

• UNIVERSAL-EDITION •

№ 1365

JOSEPH MIROSLAV

**WEBER**

KONZERT IN G MOLL

VIOLINE UND KLAVIER



Allen Vorurtheilsfreien  
gewidmet.

**CONCERT** in G moll  
für  
**Violine** und **Orchester**

ALLEGRO MARCIALE-ANDANTINO (Idylle)-ALLEGRO MOLTO.

Im Jahre 1898 componirt

von  
**Joseph Miroslav Weber.**

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# CONCERT in G MOLL

für  
Violine und Orchester.

## I.

Joseph Miroslav Weber.  
Comp. i. J. 1898.

**Allegro marciale.**

Violine.

PIANO.

*f* Str. Corni. *brillante*  
Voll. Orch.  
Timp.

*mf* *mf* *f*  
Timp.

*f* *f* *f* *ff* Holzbl. Corni.  
l.H. Ca. \*Ca.\*  
**A**

*mf* *p* *arp.*  
Str. (pizz.) Ob. Fag. Bassi pizz.

3440

Fl. Ob.  
Cl. Corni.  
Fag.  
pizz.

Ob.  
Str.

**B**

Fl. r.H. 3  
Cl. l.H.  
Viol. I.  
Ob.  
Corno I.  
Cello.  
r.H.  
Ob. r.H.  
Cl. II.  
pp  
l.H.  
Fag.  
Corno II.  
\*  
Fag.

l.H.  
Str. cresc.  
Bassi.  
cresc.  
mf  
r.H.

**C**

f  
etwas frei  
schwer  
pesante  
3  
folgen  
Ctb. pizz.

*frei* **Tempo I.** **D**

*ff* *ff* *mf*

Holzbl. Str. Timp. Holzbl.

*p* Vla. Celli. *pp* *f* *mf*

*a tempo*

*ff* *f*

Str. Blechinstr. Str.

**Tempo I (marziale).**

*ff* *mf* *p*

Holzbl. Str. Holzbl. VI. II.

*mf* *mf*

**E**

*pesante* *pp* *p*

Vl. II. Corni etc. pizz. Blechinstr. Celli, Ctb.

*arp.* *pp*

*cresc. molto*

*pp* *pp*

Tromba I. Corno II.

Musical score system 1. It features a piano accompaniment with a treble and bass clef. Above the piano are staves for Trombe (Trumpets), VI.II. (Violins II), Fl. (Flute), Vla. (Viola), and Fag. (Bassoon). The flute part includes fingerings 3, 4, and 5. Dynamics include *mf* and *dim.*. A rehearsal mark '15' is present at the beginning of the system.

Musical score system 2. It features a piano accompaniment. Above the piano are staves for Cl. (Clarinet) and Fl. (Flute). The flute part includes fingerings 3 and 5. Dynamics include *poco a poco allargando* and *mf*.

Musical score system 3. It features a piano accompaniment. Above the piano is a staff for *F* (First Violin). Dynamics include *longa*, *molto rit. e dim.*, and *p dolcissimo*. The piano part includes *pp* and *Violini divisi.* Cello pizz. is also indicated.

Musical score system 4. It features a piano accompaniment. Above the piano are staves for Bassi pizz. (Pizzicato Basses) and Blechinstr. (Cupped Brass). Dynamics include *poco*, *p*, and *pp*. The tempo marking *Tempo I.* is present. *p ben legato* is also indicated.

Musical score system 5. It features a piano accompaniment. Above the piano are staves for Vla. pizz. (Pizzicato Viola) and VI. II. pizz. (Pizzicato Violins II). Dynamics include *p* and *pp*. A rehearsal mark *r. H.* is present.

**G**

*p* Fl. Ottav. *cresc.*

Violini.

Celli. Ob.

*pp* Holzbl. *cresc.*

*f* *ff*

Volles Orch. *ffz*

*ff* *ten.* *ten.* *ten.*

**Tempo I (allegro marziale).**

*rapidamente*

*f*

V.I. *p* *r. H.*

Cl.II. *r. H.* *Vla.*

*p* *Fl. Ottav.* *mf*

Corno I, Fag. *arp.* *arp.* *r. H. Str.*

*l. H.* *\* \* \**

*facilité:*



*freier*  
*dim.*  
 Vl. I.  
 r.H.  
 l.H. Vl. II.  
 Vla.  
 Corno. *folgen*  
 Celli.  
 Celli.

