

Seinem lieben Freunde, dem Dichter  
**ROBERT DAVID**  
zugeeignet.

**L**iebesnovelle  
Italienische  
SECHS STÜCKE

für das Piano zu vier Händen

von  
**HEINRICH HOFMANN.**

Op. 19.

Für Violine und Pianoforte bearbeitet  
VON  
**KOMPONISTEN.**

Eigenthum der Verleger für alle Länder.  
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**BREITKOPF & HÄRTEL.**

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# Italienische Liebesnovelle.

Sechs Stücke für das Pianoforte zu vier Händen

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**HEINRICH HOFMANN.**

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## Nº 1. Einleitung.

*Allegro.*

Poco più mosso.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase marked with a *p* dynamic and a fermata. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, both marked with a *p* dynamic.

The second system continues the vocal and piano parts. The vocal line has a first ending bracket labeled "1." at the end. The piano accompaniment includes a first ending bracket labeled "1." in the right hand, which leads to a cadence.

The third system shows the vocal line with a second ending bracket labeled "2." and the piano accompaniment with a second ending bracket labeled "2." in the right hand. The piano part features a dense texture of chords in the right hand and a simple bass line in the left hand.

The fourth system concludes the piece. The vocal line has a final melodic phrase with a fermata. The piano accompaniment features a dense texture of chords in the right hand and a simple bass line in the left hand.

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has one flat (B-flat). The vocal line features a melodic line with some grace notes. The piano accompaniment includes a rhythmic pattern in the right hand and a more melodic line in the left hand. A dynamic marking *tr* is present above the piano right hand.

Second system of musical notation. It consists of three staves. The vocal line includes a trill (*tr*) and tempo markings *poco rit.* and *a tempo*. The piano accompaniment also features *poco rit.* and *a tempo* markings. The piano right hand has a complex rhythmic pattern, while the left hand provides harmonic support.

Third system of musical notation. It consists of three staves. The piano accompaniment is more active, with the right hand playing a series of chords and the left hand playing a steady bass line. The vocal line continues with a melodic line.

Fourth system of musical notation, starting with the tempo marking **Tempo I.** It consists of three staves. The vocal line includes dynamic markings *cresc.*, *poco rit.*, and *f*. The piano accompaniment features *cresc.* and *poco rit.* markings, and includes several triplet figures in the right hand. The system concludes with a double bar line.

First system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff begins with a *mf* dynamic marking and contains a melodic line with several triplet markings. The grand staff below contains a piano accompaniment with chords and moving lines in both hands.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The piano part in the grand staff shows a shift in dynamics, with *ff* markings appearing in both the treble and bass staves. The melodic line in the top staff continues with various rhythmic patterns.

Third system of musical notation. This system includes a first ending bracket in the top staff, marked with a dotted line and the number '8'. The piano part in the grand staff features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The melodic line in the top staff has a *f* dynamic and includes triplet markings.

Fourth system of musical notation, the final system on the page. It includes a second ending bracket in the top staff, also marked with a dotted line and the number '8'. The piano part in the grand staff features a *f* dynamic and *rit. assai* (ritardando, very slow) markings. The melodic line in the top staff concludes with a *rit. assai* marking.

# Nº 2. Barcarolle.

Allegretto.

The musical score is written for piano and grand piano. It consists of four systems of staves. The first system includes a vocal line (treble clef) and a grand piano accompaniment (treble and bass clefs). The tempo is marked 'Allegretto' and 'a tempo'. Dynamics include *pp* (pianissimo) and *rit.* (ritardando). The second system continues the vocal line and piano accompaniment, with dynamics *p* (piano) and *rit.*. The third system features a grand piano accompaniment with dynamics *f* (forte) and *dim.* (diminuendo). The fourth system includes a grand piano accompaniment with dynamics *cresc.* (crescendo), *f*, *dim.*, and *mf* (mezzo-forte). There are several *Red.* (Reduction) markings with asterisks at the bottom of the page.

This musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system shows the vocal line starting with a *mf* dynamic, followed by a *cresc.* and a *f* dynamic. The piano accompaniment also features a *cresc.* and *f* dynamic, with a *Ped.* marking and an asterisk. The second system continues with *mf* dynamics and includes *Ped.* markings and asterisks. The third system introduces *f rit.* dynamics and *a tempo* markings. The fourth system concludes with *p* dynamics and *ritard.* markings, ending with a double bar line and repeat signs.



*a tempo*  
*pizz.*  
*mf*

*a tempo*  
*mf*

*f*

*Red.* \*

*f* *mf* *arco*

*f* *mf* *mf*

*f*

*f*

*Red.* \*

*ff* *dim.* *mf* *dim.*

*ff* *dim.* *mf* *dim.*

*Red.* \*

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 is one sharp (F#). The top staff begins with a *pp* dynamic and a melodic line with slurs and ties. It includes markings for *rit.* and *p*, and ends with the tempo instruction *a tempo*. The grand staff below features a piano accompaniment with chords and moving lines in both hands, also marked *pp*. It includes *rit.* and *p* markings. A *Red.* (Reduction) symbol is placed below the bass staff, and an asterisk is placed below the grand staff.

Second system of musical notation, continuing the piece. The top staff has a *p* dynamic. The grand staff continues the piano accompaniment with various textures and dynamics.

Third system of musical notation. The top staff shows a *cresc.* (crescendo) and a *f* (forte) dynamic. The grand staff continues with complex textures, including a *cresc.* marking. There are several *Red.* symbols and asterisks below the grand staff.

