation, continuing the piece. It features similar complex textures with beamed notes and chords. A fermata is present in the final measure of the upper staff.

Third system of musical notation. The upper staff begins with a *pp* dynamic marking. The music continues with intricate textures and includes a fermata in the final measure of the upper staff.

Fourth system of musical notation. The upper staff includes dynamic markings of *dim.* and *p!*. The music features complex textures and a fermata in the final measure of the upper staff.

Fifth system of musical notation, the final system on the page. It continues the complex textures and includes a fermata in the final measure of the upper staff.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A dynamic marking of *più f* is present in the right hand.

Second system of the piano score. It includes an 8-measure slur in the right hand and a dynamic marking of *cresc.* in the bass line.

Third system of the piano score. It features an 8-measure slur in the right hand and a dynamic marking of *rinforz.* in the bass line.

Fourth system of the piano score. The right hand contains a triplet and a four-note group. The left hand has a triplet. A dynamic marking of *ff* is shown in the right hand.

Fifth system of the piano score. The right hand has a triplet and a four-note group. The left hand has a triplet. A dynamic marking of *fff* is shown in the right hand.

Claviermusik.

<p>L. Schlegel.</p> <p>Op. 7. Ins Album. 5 Stücke. No. 1. Zueignung . . . 1— No. 2. Liebesliedchen . . . 1— No. 3. Trennungsstunde . . . 1— No. 4. Rätsel . . . 1— No. 5. Am Grabe Robert Schumanns . . . 1—</p> <p>Op. 9. 3 Stücke. No. 1. Kindlein in der Wiege . . . 120 No. 2. Humoreske . . . 120 No. 3. Im Nachsinnen . . . 120</p> <p>B. Scholtz.</p> <p>Op. 17. Festmarsch . . . 150 Op. 18. 2 Mazurkas . . . 150 Op. 19. Impromptu . . . 1—</p> <p>P. Schumacher.</p> <p>Op. 6. Albumblätter. 14 Vortragsstücke. Heft I 1— Heft II, III je 150</p> <p>G. Schumann.</p> <p>Op. 1. 3 Stücke. No. 1. Burleske . . . 1— No. 2. Barcarole . . . 1— No. 3. Phantasie-Impromptu . . . 1—</p> <p>Op. 2. Stimmungsbilder. Kleine poetische Tonstücke . . . 150</p> <p>R. Schumann.</p> <p>Op. 25. Myrthen. [Th. Kirchner] . . . 3— 8 Lieder aus Op. 25, Myrthen. [C. Reinecke] . . . 225 Op. 58. Skizzen zur Pedalflügel. [Krall] . . . 150 Op. 66. Bilder aus Osten. 6 Impromptus. [Eitner.] Heft I, II je 150 Op. 70. Adagio und Allegro. [Krall] . . . 150 Op. 74. Spanisches Liederspiel. [Jadassohn] . . . 350 Op. 88. Phantasiestücke. [Krall] . . . 3— Op. 112. Der Rose Pilgerfahrt. [Horn] . . . 750</p> <p>Ed. Schütt.</p> <p>Op. 13. Lose Blätter. Sammlung kleiner Klavierstücke. Heft I, II je 2—</p> <p>Op. 15. 3 Morceaux. No. 1. Idylle . . . 1— No. 2. Mélancolie . . . 1— No. 3. Romance-Fantaisie . . . 1—</p> <p>Op. 16. 