Tempo I.

*pp* *ad.*

*pp*  
 Fl. I.  
 r.H.  
 l.H.  
 Ob. I.  
 Cl. II.  
 l.H.  
 Str.  
*pp*

Allegro con brio.

Holzbl.  
*mf*  
 Tromboni etc.  
*p*  
*pp*

Holzbl.  
 Holzbl.  
 l.H.  
*fz*  
 Blechinstr.

*brillante*  
*ff*  
*cong.*  
*fff pesante*  
 pizz.

**H** Tempo I (marziale).

*ff* Volles Orch.

Blechinstr.

Fl. 8

Fl. Ob. Cl.

Violini.

Corni Fag.

Bassi pizz. \*

**J**

Holzbl. 8

*mf*

Quartett. Fag.

*ff ff ff ff ff ff*

Tromboni etc.

Cib. pizz. \*

**K**

(senza ritard.)

*mf*

*ff* Corni, Fag.

*pp* pizz.

l. H.

Streicher schlagen nach.

2da. \* 2da. \* 2da. \*

First system of the score. It features a single melodic line at the top and a piano accompaniment below. The piano part includes dynamic markings *pp* and *2<sup>a</sup> Va.* with asterisks. A Flute (Fl.) part is also indicated.

Second system of the score. It includes parts for Flute I (Fl. I.), Clarinet (Clar.), and Cello (3 Celli.). The piano accompaniment is marked *pp*. The system is divided into right-hand (r.H.) and left-hand (l.H.) sections.

Third system of the score. It includes parts for Violin I (VI. I.), Violin II (VI. II.), Trombone (Tromboni.), Cello (Celli.), and Viola (Vla.). The piano accompaniment is marked *p*. The system is divided into right-hand (r.H.) and left-hand (l.H.) sections.

Fourth system of the score. It includes parts for Horns (Corni a 2), Flute (Ottav. Fl.), and Piano. The piano part has dynamic markings *ffpp*, *p*, *mf*, and *ff*. The system is divided into right-hand (r.H.) and left-hand (l.H.) sections.

*ff* *pp dolce* *ff*

Trombe, Corni.

Holzbl.

pizz.

2<sup>a</sup> Vcl. *ppp* \* *f* pizz.

*ff pomposo*

Corni.

*ffp*

*pp dolce* *p*

Trombe, Corni.

*pp* *p*

r. H. Vla. Blechinstr. r. H.

pizz.

2<sup>a</sup> Vcl. *ppp* \* *p* 2<sup>a</sup> Vcl. *pp*

*mf* *mf* *mf*

*Meno.* *espr. ma dolce*

Ob. *r. H.*

*pp* 4 Celli.

2<sup>a</sup> Vcl. \*

*event. freier* *mf*

**Tempo I.**

Fl. Cl. etc. *p*

Fag. Soli.

2<sup>a</sup> Vcl. \* 2<sup>a</sup> Vcl. \* 2<sup>a</sup> Vcl. \* 2<sup>a</sup> Vcl. \* 2<sup>a</sup> Vcl. \* 2<sup>a</sup> Vcl. \*

2<sup>a</sup> Va. \* 2<sup>a</sup> Va. \*

pizz.

Holzbl.

Corno I.

*p* *r.H.* *pp* *L.H.*

**Un poco più mosso.**

arco *pp* *arp.* *pizz.* **L** *Poco a poco stringendo e cresc.* arco *p*

Corno I (gestopft).

Holzbl.

Fl. Solo.

*r.H.* *L.H.* *pp* *Fag.*

**Allegro.**

*mf* *rapidamente* *6* *6* *6*

Corni.

*r.H.* *r.H.* *r.H.*

*sempre cresc.* *6* *6* *6* *6* *6* *6*

Volles Orch. *ff* *ffz*

**Tempo I (allegro marziale).**

*ff* *etwas frei* *2*

Fag. I.

Vla. Solo.

*ffp* *mf* *Corni.* *folgen*

Timp. Timp.

Vla., Celli,  
Bassi pizz.

Tempo I.

scharf

Holzbl.

Timp.

f

Tempo I (marziale).

ff

Holzbl.

mf

mf

Str.

Cl. Fag.

VI. II.

mf

p

3

M

f pesante

pp

6

pizz.