Fourth system of musical notation. The top staff has a *dim.* (diminuendo) marking, followed by *mf* (mezzo-forte) and *cresc.* markings. The grand staff continues with a *dim.* marking and *mf* and *cresc.* dynamics. There are *Red.* symbols and asterisks below the grand staff.

The musical score is arranged in four systems, each with 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 dynamic markings and performance instructions:

- System 1:** Vocal line starts with *mf*. Piano accompaniment starts with *f*. Includes *Red.* and asterisk markings.
- System 2:** Vocal line has *mf* and *f rit.* markings. Piano accompaniment has *mf* and *f rit.* markings. Includes *Red.* and asterisk markings.
- System 3:** Vocal line has *a tempo* and *p* markings. Piano accompaniment has *a tempo* and *p* markings.
- System 4:** Vocal line has *a tempo*, *pp*, and *rit.* markings. Piano accompaniment has *pp* and *rit.* markings. Ends with a *Red.* marking and an asterisk.

## Nº 3. Ständchen.

Allegretto.

The musical score is written in A major (three sharps) and 6/8 time. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Allegretto'. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include piano (*p*) and simile (*simile*). The score concludes with a double bar line and a key signature change to A minor (three sharps and one flat).

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

Second system of musical notation. The vocal line has a dynamic marking of *mf* (mezzo-forte) in the first measure. The piano accompaniment also has a dynamic marking of *mf* in the first measure. Both parts include a *cresc.* (crescendo) marking towards the end of the system.

Third system of musical notation. The vocal line has a dynamic marking of *f* (forte) in the first measure, which then changes to *p* (piano) in the final measure. The piano accompaniment has a dynamic marking of *f* in the first measure and *p* in the final measure.

Fourth system of musical notation. The vocal line has a dynamic marking of *ritard.* (ritardando) in the first measure. The piano accompaniment has a dynamic marking of *ritard.* in the first measure. The system concludes with a double bar line and a fermata over the final note.

*a tempo*  
*p*

*a tempo*  
*p*

*a tempo*  
*p*

*f* *pizz.* *arco* *pizz.* *arco* *pizz.*

*f*

*arco* *pizz.* *arco* *pizz.* *rit.*

*rit.*

*a tempo*  
*arco*  
*f.* *rit.*

*a tempo*  
*mf* *rit.*

*Red.* \*

*a tempo* *pizz.* *arco* *pizz.* *arco* *pizz.*

*a tempo*  
*f*

*arco* *pizz.* *arco* *pizz.* *arco*

*mf* *mf.*

*Red.* \*

*p* *mf*

*p* *mf*

*Red.* \*

First system of musical notation. The top staff is a single melodic line with a dynamic marking of *mf*. The bottom part consists of a grand staff with treble and bass clefs, featuring complex chordal textures and arpeggiated patterns.

Second system of musical notation. The top staff includes a *cresc.* marking and a dynamic marking of *f*. The bottom part continues with the grand staff, showing further development of the chordal and arpeggiated textures.

Third system of musical notation. The top staff features a *p* dynamic, a *ritard.* marking, and a section labeled *sul A* with a dashed line. It concludes with a *p* dynamic and a tempo change to *a tempo*. The bottom part shows the grand staff with *p* and *ritard.* markings.

Fourth system of musical notation. This system continues the grand staff from the previous system, showing the final measures of the piece with various chordal and arpeggiated textures.



First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The piano accompaniment features complex chordal textures and includes a *ped.* (pedal) marking with a star symbol.

Second system of musical notation. The vocal line continues with a *f* (forte) dynamic. The piano accompaniment includes several *ped.* markings with star symbols, indicating sustained bass notes.

Third system of musical notation. The vocal line includes markings for *rit.* (ritardando), *dim.* (diminuendo), and *a tempo*. The piano accompaniment also features *rit.*, *dim.*, and *a tempo* markings, along with *ped.* markings and star symbols.

Fourth system of musical notation. The vocal line includes a *mf* (mezzo-forte) dynamic and a *p* (piano) dynamic. The piano accompaniment includes *mf* and *p* dynamics, and concludes with *ped.* markings and star symbols.

# Nº 4. Zwiegespräch.

Andante sostenuto.

The musical score is written for piano and consists of four systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante sostenuto'. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system features a piano (*p*) dynamic and a 'Ped.' marking. The third system includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The fourth system includes a piano (*p*) dynamic and a 'Ped.' marking. The score concludes with a final chord marked with an asterisk (\*).

First system of musical notation. It consists of a vocal line and two piano accompaniment staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a bass line with a triplet of eighth notes (G4, A4, B4) and a treble line with chords. Dynamic markings include *mf* and *Red.* with an asterisk.

Second system of musical notation. The vocal line continues with quarter notes D5, E5, and F5. The piano accompaniment has a more active bass line with triplets. Dynamic markings include *mf* and *Red.* with an asterisk.

Third system of musical notation. The vocal line has a half note G5, followed by quarter notes A5, B5, and C6. The piano accompaniment features a treble line with chords and a bass line with triplets. Dynamic markings include *f* and *Red.* with an asterisk.

Fourth system of musical notation. The vocal line has a half note D6, followed by quarter notes E6, F6, and G6. The piano accompaniment features a treble line with chords and a bass line with triplets. Dynamic markings include *pp*, *sul D*, and *rit.*. The system ends with *Red.* and an asterisk.