2 Morceaux. No. 1. Etude mignonne . . . 150 No. 2. Valse mignonne . . . 150 — Ed. facilitée par Bial . . . 150</p> <p>Op. 20. 6 Morceaux. No. 1. Humoresque . . . 1— No. 2. Poème d'Amour . . . 1— No. 3. Scherzino . . . 1— No. 4. Chanson triste . . . 1— No. 5. Arabesque. Etude . . . 1— No. 6. Valse . . . 1—</p> <p>Op. 21. Poésies. 3 Romances. No. 1. Ges . . . 1— No. 2. Dm . . . 1— No. 3. D . . . 1—</p>	<p>Ed. Schütt.</p> <p>Op. 30. Miniatures . . . 4— Séparément: No. 1. Prélude . . . 1— No. 2. Aveu . . . 1— No. 3. Papillons . . . 1— No. 4. Cantabile . . . 1— No. 5. Barcarolle . . . 1— No. 6. Cantiquet d'Amour . . . 1— No. 7. Impromptu-Finale . . . 1—</p> <p>Op. 31. 5 Morceaux . . . 4— Séparément: No. 1. Bluettes . . . 75 No. 2. Feu follet. Caprice . . . 150 No. 3. Intermezzo . . . 75 No. 4. Réverie . . . 1— No. 5. Scherzino-Humoresque . . . 1—</p> <p>Op. 37. 3 Morceaux . . . 3— Séparément: No. 1. Sérénade pastorale . . . 150 No. 2. Ariette . . . 150 No. 3. A la Humoresque . . . 150</p> <p>O. Schwalm.</p> <p>Op. 1. 3 Charakterstücke . . . 2—</p> <p>R. Schwalm.</p> <p>Op. 62 No. 1. Notturmo . . . 1— — No. 2. Gavotte . . . 150</p> <p>Edm. Singer.</p> <p>Op. 10 No. 1. Romanze. [Brüll] . . . 1—</p> <p>Fr. Spindler.</p> <p>Op. 283. Nachklänge aus der Oper „Die Folkunger“. Heft I, II je 2—</p> <p>Op. 289. Muguets-Maiblumen. Valse de Salon . . . 1—</p> <p>Op. 291. Steyrische Idyllen. No. 1—5 je 1—</p> <p>H. Stiehl,</p> <p>Op. 113. Valse-Caprice . . . 1— Op. 115. Impromptu à la russe . . . 75</p> <p>O. Straus.</p> <p>Op. 2. Alla Tarantella . . . 150 Op. 3. Sérénade espagnole . . . 150 Op. 4. Capriccio . . . 150 Op. 11. Mazurka . . . 120 Op. 12. Capriccio . . . 120 Op. 13. Arabesque . . . 120 Op. 14. Humoresque . . . 150</p> <p>Op. 30. Pierrot et Pierrette. 4 Morceaux. No. 1. Chanson d'Amour . . . 1— No. 2. Sérénade de Pierrot . . . 1— No. 3. Valse de Pierrette . . . 1— No. 4. Scherzino (Carnaval) . . . 1—</p> <p>T. Strong.</p> <p>Op. 6. 5 Charakterstücke . . . 250 Op. 7. In Tyrol. 9 Charakterstücke . . . 6— Op. 8. Suite. Complet . . . 5— Einzel: No. 1. Præludium . . . 150 No. 2. Caprice . . . 1— No. 3. Gigue . . . 75 No. 4. Romanze . . . 1— No. 5. Polka fugale. Ein Scherz . . . 75 No. 6. Fuge . . . 175 Op. 22. Ballade . . . 3— Op. 24. 3 Charakterstücke . . . 250</p>	<p>W. Sturm.</p> <p>Op. 35. 5 Clavierstücke . . . 250</p> <p>M. Surzyński.</p> <p>Op. 2 No. 1. Menuetto . . . 1— — No. 2. Mazurka . . . 1—</p> <p>Op. 3. 2 Nocturnes. No. 1. Dm, No. 2. Fism je . . . 1—</p> <p>Op. 4. Valse-Caprice . . . 150</p> <p>Op. 5. 3 Morceaux. No. 1. Cracovienne . . . 1— No. 2. Bagatelle . . . 1— No. 3. Humoresque . . . 1—</p> <p>E. E. Taubert.</p> <p>Op. 10. Nouvelletten . . . 250 Op. 13. Humoreske . . . 150 Op. 14. 4 Stücke . . . 2—</p> <p>W. Taubert.</p> <p>Op. 117. Impromptu en forme de Valse . . . 150</p> <p>Op. 131. 