Cl. I. Tromba II.

r. H.

l. H.

pp



Corno I, Trombone II.

*l. H.*

This system shows the musical notation for the first horn and second trombone parts. The top staff is for Corno I and the bottom staff is for Trombone II. The music consists of a series of arpeggiated chords with a melodic line in the upper register.

Fl. u. Ob.

Trombe.

VI. II. VI. I.

*mf*

*dim.*

*r. H.*

Cl.

Vla.

This system contains staves for Flute and Oboe, Trombones, Violins (VI. II. and VI. I.), Viola, and Clarinet. The music features a melodic line with a dynamic marking of *mf* and a *dim.* instruction. There are also some rhythmic markings like *r. H.*

Fl.

This system continues the musical score with a staff for Flute and other instruments. The notation includes various musical symbols and dynamics.

Meno.

*molto rit.*

*p*

*pp* Violini divisi.

Vla.

Violini divisi.

*pizz.*

Celli.

This system is marked *Meno.* and *molto rit.*. It features staves for Violins (divisi), Viola, and Cellos. The dynamics are *p* and *pp*. There is a *pizz.* marking for the Viola part.

Tempo I.

*pp* Blechinstr.

Vla. pizz.

This system is marked *Tempo I.* and features staves for Blechinstr. (pp) and Viola (pizz.).

**N**

VI. II. pizz. *pp* VI. I. Fag. I. Corno. *pp* Fl. Ob.

Cl. I.

Volles Orch. *ff* l.H. *mfz* *ff*

**Tempo I**  
(allegro marciale).

*f* *rapidamente* *ff* *f*

Fl. r.H. l.H. *pp* *ped.pizz.*

*legg.* *mf*

r.H. Cl. I. Fl. Cl. l.H. *p* Str.

Celli. Fag. Corno I. 2 *ped.* \* 2 *ped.* \* 2 *ped.*

facilité:



*calmato* *freier*

VI.I. *r. H.* Corno I.

VI.II. *l. H.* Vla. *l. H.* Vla. *folgen* Tromb. II.

\* 2<sup>a</sup> Cl. \* Celli.

Tempo I.

*p*

Fl. Ottav. *r. H.* *l. H.* Ob. Cl. Fag. VI.I.

\* 2<sup>a</sup> Cl. \*

Allegro con brio.

*p* *f*

Holzbl. Holzbl. Trombe.

\* 2<sup>a</sup> Cl. \*

*f*

\* 2<sup>a</sup> Cl. \*

*ff* *ffz*

Holzbl. Str. u. Fag. *ffz*

Più allegro.

*ff* *brillante* *fz* *legg.* *staccatissimo*  
 Holzbl. *pp* Str. *l. R.*

*cresc.*

Holzbl. *fz* *ff* *l. H.* *Quartett.* *l. R.* \*

*tr* *Ob. Solo.* *mf* *p.* *mf* *Ottav. tr* *Ob.* *mf* *ff* Holzbl.

*ossia:* *ffz* *ffz* *ffz* *l. R.* \*

Tempo I (marziale, trionfale).

*ff* Volles Orch.  
Timp.

*mf* Corni.  
*p* Holzbl.  
Ctb.pizz. Ctb.pizz.

Poco a poco meno.

*ppp* Due Lad.  
Fl. L.H.

Idylle.

II.

Andantino (più tosto allegretto).

*p* *pp*  
Ob. Fl. Str.

*ppp*  
Fl. Vla. L.H. L.H.

(ohne Nachschlag)

0

*f* *p* *Cl.* *tr.* *espr.* *pizz.*

*pp* *Fl. Cl.* *Cl. Fag.* *pp Str.*

*tr.* *rall.* **Tempo I.** *Fl. Ob.* *pp* *Celli* *cresc. poco* *rall.* *pp Fag. Cl.*

**P** *träumerisch* *dolce* *Vla.* *Fag. etc.* *13* *tr.* *tr.* *l.H.* *2. Fl.* *Corni.*

*tranquillo* *pp* *p* *Celli.* *pp*

*tr*  
*morendo*  
*poco a poco morendo e rit.*  
*p*  
*pp*

Glocke.

Holzbl.  
*p*  
Corni.  
*mf*  
*dim.*

*poco a poco morendo e rit.*

**Larghetto religioso.**  
*mf*  
*ad lib.*

Glocke.

Corni, Tromboni.  
*p*  
*r. H.*  
Fl.