*a tempo*

*a tempo*

*pp*

*Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \*

*p*

*pp*

*Red.* \* *Red.* \*

*cresc.*

*cresc.*

*Red.* \* *Red.* \*

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 slurs and accents. The grand staff contains a complex accompaniment with many beamed notes. Dynamics include *ff* and *ff*. There are also markings for *And.* and a star symbol.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with slurs and accents, marked *largamente* and *ff marcato*. The grand staff has a complex accompaniment with many beamed notes, marked *ff*. There are also markings for *And.* and a star symbol.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with slurs and accents, marked *f*. The grand staff has a complex accompaniment with many beamed notes, marked *sf*. There are also markings for *And.* and a star symbol.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with slurs and accents, marked *p*. The grand staff has a complex accompaniment with many beamed notes, marked *mf*. There are also markings for *And.* and a star symbol.

pizz.

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 various note values and rests. The grand staff contains a complex accompaniment with many sixteenth notes and chords. The key signature has three flats, and the time signature is 3/4.

arco

p

Second system of musical notation. Similar to the first system, it features a treble staff and a grand staff. The treble staff has a melodic line with some slurs. The grand staff accompaniment includes a triplet of eighth notes in the bass line. There are dynamic markings 'arco' and 'p' in the treble staff. Pedal markings 'Ped.' and an asterisk '\*' are located below the grand staff.

cresc.

f

Third system of musical notation. It continues with a treble staff and a grand staff. The treble staff has a melodic line with a crescendo marking 'cresc.' and a forte marking 'f'. The grand staff accompaniment also features a 'cresc.' marking. The music is more rhythmic and dense in texture.

tranquillo

p

Ped.

\* Ped.

\*

Fourth system of musical notation. It features a treble staff and a grand staff. The treble staff has a melodic line with a 'p' dynamic marking. The grand staff accompaniment is more sparse and includes a 'pp' dynamic marking. The tempo/mood is marked 'tranquillo'. Pedal markings 'Ped.' and an asterisk '\*' are present at the bottom.

First system of musical notation. The vocal line (top staff) features a melodic line with a *p* dynamic marking. The piano accompaniment (middle and bottom staves) includes chords and arpeggiated figures. Pedal points are indicated by *Ped.* and *\* Ped.* markings.

Second system of musical notation. The vocal line continues with a *mf* dynamic and a *rit.* marking, ending with a *p* dynamic and *a tempo* instruction. The piano accompaniment features a *rit.* marking. Pedal markings *Ped.* and *\* Ped.* are present.

Third system of musical notation. The vocal line shows a *poco a poco* dynamic change. The piano accompaniment features a *poco a poco* dynamic change. Pedal markings *Ped.* and *\* Ped.* are present.

Fourth system of musical notation. The vocal line is marked *più lento*. The piano accompaniment also features a *più lento* marking. The system concludes with a *Cresc.* marking in the vocal line and a *Ped.* marking in the piano accompaniment.

# Nº 5. Carnevalsscene. (Intermezzo.)

Vivace quasi presto.

The musical score is written for a solo piano and consists of four systems of music. Each system contains three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Vivace quasi presto'. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a forte (*sf*) dynamic. The second system includes a 'pizz.' (pizzicato) marking. The third system features a 'cresc.' (crescendo) marking. The fourth system starts with an 'arco' (arco) marking and includes a 'p' (piano) dynamic marking, followed by another 'cresc.' marking. The score concludes with a final cadence.



8.....: rit. sul E  
mf

8.....  
8.....

rit.

This system contains three staves. The top staff is a single melodic line with a trill (tr) and a dynamic marking of *mf*. The middle and bottom staves are a grand staff with piano accompaniment. The middle staff has two octaves (8.....) marked above it. The bottom staff ends with a *rit.* marking.

sul A a tempo  
p pp

a tempo  
pp

This system contains three staves. The top staff starts with *sul A* and *a tempo*, followed by dynamics *p* and *pp*. The middle staff has *a tempo* and *pp* markings. The bottom staff continues the piano accompaniment.

mf f

mf

This system contains three staves. The top staff has dynamics *mf* and *f*. The middle staff has a *mf* marking. The bottom staff continues the piano accompaniment.

f cresc.

cresc.

This system contains three staves. The top staff starts with *f* and *cresc.*. The middle staff has a *cresc.* marking. The bottom staff continues 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 music features complex chordal textures and melodic lines. There are several trills marked with 'tr' and a dynamic marking of 'f' in the bass staff.

Second system of musical notation, continuing the piece. It features similar complex textures with trills and a dynamic marking of 'f' in the bass staff.

Third system of musical notation. The texture continues with various chordal and melodic elements. A dynamic marking of 'f' is present in the bass staff.

Fourth system of musical notation, concluding the page. It includes a dynamic marking of 'p' in the bass staff.

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 features a melodic line in the treble staff with some slurs and dynamic markings like *mf*. The grand staff contains a complex accompaniment with chords and moving lines in both hands.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a *cresc.* marking. The grand staff below has a more intricate accompaniment with *cresc.* markings in both the treble and bass staves.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with a *dim.* marking. The grand staff below features a *ff* dynamic marking in the treble staff and a *Red.* marking in the bass staff. The music includes slurs and various rhythmic patterns.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a *p* marking. The grand staff below has a *p* marking in the bass staff. The system concludes with two asterisked *Red.* markings in the bass staff.

