



TRIO

(D moll)

für

Violine, Bratsche und Violoncello



von

MAX REGER

OP. 141b

*Aufführungsrecht vorbehalten.
Eigentum des Verlegers.*

Leipzig, C. F. Peters

10007

Dr. Hans Gabriel

Aufführungsrecht
vorbehalten.

Trio

für
Violine, Bratsche und Violoncello.

Allegro. (♩ = 108)

Max Reger, Op. 141^b

Violine. *sul D - sul A*
agitato
mf

Bratsche.
agitato
mf

Violoncello.
agitato
mf

ff *espress.* *mf*

agitato
sul A
f *espress.* *p*

p *f* *f*

351 Shelf

R333.2 m

378533

Copy 1. b

First system of a musical score with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Dynamics include *p* and *piu f*. There are various musical notations such as slurs, accents, and fingerings.

Second system of the musical score with three staves. It continues the musical piece with similar notation and dynamics.

40

F. Ungar

Third system of the musical score with three staves. Dynamics include *ff* and *sempreff*. There are triplets and other complex rhythmic markings.

b | b | 7 | 1

2

Fourth system of the musical score with three staves. Dynamics include *mp*. A section marked with a circled '2' begins here.

Fifth system of the musical score with three staves. Dynamics include *p* and *sf*. The system concludes with a double bar line.

P

First system of the musical score, featuring three staves (treble, alto, and bass clefs). The music is marked with *ff* (fortissimo) and *sf* (sforzando) dynamics. The tempo is indicated as *sempre ff* (always fortissimo).

Second system of the musical score, featuring three staves. Dynamics include *mf* (mezzo-forte), *p dolce* (piano dolce), and *pp* (pianissimo). The tempo is marked *espress.* (espressivo).

Third system of the musical score, featuring three staves. It begins with the instruction *poco rit.* (poco ritardando) and *a tempo*. The music is marked *p dolce ed espress.* (piano dolce ed espressivo). Performance directions include *sul A*, *sul D*, and *sul A*. Dynamics range from *pp* to *mf*. The tempo is marked *espress.* (espressivo).

Fourth system of the musical score, featuring three staves. It is marked *p sempre espress.* (piano sempre espressivo) and *p espress.* (piano espressivo). Performance directions include *sul D* and *sul A*. Dynamics range from *p* to *mp* (mezzo-piano).

Fifth system of the musical score, featuring three staves. It begins with a measure marked with a '3' and the instruction *sul A espress. ed agitato* (piano A espressivo ed agitato). Dynamics include *mf* (mezzo-forte). The tempo is marked *ben marc. espress. ed agitato* (ben marcato, espressivo ed agitato). Performance directions include *sul D* and *o*.

sul E sul A. mf sempre espress.
f *mf* *sempre espress.*
f *mf* *sempre espress.*
f *mp* *mf*

agitato *agitato* *agitato*
f *p* *f*
p *f*

ff *ff* *sempre ff* *sempre ff*
ff *ff* *sempre ff* *sempre ff*
ff *ff* *sempre ff* *sempre ff*

4 sul D.
ff *ff* *ff* *ff* *sf*

sempre rit. sul D.
p *pp* *pp*
 pizz. *arco* *pp* *pp*
pp *p* *pp*

a tempo

sul D.

First system of musical notation. It consists of three staves: Treble, Bass, and Bass. The Treble staff begins with a dynamic marking of *mp*. The Bass staff begins with *mp*. The system includes various dynamics such as *pp*, *mp*, and *p*. Performance instructions include *espress.* and *sul A*. The system concludes with a *p* dynamic marking.

Second system of musical notation. It consists of three staves: Treble, Bass, and Bass. The Treble staff begins with a dynamic marking of *pp*. The Bass staff begins with *pp*. The system includes various dynamics such as *pp*, *mp*, and *f*. Performance instructions include *agitato* and *f*. The system concludes with a *f* dynamic marking.

Third system of musical notation. It consists of three staves: Treble, Bass, and Bass. The Treble staff begins with a dynamic marking of *pp*. The Bass staff begins with *pp*. The system includes various dynamics such as *pp*, *mp*, and *ff*. Performance instructions include *ff* and *f*. A box containing the number '5' is present in the Treble staff. The system concludes with a *ff* dynamic marking.