*ad lib.*

Glocke.

Fl.

Glocke.

*ad lib.*  
*p*

Glocke.  
*poco rit.*  
*morendo*

Fl.  
*pp*  
*r. H.*

1 2 1  
5 3 4

Andantino (più tosto allegretto).

VI.I.  
Vla.  
p Celli.  
VI.II.  
5 3 1 2 1  
2 4 3

pp  
Ob.  
ben legato  
Fl. I.  
Fl. II.  
Cl.  
pp  
Fag.  
\* l. r. d.

VI.I.  
Str. l. II.  
Celli.

segue  
ppp  
l. H.  
ppp



Violini. *pp* *pizz.*

VI.II. Vla. *morendo*

Fl. Ob. *pp*

Cl.II. *pp*

Ctb. *pizz.*

2 Fl. \* 2 Fl. \*

### III.

**Finale.**  
*Allegro molto, ma non presto.*

Violini. *p*

Fag. *pp*

Cl. *pp*

Ob. *pp*

Fl. Ottav. *pp*

Celi *pizz.*

VI.I. *pp*

Vla. *pp*

Holzbl. *p*

Corni. *f*

Volles Orch. *ff*

Holzbl. *mf*

Corni.

**Q** *molto legg.*

*p restez* *mf* *f* Ottav.

Fl. *pp* pizz. Fag. II.

*pp* Cl. VI. II. Fl. VI. I. Fl. *mf*

Celli, Fag. Vla. Fag.

*p* Holzbl. Ottav. *f* Holzbl.

*p* Str. Corni.

*ff* *cresc.* *mf* *f* Trombe. Tromboni.

**R** *ff* Volles Orch.



*mf restez*  
*f*  
 Fl.  
 Str. *pp*  
 Corno.  
 Fag.  
 Fag II.

*p*  
*sempre molto leggero*  
*pp* *r.H.*  
 pizz.  
 cresc.  
 Tromba.  
 Holzbl.  
*mf*  
*p*

*p*  
 Vl.I.  
*pp*  
*fz*  
*fz*  
 Celli.  
 Blechinstr. *pp* Corni.  
 Cbassi. Trombe.

Trombe.  
 Holzbl.  
*pp*  
 Trombe.  
 Holzbl.

3 Celli etc.  
*pp*  
*mf* Vla.

Musical score system 1. It features a single melodic line for woodwinds (labeled "Holzbl.") and a piano accompaniment (labeled "Celli, Fag."). The woodwind part consists of eighth-note patterns. The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

Musical score system 2. The woodwind part continues with eighth-note patterns and includes trills (tr) in the final measures. The piano accompaniment features a bass line with accents and chords in the right hand, including a *stacc.* marking and a dynamic marking of *fz*.

Musical score system 3. This system shows a single melodic line for woodwinds and a piano accompaniment. The woodwind part has a complex, fast-moving eighth-note pattern. The piano accompaniment consists of a simple bass line with occasional chords in the right hand.

Musical score system 4. This system shows a single melodic line for woodwinds and a piano accompaniment. The woodwind part has a complex, fast-moving eighth-note pattern. The piano accompaniment consists of a simple bass line with occasional chords in the right hand.

Musical score system 5. This system shows a single melodic line for woodwinds and a piano accompaniment. The woodwind part has a complex, fast-moving eighth-note pattern. The piano accompaniment features a bass line with a *pp* marking and chords in the right hand, including a **T** marking.

Musical score for the first system, featuring a piano accompaniment with treble and bass staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part includes various rhythmic patterns and dynamics.

Tempo I.

Musical score for the second system, including orchestral parts for Flute (Fl.), Violin I (VI. I.), and Cello/Double Bass (Celli. 2<sup>da</sup>). The piano part continues with dynamics like *mf* and *pp*. The flute part is marked *fl.* and *r.H.*. The violin part is marked *VI. I.*. The cello/double bass part is marked *Celli. 2<sup>da</sup>*.

Musical score for the third system, including orchestral parts for Clarinet (Cl.), Oboe (Ob.), Violin (Violini.), Viola (Viole.), and Cello (Celli.). The piano part continues with dynamics like *f* and *mf*. The clarinet part is marked *r.H. Cl.*. The oboe part is marked *Ob.*. The violin part is marked *Violini.*. The viola part is marked *Viole.*. The cello part is marked *Celli.*.