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 four flats. The top staff contains three measures of music, each with a half note and a slur. The grand staff contains two measures of music, each with a half note and a slur, followed by two measures of music with eighth notes and slurs.

Second system of musical notation. It consists of three staves. The top staff has three measures of music, with the third measure marked *cresc.* The grand staff has two measures of music, with the second measure marked *cresc.* Below the grand staff, the word *Ped.* is written. A small asterisk is located at the end of the system.

Third system of musical notation. It consists of three staves. The top staff has three measures of music, with dynamic markings *mf* and *p*. The grand staff has two measures of music, with dynamic markings *f* and *p*. Below the grand staff, the word *Ped.* is written. A small asterisk is located at the end of the system.

Fourth system of musical notation. It consists of three staves. The top staff has three measures of music, with dynamic markings *p* and *p*. The grand staff has two measures of music, with dynamic markings *p* and *p*. Below the grand staff, the word *Ped.* is written. A small asterisk is located at the end of the system.

First system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff begins with a treble clef, a key signature of three flats, and a common time signature. The music features a melodic line with a *cresc.* marking. The grand staff below has a bass clef and a key signature of three flats. It contains a piano accompaniment with a *cresc.* marking. The system concludes with a double bar line.

Second 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 features a dense, rapid melodic passage marked with a forte *f* dynamic. The grand staff below has a bass clef and a key signature of three flats. The music is marked *f marcato*. The system concludes with a double bar line.

Third 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 begins with a treble clef, a key signature of three flats, and a common time signature. It features a melodic line with dynamics *ff*, *dim.*, and *mf*. The grand staff below has a bass clef and a key signature of three flats. It features a piano accompaniment with dynamics *ff*, *dim.*, and *p*. The system concludes with a double bar line.

Fourth 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 features a melodic line with a *cresc.* marking. The grand staff below has a bass clef and a key signature of three flats. It features a piano accompaniment with a *cresc.* marking. The system concludes with a double bar line.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *ff* and a *dim.* instruction, followed by a *p* marking. The piano accompaniment also begins with *ff* and *dim.*, then *p*. The piano part features a complex texture with chords and arpeggiated figures. A triplet of eighth notes is marked with a '3' in the upper right of the system.

Second system of musical notation. The vocal line concludes with a trill marked 'tr' and a *pp* dynamic. The piano accompaniment continues with a triplet of eighth notes marked '3' and concludes with a *pp* dynamic. The piano part features a complex texture with chords and arpeggiated figures.

Third system of musical notation. The vocal line features trills marked 'tr' and dynamic markings of *mf* and *f*. The piano accompaniment features a complex texture with chords and arpeggiated figures, marked with *mf*.

Fourth system of musical notation. The vocal line begins with a *f* dynamic and includes a *cresc.* instruction. The piano accompaniment also features a *cresc.* instruction. The piano part features a complex texture with chords and arpeggiated figures.

First system of musical notation. The top staff is a single melodic line with trills and slurs, marked *ff*. The bottom two staves are piano accompaniment with chords and rhythmic patterns.

Second system of musical notation. The top staff continues the melodic line with trills and slurs. The bottom two staves feature piano accompaniment with trills and slurs, marked *tr*.

Third system of musical notation. The top staff is marked *legato* and *f*, with a *cresc.* marking. The bottom two staves are piano accompaniment with chords, marked *sf*.

Fourth system of musical notation. The top staff has a repeat sign and a dotted line. The bottom two staves feature piano accompaniment with triplets and slurs, marked *3* and *8*.

# Nº 6. Hochzeitszug.

Maestoso.

The first system of the score consists of two staves. The upper staff is a single melodic line in treble clef, starting with a dynamic marking of *f* (forte). The lower staff is a grand staff (treble and bass clefs) providing harmonic accompaniment with chords and some moving lines.

The second system continues the piece. The upper staff features a melodic line with a dynamic marking of *mf* (mezzo-forte). The lower staff provides a rich harmonic accompaniment with chords and moving lines.

The third system continues the piece. The upper staff features a melodic line with a dynamic marking of *mf*. The lower staff provides a rich harmonic accompaniment with chords and moving lines.

The fourth system concludes the piece. The upper staff features a melodic line with a dynamic marking of *cresc.* (crescendo). The lower staff provides a rich harmonic accompaniment with chords and moving lines.



First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line features a melodic line with some grace notes and slurs. The piano accompaniment includes chords and moving lines in both the treble and bass clefs.

Second system of musical notation. It continues the vocal and piano parts from the first system. A dynamic marking of *p* (piano) is present in the piano part. The key signature changes to one sharp (F#) and one flat (Bb) in the second half of the system.

Third system of musical notation. This system features a vocal line that is mostly blank, with only a few notes at the beginning. The piano accompaniment continues with chords and moving lines in both staves. The key signature is one flat (Bb).

Fourth system of musical notation. Similar to the third system, the vocal line is mostly blank. The piano accompaniment continues with chords and moving lines. The key signature changes to two sharps (F# and C#) at the end of the system.

The first system consists of two staves. The upper staff is a single melodic line in treble clef, starting with a piano (*p*) dynamic. The lower staff is a grand staff (treble and bass clefs) also starting with a piano (*p*) dynamic. The piano part features a dense texture of chords and arpeggios in the right hand, while the left hand has a few sustained notes.