Fourth system of musical notation. It consists of three staves: Treble, Bass, and Bass. The Treble staff begins with a dynamic marking of *mf*. The Bass staff begins with *mf*. The system includes various dynamics such as *mf*, *p*, and *espress.*. Performance instructions include *sul A.* and *espress.*. The system concludes with a *p* dynamic marking.

Fifth system of musical notation. It consists of three staves: Treble, Bass, and Bass. The Treble staff begins with a dynamic marking of *espress. più p*. The Bass staff begins with *più p*. The system includes various dynamics such as *espress. più p*, *pp*, and *espress.*. Performance instructions include *sul D*, *poco rit.*, and *a tempo*. The system concludes with a *pp* dynamic marking.

sul D

espress.

p espress.

sul A sul D sul A sul D sul A *agitato*

mp espress. e marc.

agitato

sempre f

6

ff

sempre ff

sempre ff

sempre ff

agitato

First system of music. Treble clef, key signature of two flats. Dynamics include *mf* and *f*. A triplet of eighth notes is marked with a '3' above it. The bass line features a steady eighth-note accompaniment.

Second system of music. Dynamics include *ff* and *sf*. The music continues with similar rhythmic patterns and melodic lines.

agitato

Third system of music. Dynamics include *p* and *f*. A measure is marked with a '7' above it. The tempo remains *agitato*.

sul D

espress.

Fourth system of music. Dynamics include *p* and *dolce*. The music features sustained chords and melodic fragments.

poco a poco quasi riten. tranquillo

sul A

sul D

sul G

sul A

Fifth system of music. Dynamics include *p*, *pp*, *mp*, and *espress.*. The music concludes with a *pp* dynamic. The tempo is *triquillo*.

sul D -

pp *sempre pp* *espress.* *p*
mp *espress.* *p* *mf*
mp *p* *mf*

8 *sempre rit.*

pp *p* *p* *espress.*
p *p* *p*

sul G - sul D - a tempo sul A -

espress. *pp* *pp* *agitato* *mf* *agitato* *mf* *agitato* *mf*
pp *mf* *mf*

espress.

ff *espress.* *mf* *mf*
ff *mf* *mf*

9 *sul D -* *sul A -*

mp *mf* *mf* *mf*
mp *mf* *mf* *mf*
mp *mf* *mf* *mf*

First system of musical notation, featuring three staves (treble, middle, and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. It includes dynamic markings such as *f* and *sf*, and a second ending bracket with a '2' above it.

Second system of musical notation, continuing the three-staff format. It features dynamic markings *più f* and *sf*. The middle staff includes a trill ornament over a note.

Third system of musical notation, continuing the three-staff format. It includes dynamic markings *sf* and *ff*. The system concludes with the instruction *sul D*.

Fourth system of musical notation, continuing the three-staff format. It includes dynamic markings *sempre ff* and *mf*. The system includes the instruction *sul A*, *sul D*, a boxed measure number **10**, and *sul G*. The system concludes with the instruction *espress.*

Fifth system of musical notation, continuing the three-staff format. It includes dynamic markings *p*, *pp*, and *espress.*. The system concludes with the instruction *poco rit.*

dulce ed espress. sul D - - - - - sul D sul A - - - - - sul D

dulce ed espress. p p mf p

pp dolce p espress. p

Detailed description: This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a dynamic of *p* and includes markings for *dulce ed espress.* and *mf*. The middle staff is in alto clef and also starts with *p*, featuring *tr* markings. The bottom staff is in bass clef, starting with *pp* and *dolce*, and includes *espress.* markings. Above the staves, there are performance instructions: "sul D - - - - - sul D sul A - - - - - sul D".

sul D - - - - - sul G - - - - - sul D - - - - -

p mp p mp

tr tr

Detailed description: This system continues the musical piece with three staves. The top staff has dynamics *p* and *mp*. The middle staff features *tr* (trills) markings. The bottom staff has dynamics *p* and *mp*. Above the staves, the instructions "sul D - - - - - sul G - - - - - sul D - - - - -" are present.