Musical score for the fourth system, including orchestral parts for Oboe (Ob.), Horn (Corno I.), and Flute (Fl.). The piano part continues with dynamics like *f* and *pp*. The oboe part is marked *Ob.*. The horn part is marked *Corno I.*. The flute part is marked *Fl.*. The cello/double bass part is marked *Celli. 2<sup>da</sup>*.

Musical score for the fifth system, including orchestral parts for Strings (Str.), Fagot (Fag. I.), and Cello/Double Bass (Celli.). The piano part continues with dynamics like *p* and *f*. The strings part is marked *Str.*. The fagot part is marked *Fag. I.*. The cello/double bass part is marked *Celli.*.

Ottav.  
Ob.I.  
Fl.I.  
r.H.

Fl.I.  
r.H.  
*sempre morendo*

L'istesso.  $\text{♩} = \text{♩}$

*p dolcissimo*  
Violini.  
*pp*  
Cl.I.  
*p* (Canon.)

Vla., Celli, Bassi pizz.

r.H.

Violini.  
*pp espress.*  
Violini.  
r.H.  
l.H.  
Tromboni.

*f molto suono*

Cornl.

Tromboni.

Timp.

Ctb.pizz.

*f*

*p*

pizz.

Cl.

Fl.

Vla.u.Vel.Solo.

*pp*

Tromboni, Fag. II.

*dim. sempre*

*dim. sempre*

*dim. sempre*

**Tempo I (allegro molto, ma non presto).**

*pp*

Fl. r.H.

Fl. r.H.

Cl.

Fag.

Ob.

*cresc. pochissimo*

2<sup>da</sup>

\*

Più moto.

Tempo I.

pp Corni, Tromboni.  
Ctb. pizz.  
pizz.  
Ob.  
Cl. l.H.  
r.H.  
Fl. r.H.  
Ob. l.H.  
2<sup>da</sup>

Più mosso e string. molto.

p Str.  
Fag.  
Celli pizz.  
cresc.  
Trombe.  
cresc. molto  
Vcll.

Tempo I.

Holzbl. con tutta forza  
f  
l.H.  
l.H.

Blechinstr.  
Holzbl.  
fz  
ff  
Corni.

U  
etwas ruhiger  
etwas ruhiger  
mf  
pp

Tempo I.

*ritenuto* *pp quasi niente* *p*

Fl. I. Fl. Fl.

*p restez* *mf*

Vi. I. Celli. Holzbl. Ottav. Fag. I.

*pp* *cresc.* *f*

Cl. legg. Tromba.

**V** *ff* *mf* *p*

*Più mosso.*

Ctb.

*ff* *poco a poco cresc.* *mf*

Cl. I.



8

Fl. etc.

Ob. Cl.

Tromboni, Corno I.

Trombe.

Corni.

Celli.

*f*

*W*

Fl. Ottav.

Oboen.

Fl.

VI. I.

Vla.

Celli.

Cl. I.

Vla., Celli.

*pp*

*pp* (pizz.)

*ppp* Fag., Cl. II.

Vla.

VI. II.

Corno I.

*r. H.*

*cresc.*

2<sup>a</sup> Va. \* 2<sup>a</sup> Va. *pp* \* Va. \* Va. \*

Celli pizz.

**X** 8

*fz*

*mf*

*fp*

*sempre cresc.*



**Y**

Fag. u. Ctb.

*cresc.*

*non ritardare*

*fff*

*f* Blechinstr.

*ff*

*string*

*string.*

*pp*

*cresc.*

*mf*

*cresc.*

*f*

*ff*

*fff*

*diatonisch*





# UNIVERSAL-EDITION

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24 — do. op. 179.  
25 — do. op. 180.  
26 — do. op. 181.  
22 Mayseder, 3 Duos, op. 30, 31, 32.  
241 — do. op. 38, I.  
242 — do. op. 38, II.  
243 — do. op. 39, I.  
250 — Duos faciles, op. 60.  
253 — do. op. 61.  
234/56 — Duos alphabétiques, op. 85, I—III.  
Melodien-Album (Hellmesberger)  
356 — Volksmelodien.  
174 — Opermelodien.  
440 — Märsche und Tänze.  
156 Pleyel, op. 8, Petits Duos.  
696 — op. 23, 6 Duos.  
698 — op. 24, 6 Duos.  
635 — op. 48, 6 Duos.  
661 — op. 59, 6 Duos.  
211/23 Viotti, Duos, Nr. I—XIII. (Nowotny).