The second system continues the musical material from the first. The upper staff shows the continuation of the melodic line. The piano accompaniment in the grand staff below remains dense and rhythmic, with the right hand playing a series of chords and the left hand providing harmonic support.

The third system introduces a *cresc.* (crescendo) marking in the upper staff. The piano accompaniment becomes more complex, with the right hand playing a series of chords and the left hand featuring a more active line with some triplets.

The fourth system is marked *f marcato* (forte marcato). The upper staff features a melodic line with a *f* dynamic. The piano accompaniment is highly rhythmic and complex, with the right hand playing chords and the left hand featuring several triplet patterns.

dim. poco rit.

dim. poco rit.

This system contains the first two staves of music. The top staff is a vocal line with a melodic line and lyrics. The bottom staff is a piano accompaniment with chords and some melodic fragments. Dynamics include *dim.* and *poco rit.*

a tempo

a tempo

*p*

*p*

This system contains the third and fourth staves. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Dynamics include *a tempo* and *p* (piano).

*cresc.*

*cresc.*

This system contains the fifth and sixth staves. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Dynamics include *cresc.* (crescendo).

*f*

*f*

This system contains the seventh and eighth staves. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Dynamics include *f* (forte).

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 two sharps (F# and C#). The vocal line begins with a *ff* dynamic marking. The piano accompaniment also starts with a *ff* dynamic marking. The music features a mix of eighth and sixteenth notes, with some melodic lines in the piano part.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment features a prominent eighth-note pattern in the bass line. The vocal line has some melodic leaps and rests.

Third system of musical notation. The piano accompaniment continues with its rhythmic pattern. The vocal line has a *f* dynamic marking. The piano part has a *f* dynamic marking. The music maintains its melodic and harmonic development.

Fourth system of musical notation. The piano accompaniment features a triplet of eighth notes in the bass line. The vocal line has a *cresc.* dynamic marking. The piano part also has a *cresc.* dynamic marking. The system concludes with a triplet of eighth notes in the piano part.

First system of musical notation, consisting of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features various rhythmic values, including eighth and sixteenth notes, and rests.

Second system of musical notation, consisting of three staves. Similar to the first system, it features a single melodic line on top and a grand staff below. This system includes triplet markings (indicated by a '3' over a group of notes) and various articulation marks like accents and slurs.

Third system of musical notation, consisting of three staves. The notation continues with complex rhythmic patterns and articulation. A flat (b) is used to alter a note in the middle staff. The system concludes with a double bar line.

Fourth system of musical notation, consisting of three staves. This system is characterized by a high density of notes, particularly in the grand staff, suggesting a fast or complex passage. It includes various rhythmic patterns and articulation marks.



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# Italienische Liebesnovelle.

Sechs Stücke für das Pianoforte zu vier Händen  
von  
**HEINRICH HOFMANN.**

Op. 19.

Für Violine und Pianoforte bearbeitet vom Componisten.



## VIOLINE.

### Nº 1. Einleitung.

**Allegro.**

**Poco più mosso.**

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a melodic line with various ornaments and slurs.

Musical staff 2: Treble clef, key signature of one flat. The staff contains a melodic line with a dynamic marking of *p* (piano) at the beginning.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a melodic line with various ornaments and slurs.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a melodic line with a trill (*tr*) and dynamic markings of *poco rit.* and *a tempo*.

Musical staff 5: Treble clef, key signature of one flat. The staff contains a melodic line with dynamic markings of *cresc.*, *poco rit.*, and *f*. The tempo marking **Tempo I.** is placed above the staff.

Musical staff 6: Treble clef, key signature of one flat. The staff contains a melodic line with a *Col II* marking and dynamic markings of *sf* and *mf*.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a melodic line with triplets and dynamic markings of *mf*.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a melodic line with dynamic markings of *ff* and *mf*.

Musical staff 9: Treble clef, key signature of one flat. The staff contains a melodic line with dynamic markings of *mf*.

Musical staff 10: Treble clef, key signature of one flat. The staff contains a melodic line with dynamic markings of *cresc.* and *f*.

Musical staff 11: Treble clef, key signature of one flat. The staff contains a melodic line with dynamic markings of *f*, *sul G*, and *rit. assai*.

VIOLINE.

Nº 2. Barcarolle.

Allegretto.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto' and the dynamics start at 'pp'. The second staff includes markings for 'a tempo', 'rit.', and 'p'. The third staff continues the melodic line. The fourth staff features 'cresc.' and 'f' markings. The fifth staff includes 'cresc.', 'f', and 'mf' markings. The sixth staff has 'mf' and 'f rit.' markings. The seventh staff is marked 'a tempo' and 'p'. The eighth staff includes 'a tempo' and 'pizz.' markings. The ninth staff has 'f' markings. The tenth staff is marked 'arco' and 'mf'. The score concludes with a final cadence in the key of D major.

VIOLINE.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It features a series of eighth and sixteenth notes with various dynamics: *f*, *ff*, and *dim.*. Fingering numbers 1, 2, and 3 are indicated above the notes. The second staff continues with dynamics *mf* and *dim.*, and includes a four-measure rest. The third staff starts with a treble clef, a key signature of one flat (F major), and a 4/4 time signature, marked *pp*. The fourth staff is marked *a tempo* and includes a *rit.* section followed by *p* dynamics. The fifth staff continues with *p* dynamics. The sixth staff is marked *cresc.* and *f*. The seventh staff is marked *mf* and *cresc.*, leading to *f*. The eighth staff is marked *mf* and *f rit.*. The ninth staff is marked *a tempo* and *p*. The tenth staff is marked *a tempo*, *rit.*, and *pp rit.*. Fingering numbers 1, 2, 3, and 4 are used throughout the score.