3 Stücke. No. 1. Polacca . . . 150 No. 2. Saltarello . . . 150 No. 3. Alla Spagnuola . . . 150</p> <p>Op. 172. 3 Walzer-Capricen. No. 1. As . . . 2— No. 2. Em . . . 75 No. 3. Fm . . . 125</p> <p>S. Thalberg.</p> <p>Op. 47. Grandes Valses brillantes . . . 250</p> <p>K. Valentin.</p> <p>Op. 3. 3 Stücke . . . 2—</p> <p>M. Vogel.</p> <p>Op. 53. 2 leichte Sonaten. No. 1. C, No. 2. F je . . . 150</p> <p>Op. 54. Auf in's Freie! 6 Stücke in Tanzform. No. 1. Auszug. Polonaise . . . 75 No. 2. Spiel der Mädchen. Reigen . . . 75 No. 3. Tänzchen I. Walzer . . . 75 No. 4. Spiel der Knaben. Tyrolienne . . . 75 No. 5. Tänzchen II. Polka . . . 75 No. 6. Heimkehr. Marsch . . . 75</p> <p>J. Vogt.</p> <p>Op. 10. 2 Nocturnes . . . 1—</p> <p>Op. 24. Les deux Tritons — Die beiden Forellen . . . 125</p> <p>Op. 101. Feen-Reigen. Tonstück . . . 1—</p> <p>Op. 102. 3 Salonstücke. No. 1. Schneeglöckchen . . . 1— No. 2. Der Hirtenknabe . . . 1— No. 3. In die Ferne . . . 1—</p> <p>Op. 106. 6 Præludien . . . 2—</p> <p>Op. 108. 2 Stücke. No. 1. Frühlingsleben . . . 150 No. 2. Die kleine Wassermühle . . . 1—</p> <p>Op. 109 No. 1. Home, sweet home! Englische Volksmelodie, bearbeitet . . . 150 — No. 2. Valse de Salon — Salon-Walzer . . . 1—</p> <p>Op. 130. Der Studienfreund. 12 Uebungsstücke mit besonderer Berücksichtigung der gleichen Ausbildung beider Hände . . . 2—</p> <p>Op. 131. Der Kindergarten. 3 kleine leichte Tonstücke zur Uebung und Unterhaltung . . . 150</p> <p>Op. 133. Jugend-Album. 15 Charakterstücke . . . 3— Nachtgesang . . . 75</p>	<p>R. Volkmann.</p> <p>Op. 8. Nocturne . . . 75 Op. 11. Musikalisches Bilderbuch. [Wohlfahrt] . . . 250 Op. 12. Sonate. Cm . . . 3— Op. 22. 4 Märsche . . . 175 Op. 23. Wanderskizzen . . . 250</p> <p>Ch. Vollweiler.</p> <p>Op. 21. Nocturne . . . 75 Op. 23. Gigue . . . 1—</p> <p>C. Voss.</p> <p>Mendelssohn's zweistimmiges Lied „Ich wollt', meine Lieb' ergösse sich“ . . . 150</p> <p>H. Wieniawski.</p> <p>Op. 12. 2 Mazurkas de Salon . . . 150 Op. 17. Légende [Schubert] . . . 150</p> <p>J. Wieniawski.</p> <p>Op. 1. 2 Idylles . . . 150 Op. 7. Valse de Salon . . . 150 Op. 19. Impromptu. H . . . 150 Op. 23. 8 Mazourkas. Cah. I — Cah. II 250 Op. 25. Fantaisie et Fugue . . . 150 Op. 33. Etude de Concert. G . . . 150 Op. 34. Impromptu. F . . . 150 Op. 35. Tarentelle . . . 2— Op. 36. Etude de Concert. A . . . 150</p> <p>R. Willmers.</p> <p>Op. 29. Nordische Nationallieder (dänische, norwegische, schwedische), mit freier Benutzung der Originalmelodien übertr. No. 1. „Flieg“, Vogel, fliege“ . . . 150 No. 2. Dänische National-Melodie . . . 150 No. 3. Norwegischer Fischer-gesang . . . 150 No. 4. Die Wassernixe . . . 150 No. 5. Norwegisches Bauernlied . . . 150</p> <p>Op. 41. II Trobadore inspirato. Notturmo fantastico . . . 2—</p> <p>Op. 49. La Sylphide. Caprice-Etude . . . 2—</p> <p>Op. 50. Gruss an Wien. Polka . . . 