### Violine und Klavier.

701 Bach, Joh. Seb., Concert in A-moll (Henri Petri).  
702 — Concert in E-dur (Henri Petri).  
703 — Concert in D-moll für 2 Viol. und Klavier (Petri)  
Beethoven, Sämtliche Sonaten (Arnold Rosé).  
104 — Romanzen, op. 40, 50 (Carl Prüll).  
310 — Concert, op. 61 (Carl Prüll).  
762 — Rondo in G-dur (Glossner u. Steffek).  
Berlioz (Neu revidirt von Arnold Rosé).  
495 — Concert I, op. 16 D-dur.  
496 — do. II, op. 32 H-moll.  
497 — do. III, op. 44 E-dur.  
498 — do. IV, op. 46 D-moll.  
499 — do. V, op. 55 D-dur.  
500 — do. VI, op. 70 A-dur.  
501 — do. VII, op. 76 G-dur.  
502 — do. VIII, op. 99 D-dur.  
503 — do. IX, op. 104 A-moll.  
504 — do. X, op. 127 A-moll.  
505 — Air varié, op. 2 D-dur.  
506 — do. op. 7 E-dur.  
507 — do. op. 12 A-dur.  
508 — do. op. 15 E-dur.  
509 — do. op. 42 D-dur.  
510 — do. op. 67 D-dur.  
511 — do. op. 79 A-dur.  
512 — do. in G-dur (Auszug aus der Violinschule)  
399 — Scène de Ballet, op. 100.  
682 — Erb. M. J., op. 21 Sonate in E-moll.  
683 — op. 45, Suite (Menuet, Capriccio, Arietta, Orientale)  
581 Hellmesberger, Jos. sen., Ballscene.  
584 — Gewitterscene.  
599 Lanner, Walzer-Album (J. Weiss).  
274 Lipinski, Militärcconcert, op. 21, (Prüll).  
41 Mayseder, op. 38, Polonaise in A-dur (Hellmesberger)  
191 — op. 53. II. Concertino in E-dur (Hellmesberger).

**Nr.**

### Melodien-Album (Hellmesberger).

355 — Volksmelodien.  
173 — Opermelodien.  
441 — Märsche und Tänze.  
311 Mendelssohn, Concert, op. 64 (Arnold Rosé).  
626 Mollique, V. Concert in A-moll (Prüll).  
144 Mozart, Sämtliche Sonaten (Prüll).  
793 — Concert Nr. I. B-dur.  
794 — do. " II. D-dur.  
795 — do. " III. G-dur.  
796 — do. " IV. D-dur.  
797 — do. " V. A-dur.  
798 — do. " VI. Es-dur. (Henri Petri).  
446 Paganini, Concert I, op. 6 (Jens Hubay).  
447 — Moto Perpetuo (Jens Hubay).  
42/6 Rode, Concert Nr. IV, VI, VII, VIII, XI (Hellmesberger).  
226 — Schubert, Sonaten, op. 137 (Hellmesberger).  
705 — Duos, op. 70, 159, 160, 162 (Nowotny).  
60 Schumann, Märchenbilder für Violine (oder Viola) und Klavier, op. 113 (Laforge).  
232/7 Spohr, Concert Nr. II, VI, VII, VIII, IX, XI (Henri Petri).  
275 — Concert Nr. XII (Henri Petri).  
679 Strauss, Johann, Die zwei letzten Walzer, op. posth. (Abschieds- u. Ischler Walzer).  
593 Strauss, Vater, Tänze (J. Weiss).  
704 Tschalkowsky, Concert, op. 35, in D-dur (Feliz Berber).  
893 Vieuxtemps, Henri, op. 6. Air varié.  
894 — op. 15. Les Arpèges.  
47/50 Viotti Concert Nr. XXII, XXIII, XXVIII, XXIX (Hellmesberger).  
761 Weber, Sonaten (Glossner u. Steffek).

### Viola.

39 Mozart, zwei Duos f. Viola u. Violine (Th. Laforge).  
60 Schumann, Märchenbilder für Viola (oder Violine) und Klavier, op. 113 (Th. Laforge).  
513 Dotzauer, Cellochule, op. 155 (Norbert Salter).  
514/16 — 75 gesammelte Etüden im Anhang zur „Schule“ (Norbert Salter), Band I—III.