VIOLINE.

Nº 3. Ständchen.

Allegretto.

2

*p*

*restez*

*p*

*mf*

*cresc.*

*f*

*p*

*sul A*

*ritard.*

*a tempo*

*p*

*restez*

*pizz.* *arco* *pizz.*

*f*

*arco* *pizz.* *arco* *pizz.*

*arco* *pizz.* *rit.* *a tempo* *arco*

*f*

VIOLINE.

*rit.* **a tempo** *pizz.*

*arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

*arco* *pizz.* *mf*

*p* *mf*

*mf*

*cresc.* *f* *p*

*sul A* *ritard.* *a tempo* *p*

*restez*

*p* *cresc.* *f*

*rit.* *a tempo* *p*

8.....  
*mf* *p*

# Nº 4. Zwiegespräch.

Andante sostenuto.

The score is written for a violin in G minor (three flats) and 3/4 time. It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and includes fingerings 1, 2, and 6. A piano accompaniment part is indicated by 'Pfte.' below the first few notes. The second staff features a forte (*f*) dynamic. The third and fourth staves are marked *mf*. The fifth staff is marked *f* and includes the instruction 'sul D' above the staff. The sixth staff is marked *pp* and includes 'rit.' and 'a tempo' markings. The seventh and eighth staves are marked *p*. The ninth staff is marked *cresc.*. The final staff is marked *ff* and includes several triplet markings.



VIOLINE.

*largamente*

*sf marcato*

*sf ad libitum* *p*

*tr* *pizz.*

*arco* *p* *cresc.*

*f* *p* *p*

*p*

*mf* *dim. rit.* *p* *a tempo*

*poco a poco più lento*



VIOLINE.

Musical staff 1: Treble clef, key signature of one flat. Features a melodic line with trills (tr) and slurs.

Musical staff 2: Treble clef, key signature of one flat. Features a melodic line with slurs and a double bar line.

Musical staff 3: Treble clef, key signature of one flat. Features a melodic line with slurs and a double bar line.

Musical staff 4: Treble clef, key signature of one flat. Features a melodic line with slurs, a triplet (3), and dynamic markings *p* and *sf*.

Musical staff 5: Treble clef, key signature of one flat. Features a melodic line with slurs and a dynamic marking *cresc.*

Musical staff 6: Treble clef, key signature of one flat. Features a melodic line with slurs, a first finger (1), and a dynamic marking *ff*.

Musical staff 7: Treble clef, key signature of three flats. Features a melodic line with slurs and a dynamic marking *dim.*

Musical staff 8: Treble clef, key signature of three flats. Features a melodic line with slurs, a trill (tr), and a dynamic marking *p*.

Musical staff 9: Treble clef, key signature of three flats. Features a melodic line with slurs.

Musical staff 10: Treble clef, key signature of three flats. Features a melodic line with slurs and a dynamic marking *cresc.*

## VIOLINE.

Violin score for measures 1-12. The music is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The score consists of eight staves of music.

Measure 1: *sf* (sforzando), *p* (piano). Includes a first ending bracket and a trill (*tr*) on the second measure.

Measure 2: *p* (piano). Includes a trill (*tr*) on the first measure.

Measure 3: *p* (piano). Includes a trill (*tr*) on the first measure.

Measure 4: *cresc.* (crescendo). Includes a trill (*tr*) on the first measure.

Measure 5: *f* (forte). Includes first and second endings (marked 1 and 3) on the first measure.

Measure 6: *f* (forte). Includes a trill (*tr*) on the first measure.

Measure 7: *ff* (fortissimo). Includes a trill (*tr*) on the first measure.

Measure 8: *dim.* (diminuendo). Includes a trill (*tr*) on the first measure.

Measure 9: *mf* (mezzo-forte). Includes a trill (*tr*) on the first measure.

Measure 10: *cresc.* (crescendo). Includes a trill (*tr*) on the first measure.

Measure 11: *ff* (fortissimo). Includes a trill (*tr*) on the first measure.

Measure 12: *dim.* (diminuendo). Includes a trill (*tr*) on the first measure.

Measure 13: *p* (piano). Includes a trill (*tr*) on the first measure.

Measure 14: *pp* (pianissimo). Includes a trill (*tr*) on the first measure.

VIOLINE.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with trills (tr) and a triplet (3) of eighth notes. The dynamic marking *mf* is placed below the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The dynamic marking *sf* is placed below the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The dynamic marking *cresc.* is placed below the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The dynamic marking *ff* is placed below the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with trills (tr) and slurs. The dynamic marking *ff* is placed below the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The dynamic marking *f* is placed below the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The dynamic marking *cresc.* is placed below the staff, and *ff* is placed below the staff towards the end.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The dynamic marking *sf* is placed below the staff.

VIOLINE.

Nº 6. Hochzeitszug.

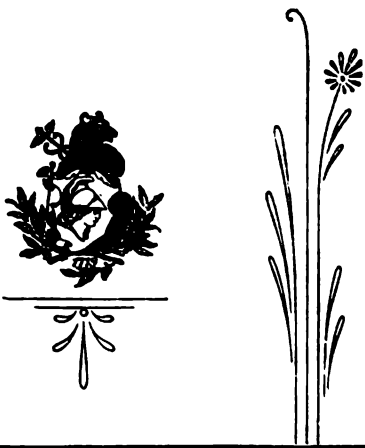
Maestoso.