1—</p> <p>Op. 54. Réminiscences de l'Opéra „Ernani“ . . . 250</p> <p>Op. 66. Aus der Märchenwelt. Phantasiestück . . . 2—</p> <p>Op. 69. Trillerketten. Caprice-Etude . . . 2—</p> <p>Op. 70. La Danse des Fées. Caprice de Concert . . . 3—</p> <p>Op. 78. Aus der Geisterwelt. Tremolo-Caprice . . . 2—</p> <p>Op. 79. Gondelfahrt. Barcarole . . . 2—</p> <p>Op. 103. 3 Caprices sur des Airs favoris russes. No. 1, 2, 3 je 250</p> <p>Op. 118. Romantische Episode. Phantasiestück . . . 250</p> <p>Op. 119. Vision. Frescobild . . . 250</p> <p>Op. 121. Fantaisiestyrienne . . . 3—</p> <p>Op. 122. Oesterreichische Volksweisen. No. 1. Oberösterreich. Phantasie . . . 2— No. 2. Ungarische Phantasie . . . 150 No. 3. Rumänische Phantasie. (Die Rose von Crajova) . . . 150 No. 4. Polnische Phantasie . . . 150 No. 5. Böhmisches Phantasie . . . 150</p>	<p>R. Willmers.</p> <p>Op. 123. Contemplations. Fantaisie-Nocturne . . . 250 Op. 124. Toccata. A . . . 2— Op. 125. Romantische Charakterstücke. No. 1. Frescobild . . . 150 No. 2. Metamorphosen . . . 2— No. 3. Toccata grande . . . 250</p> <p>Op. 126. Berceuse et Rêve d'Enfant . . . 3—</p> <p>Op. 127. Allegro symphonique . . . 250</p> <p>Op. 128. Mondschein-Phantasie . . . 150</p> <p>Op. 133. 3 Phantasiestücke. Complet . . . 4— Einzel: No. 1. Jugendlust . . . 150 No. 2. Die Libelle . . . 150 No. 3. Dithyrambe . . . 150</p> <p>Op. 134. Allegro appassionato . . . 150</p> <p>Op. 135. Fantasia quasi Toccata . . . 250</p> <p>Op. 136. Causeries et Scène de Bal sur des Motifs du Prince Guillaume Albert de Montenuovo . . . 250</p> <p>Op. 137. Musikalische Bilderbogen für die clavier-spielende Welt. No. 1, 2, 3, 4 je 1—</p> <p>N. v. Wilm.</p> <p>Op. 1. 6 Præludien für Pianoforte. Heft I, II je 150</p> <p>Op. 65. 3 Stücke. No. 1. Agitato . . . 150 No. 2. Cantabile . . . 150 No. 3. Patetico . . . 150</p> <p>A. Winding.</p> <p>Op. 18. 10 Clavierstücke in Etudenform. Heft I, II je 350</p> <p>Op. 28. Contraste. 13 Clavierstücke. Heft I, II je 2—</p> <p>A. Winterberger</p> <p>Op. 63. Concert-Adagio . . . 1— Op. 72. 23 instructive charakteristische Clavierstücke für grosse und kleine Anfänger mit Benutzung sämtl. Dur- und Moll-Tonarten nebst Angabe aller Dur- und Moll- (incl. harmonischen) Scalen u. mit Vermeidung der Octavenspannungen, pedalisirt und mit Fingersatz versehen . . . netto 3—</p> <p>Op. 93. 2 Sonatinen. No. 1. C, No. 2. G . . . je 1—</p> <p>A. H. Wollenhaupt.</p> <p>Op. 31. Grande Marche militaire . . . 150 Op. 33. Grande Valse brillante . . . 150 Op. 34. Souvenir de Niagara. Grand Divertissement de Bravoure . . . 2— Op. 35. Caprice fantastique . . . 2— Op. 36. Valse de Concert . . . 2—</p> <p>L. Żeleński.</p> <p>Op. 35. Grand Scherzo de Concert . . . 250</p> <p>H. Zöllner.</p> <p>Op. 17. 4 Elegien . . . 1—</p>
--	---	---	---	---

LEIPZIG, FR. KISTNER.