### Violoncello und Klavier.

808 Bach, J. S., Sonaten (Jacques van Lier).  
871 Beethoven, 5 Sonaten (Jacques van Lier).  
839 Chopin, Sonate op. 65, Introduction und Polonaise, op. 3 (Jacques van Lier).  
542 Mendelssohn, 2 Sonaten op. 45, 58 (David Popper).  
676 Salter, Norbert, Concert-Album.

### Trios.

703 Bach, Joh. Seb., Concert in D-moll für 2 Viol. u. Klav. (Petri).  
877 Beethoven, Sämtliche Klavier-Trios (neu revidirt von Rudolf Fittner; Klavierstimme kritisch durchgesehen von Jan Brandts Buys).  
912 Haydn, Sämtliche Klavier-Trios (neu herausgegeben und mit Fingersatz und Vortragszeichen versehen von Gust. Ad. Steffek, die der Cellostimme durch Th. Luka).  
541 — 2 Trios für Violine, Viola und Violoncello (Richter, Henberger).  
913 Mozart, Sämtliche Klavier-Trios (Glossner, Steffek, und Luka).  
414 Rubinstein, op. 85, IV. Trio für Klavier, Violine und Cello (Original-Ausgabe).  
916 Schubert, Klavier-Trios, op. 99, 100 (Rudolf Fittner und Jan Brandts Buys).

### Kammermusik für Schule und Haus.

(Sammlung berühmter klassischer Duos und Trios, nach Schwierigkeitsgraden progressiv geordnet, mit Fingersatz- und Vortragszeichen versehen von Gust. Ad. Glossner. Revision der Violinstimme durch Ad. Steffek, die der Cellostimme durch Theod. Luka.)

### A. Duos

(für Violine und Klavier).  
456 Band I (leicht) Sonatinen von Mozart, Rondo von Beethoven, Sonaten von Weber und Schubert.  
457 Band II (mittelschwer) Sonaten von Haydn, Mozart, Mendelssohn und Beethoven.

### B. Trios

(für Violine, Violoncello und Klavier).  
458 Band I (leicht) Trios von Haydn und Mozart.  
459 Band II (mittelschwer) Trios von Haydn, Weber, Reissiger und Beethoven.  
460 Band III (mittelschwer) Trios von Haydn, Mozart, Schubert und Beethoven.  
461 Band IV (schwer) Trios von Reissiger, Beethoven und Hummel.

### Streichquartette.

(für 2 Violinen, Viola und Cello).  
(Stimmen)  
Die Streichquartette und Quintette von Beethoven, Haydn, Mozart und Schubert erscheinen hier zum erstenmale mit genauester Bezeichnung der Stricharten und der wichtigsten Vortragszeichen, und zwar mit Benützung der von den Quartett-Vereinigungen Georg u. Josef Hellmesberger sen. u. jun. gespielten und genau bezeichneten Stimmen.  
57 Beethoven, Streichquartett, op. 18, Nr. I.  
58 — do. op. 18, Nr. II.  
65 — do. op. 18, Nr. III.  
66 — do. op. 18, Nr. IV.  
67 — do. op. 18, Nr. V.  
68 — do. op. 18, Nr. VI.  
433 — do. op. 18, Nr. I—VI, in 1 Bd.