The image displays a single-staff violin score for the piece 'Hochzeitszug' (Wedding Procession), Op. 6, No. 6. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The tempo is marked 'Maestoso'. The score consists of ten staves of music. The first staff begins with a fermata over a whole note chord. The second staff features a dynamic marking of *mf* and includes a slur over a sixteenth-note passage. The third staff also has a *mf* marking and contains a triplet of eighth notes. The fourth staff is marked *cresc.* and features a triplet of eighth notes. The fifth staff begins with a fermata. The sixth staff includes a dynamic marking of *p* and a slur over a sixteenth-note passage. The seventh staff has a dynamic marking of *cresc.* and a slur over a sixteenth-note passage. The eighth staff continues with a slur over a sixteenth-note passage. The ninth staff begins with a fermata. The tenth staff concludes with a fermata over a whole note chord.









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Scharwenka, Op. 99. Suite. ††  
Schorsch, Konzert, Am.  
Sitt, Op. 11. Konzert, Dm. (Brodsky.) ††  
Spohr, Op. 1. Konzert Nr. 1, A.  
Spohr, Op. 2. Konzert Nr. 2, Dm.  
Spohr, Op. 7. Konzert Nr. 3, C. (Petri.)  
Spohr, Op. 28. Konzert Nr. 6, Gm.  
Spohr, Op. 38. Konzert Nr. 7, Em.  
Spohr, Op. 47. Konzert Nr. 8 (Gesangsszene). A.  
Spohr, Op. 55. Konzert Nr. 9, Dm. (Sitt.)  
Spohr, Op. 70. Konzert Nr. 11, G.  
Spohr, Op. 92. Konzertino Nr. 2, E.  
Spohr, Op. 95. Konzertantes Duo, Gm.  
Taubert, Op. 15. Duo Nr. 2, Gm.  
Tausch, Op. 3. Duo, Hm.  
Trneck, Op. 10. Konzertstück, Am. †  
Violin-Konzerte neuerer Meister.  
Siehe: Beethoven, Op. 61. — David, Op. 35. — Ernst, Op. 23. — Lipinski, Op. 21. — Mendelssohn, Op. 64. — Paganini, Op. 6.  
Viotti, Konzert Nr. 22, Am.  
White, Hedwig-Konzert, Dm. †

## Tänze und Märsche.

Bach, J. S., Bourrée Nr. 1 u. 2, Badinerie und Gigue aus der Suite, D.  
Bach, Bourrée mit Double, Hm., aus der Sonate Nr. 2. (Schumann.)  
Bach, Chaconne, Dm. (Mendelssohn.)  
Bach, Chaconne, Dm. (Schumann.) Siehe VA. 1335.  
Bach, Gavotte, Dm. (Ritter.)  
Bach, Sarabande, A. aus einer Klavier-Suite. (Naumann.)  
Bach, Sarabande und Bourrée aus der 2. engl. Suite. (Naumann.)  
Bach, Sarabande und Gavotte aus der 3. engl. Suite. (Naumann.)  
Baltzar, Allemande, Cm. (Wehrle.)  
Beethoven, Türk. Marscha, Die Ruinen v. Athen, Op. 113, B. (Ritter.)  
Beethoven, 6 Deutsche.  
Centola, Op. 1 Nr. 2. Gavotte, D.  
Centola, Op. 2 Nr. 2. Spanischer Walzer, Cm.  
Centola, Op. 2 Nr. 6. Walzer, G.  
Centola, Op. 8 Nr. 1. Gavotte, G. †  
Centola, Op. 8 Nr. 2. Giga, Dm. †  
Centola, Op. 8 Nr. 3. Saltarella, Dm. †  
Chopin, Walzer. (David.) Siehe VA. 91.  
Chopin, Op. 17. 4 Mazurkas. (Kissner.)  
Chopin, Op. 18. Walzer (Orig. Est. (David.) E.  
Chopin, Op. 18. Walzer (Orig. Est. (Kissner.) D.

Chopin, Op. 26. 2 Polonaisen. (Lipinski.)  
Chopin, Op. 26 Nr. 1. Polonaise (Orig. Cis m.). (Wilhelmj.) Dm.  
Chopin, Op. 34 Nr. 1. Walzer (Orig. As.). (David.) A.  
Chopin, Op. 34 Nr. 2. Walzer, Am. (David.)  
Chopin, Op. 34 Nr. 3. Walzer, F. (David.)  
Chopin, Trauermarsch, Am., aus der Sonate, Bm. Op. 35. (Hamm.)  
Chopin, Op. 42. Walzer (Orig. As.). (David.) A.  
Chopin, Op. 64 Nr. 1. Walzer (Orig. Des.). (David.) A.  
Chopin, Op. 64 Nr. 2. Walzer, Cis m. (David.)  
Chopin, Op. 64 Nr. 3. Walzer (Orig. As.). (David.) A.  
Couperin, 2 Giges. (Wehrle.)  
Glück, Balletmusik aus Paris und Helena. (Hermann.)  
Götz, Op. 2 Nr. 1. Marsch, G.  
Grieg, Menuett, Em., aus der Sonate Op. 7. (Scharwenka.)  
Härtel, Op. 3. Erinnerung an St. Petersburg. Bravour-Galopp, D.  
Haydn, Menuett, G. (Hermann.)  
Haydn, 2 Menuetten aus den Symphonien, C und B.  
Heller, Op. 85 Nr. 2. Tarantelle (Orig. Asl.) (Hermann.) A. †  
Hermann, Sammlung der ber. deutschen, französischen und italienischen Gavotten. †  
Hiller, Menuett, G (Kanon in der Quinte), aus Op. 86.  
v. Holstein, Tanz (Dalspolska), D, aus Der Haideschlacht. (Rauch.)  
Kirnberger, 3 Polonaisen. (Wehrle.)  
Leclair, Menuett, Gavotte und La Chasse. (David, Hohe Schule des Violinspiels, Nr. 23.) †  
Leclair, Sarabande und Tambourin. (David, Hohe Schule des Violinspiels, Nr. 22.) †  
Listmann, Op. 1. Konzert-Polonaise, E. †  
Lumby, Tänze.  
Nr. 1. Eine Sommernacht in Dänemark, Galopp, Em.  
Nr. 2. Kroll's Bullklänge, Walzer, E.  
Nr. 3. Amalie-Walzer, G.  
Nr. 4. Amalia-Walzer, H.  
Nr. 5. Kathinka-Polka-Mazurka, Fism.  
Nr. 6. Lisbeth-Walzer, E.  
Nr. 7. Anna-Polka, A.  
Nr. 8. Petersburger Champagner-Galopp, E.  
Nr. 9. Elise-Polka, E.  
Nr. 10. Silberne Hochzeits-Polka, D.

Martini, Gavotte, F.  
Matheson, Sarabande und Allemande, Em.  
Mendelssohn, Hochzeitsmarsch a. Der Sommernachtstraum Op. 61, C. (Hermann.)  
Mendelssohn, Kriegsmarsch der Priester aus Athalia Op. 74, F. (Hermann.)  
Meyerbeer, Krönungsmarsch aus Der Prophet, Es. (Hermann.)  
Mozart, 2 Menuetten a. d. Symphonien Nr. 3, Es u. 5, D. (Ritter.)  
Purcell, Allemande, Sarabande und Cebell. (Wehrle.)  
Rameau, Gavotte (Le Tambourin), Em. (Hermann.)  
Ritter, Transcriptionen aus klassischen Instrumentalwerken. 2 Bände. Siehe VA. 455/456.  
Sauré, Op. 20. Walzer-Caprice Nr. 2, F. †  
Scharwenka, Ph., Op. 30 Nr. 2. Walzer, Es. (Wehrle.) †  
Scharwenka, Op. 52 b. Polonaise, Am. ††  
Scharwenka, Op. 104 Nr. 2. Mazur, Em.  
Scharwenka, Op. 104 Nr. 4. Alla Polacca, Dm. †  
Scharwenka, X., Op. 3. Polnische Nationaltanz. ††  
Scharwenka, Op. 3 Nr. 1. Polnischer Nationaltanz (Orig. Es. m. (Holländer.) Em.  
Schule, Die hohe, des Violinspiels. (David.) S.V.A. 375 u. 375a/b. Nr. 13. Vitali, Ciaconna, Gm. †  
Nr. 22. Leclair, Sarabande und Tambourin. †  
Nr. 23. Leclair, Menuett, Gavotte und La Chasse. †  
Schumann, In modo d'una Marcia a. d. Quintett Op. 44, Cm (Hermann.)  
Schumann, Op. 130. Kinderball. 6 Tanzstücke. (Schaab-Hermann.)  
Schwab, Op. 20. Polonaise, Em.  
Stücke, Lyrische. Zum Gebrauch für Konzert u. Salon. (Hermann.) Siehe Haydn, Menuett, G. — Martini, Gavotte, F.  
Tardif, Bouquet de Marguerites. Tempo di Valse, G.  
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, Am. (Hermann.) †  
Haydn, Finale aus der Symphonie Nr. 7, C. (Ritter.)  
Haydn, Finale aus der Symphonie Nr. 13, G. (Ritter.)  
Haydn, Finale aus der Symphonie Nr. 14, D. (Ritter.)  
Mendelssohn, 11 Ouverturen. (Hermann.) Siehe VA. 169.  
Mendelssohn, 11 Ouverturen in 2 Bänden. Siehe VA. 169 a/b.  
Mendelssohn, Op. 10. Die Hochd. Camacho. Ouverture, E. (Hermann.)  
Mendelssohn, Op. 11. Symphonie Nr. 1, Cm. (Sitt.) †  
Mendelssohn, Op. 21. Sommernachtstraum. Ouvert., E. (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. Symph. aus dem Lobgesang, B. (Hermann.) †  
Mendelssohn, Op. 56. Symphonie Nr. 3 (Schott.), Am. (Hermann.) †  
Mendelssohn, Op. 74. Athalia. Ouverture, A. (Hermann.)  
Mendelssohn, Op. 89. Heimkehr d. Fremde. Ouverture, A. (Hermann.)  
Mendelssohn, Op. 90. Symph. 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 Waldsee.)  
Reinecke, Op. 93. Ouverture zu König Manfred, E. (Hermann.)  
Reinecke, Op. 93. Vorspiel z. 5. Akt aus Manfred, F. (Hermann.)  
Ritter, Transcriptionen 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. 51. 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.) †  
Winderstein, Op. 11. Ständchen, C.