**Nr.**

313 Beethoven, Streichquartett, op. 59, Nr. I.  
145 — do. op. 59, Nr. II.  
83 — do. op. 59, Nr. III.  
84 — do. op. 74.  
434 — do. op. 59, Nr. I—III, op. 74 I.  
85 — do. op. 127, Es-dur.  
882 — do. op. 130, B dur.  
893 — do. op. 131, Cis-moll.  
884 — do. op. 132, A-moll.  
885 — do. op. 133, B-dur (Groß).  
886 — do. op. 135, F-dur.  
896 — do. op. 95, 127, 130—133, 135, Zusammen.  
415 Graedener, op. 37, Quartett in D-moll.  
64 Haydn, Streichquartett, op. 54, Nr. 1—3.  
63 — do. op. 74, Nr. 1—3.  
62 — do. op. 76, Nr. 1—6.  
846 Mendelssohn, Streichquartett Nr. 1, Es-dur, op. 1.  
847 — do. Nr. 2, A-moll, op. 1.  
848 — do. Nr. 3, D-dur, op. 4.  
849 — do. Nr. 4, E-moll, op. 4.  
850 — do. Nr. 5, Es-dur, op. 4.  
851 — do. Nr. 6, F-moll, op. 8.  
854 — Andante, Scherzo, Capriccio, Fuge, op. 8.  
73 Mozart, Streichquartett I, G-dur, Köchel-Verz.  
74 — do. II, D moll, " "  
75 — do. III, Es-dur, " "  
76 — do. IV, B-dur, " "  
77 — do. V, A-dur, " "  
78 — do. VI, C-dur, " "  
79 — do. VII, D-dur, " "  
80 — do. VIII, D-dur, " "  
81 — do. IX, B-dur, " "  
82 — do. X, F-dur, " "  
435 — Diesesbe zusammen in 1 Bd.  
390 Perger, Zweites Quartett, B-dur, op. 11.  
88 Schubert, Quartett, op. 29.  
176 — do. op. posth. in D-moll.  
824 Schumann, 3 Streichquartette, op. 41.

### Klavier-Quartette.

878 Schumann, op. 47 Klavier-Quartett (nach den Stin Hellmesberger-Quartettes; Klavierstimme durchgesehen von Brandts Buys).

### Streichquintette

(für 2 Violinen, 2 Violas [oder Violine und Cello] und Cello).  
(Stimmen).  
87 Beethoven, Streichquintett, op. 4.  
192 — do. op. 29.  
359 — do. op. 137 (Fuge in B-dur, op. 137).  
859 Mendelssohn, Streichquintett in A-dur, op. 16.  
860 — do. in B-dur, op. 16.  
168 Mozart, Streichquintett I, C-dur, Köchel-Verz.  
140 — do. II, G-moll, " "  
169 — do. III, A-dur, " "  
141 — do. IV, D-dur, " "  
706 Schubert, Streichquintett, op. 163. C-dur Violinen, Viola und zwei Violoncelli. (Rud.)

### Klavierquintette.

738 Schubert, Forellenquintett, op. 114 (rev. Rudolf Fittner; Klavierstimme kritisch durchgesehen von Jan Brandts Buys).  
790 Schumann, Klavierquintett, op. 44 (rev. Hellmesberger, Klavierstimme von J. Brandts Buys).

### Septett und Octett

(Stimmen).  
869 Beethoven, Septett op. 20 (Hellmesberger).  
855 Mendelssohn, Octett in Es-dur, op. 20 (Hellmesberger).

### Orchesterwerke.

Hellmesberger, Jos. sen., Werke für Violin-I mit Orchesterbegleitung.  
579 — Ballscene Partitur.  
580 — do. Orchesterstimmen, compl.  
580a — do. Violinstimme, Doubl.  
580b — do. Cellostimme, Doubl.  
580c — do. Bassstimme, Doubl.  
581 — do. Arrangement für Violine u. Klav.  
582 — Gewitterscene. Partitur.  
583 — do. Orchesterstimmen, compl.  
583a — do. Violine I, Doubl.  
583b — do. Violine II, Doubl.  
583c — do. Cello, Doubl.  
583d — do. Bass, Doubl.  
584 — do. Arrangement f. Violine u. Klav.

### Zither.

Alpengrüße (Paschinger), Sammlung leicht populärer Melodien mit Text.  
381/83 — Im Viollinschlüssel, I—III.  
384/86 — Im Bassschlüssel, I—III.  
750 Koschaf, 6 Lieder im Kärntner Volkston vertriebte Bus: „Dianle sei nurg'scheit“ traurige Jodlerbarscht. „Beim Ha IV. „Die Lab bliaht nur amol“. V. „Die Muater“. VI. „s' folgsame Dianle“ (V S t i m m u n g) mit beigefügtem Text.  
751 — Diesesbe (Münchener Album I—III).  
369/71 Ziehrer, C. M., Ziehrer-Album I—III.  
399/402 — Neues Ziehrer-Album I—IV.

### Gitarre.

276 Carulli, Gitarre-Schule (Krempel).  
416 Giuliani, Gitarre-Schule (Studio per la Cl.)  
Mandoline.  
763 Branzoli, Mandolinenschule, complet.  
764/5 — Diesesbe in 2 Heften.  
494 Krempl, Mandolinenschule für die 8saitige (tautsche) Mandoline.