11 espress. ed agitato sul A - - - - - sul E

mf mf

ben marc. espress. ed agitato mf

Detailed description: This system begins with a measure number "11" in a box. The top staff has dynamics *mf* and *f*. The middle staff has dynamics *mf* and *f*. The bottom staff has dynamics *mf* and *f*. Above the staves, the instructions "espress. ed agitato sul A - - - - - sul E" are present. The bottom staff also includes the marking "ben marc. espress. ed agitato".

sul A - - - - - sempre espress. sul D - - - - - sul A - - - - -

mf mf sempre espress. mf

Detailed description: This system continues with three staves. The top staff has dynamics *mf* and *f*. The middle staff has dynamics *mf* and *f*. The bottom staff has dynamics *mf* and *f*. Above the staves, the instructions "sempre espress. sul A - - - - - sul D - - - - - sul A - - - - -" are present.

sul D - - - - - agitato

agitato p f agitato f ff

Detailed description: This system concludes the page with three staves. The top staff has dynamics *p* and *ff*. The middle staff has dynamics *p* and *ff*. The bottom staff has dynamics *p* and *ff*. Above the staves, the instructions "agitato sul D - - - - - agitato" are present.

12

sempre ff

sempre ff

sempre ff

sf

sf

ff

ff

agitato

agitato

con tutta forza

sempre ff

sempre ff

sempre ff

con tutta forza

con tutta forza

dolce ed espress.

sul A

sul D

p

p

p

p

p

p

rit. espress.

sul G

pp

pp

pp

espress.

espress.

espress.

mf

mf

mf

p

p

p

ppp

ppp

ppp

ppp

ppp

ppp

Andante molto sostenuto con variazioni. (♩: 44)

espress. *p* *p* *pp* *pp* *mp*

sul D - sul A -

13

sul D - sul G - sul D -

p *pp* *ppp* *mf* *pp* *mp*

rit. a tempo sul D -

sul G -

mf *p* *pp* *p* *pp* *p* *p*

sul A - sul D -

pp *pp* *pp* *mp* *pp* *mp*

14

sul D -

p *pp* *ppp* *mf* *p* *pp* *ppp* *mf*

sul D. - sul A.

pp mp mf

pp mp mf

pp mp mf

Detailed description: This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The music consists of continuous sixteenth-note patterns. Dynamic markings include *pp*, *mp*, and *mf*. The instruction "sul D." is above the first measure, and "sul A." is above the last measure.

sul D. rit. - a tempo dolce

p pp p

pp p

p p

express.

Detailed description: This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps. The music begins with a *rit.* (ritardando) and then returns to *a tempo*. The first part is marked *dolce*. Dynamic markings include *p*, *pp*, and *ppp*. The instruction "sul D." is above the first measure. The second part is marked *express.* (espressivo). The system ends with a *p* dynamic.

dolciss.

pp pp mp

pp mp

pp mp

espr.

Detailed description: This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps. The music is marked *dolciss.* (dolcissimo). Dynamic markings include *pp*, *ppp*, and *mp*. The instruction "sul D." is above the first measure. The system ends with an *espr.* (espressivo) marking.

p pp

p pp

p pp

sul D.

Detailed description: This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps. The music continues with sixteenth-note patterns. Dynamic markings include *p* and *pp*. The instruction "sul D." is above the last measure.

quasi rit. 15 a tempo

ppp mf

ppp mf

ppp mf

sul D.

Detailed description: This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps. The music begins with a *quasi rit.* (quasi ritardando) and then returns to *a tempo*. Dynamic markings include *ppp* and *mf*. The instruction "sul D." is above the first measure. The system ends with a *ppp* dynamic.

rit. - - - a tempo

pp mp pp mp pp mp

This system contains three staves of music. The top staff has a melodic line with a 'rit.' marking and a 'pp' dynamic. The middle and bottom staves provide harmonic support with 'pp' and 'mp' dynamics.

rit. - - -

mf p pp mf p pp pp

This system continues the piece with a 'rit.' marking. Dynamics range from 'mf' to 'pp' across the three staves.

a tempo dolce

pp *espresso. e ben marc.* sul D - sul D pp

3 pp dolce

This system is marked 'a tempo' and 'dolce'. It includes performance instructions like 'espresso. e ben marc.' and 'sul D'. A triplet of eighth notes is marked '3' and 'pp'. Dynamics include 'pp' and 'mp'.

ppp dolceiss. sul A ppp^{mp} sempre espress. e marc. pp mf pp

This system features a 'ppp' dynamic and 'dolceiss.' marking. It includes 'sempre espress. e marc.' and 'sul A' instructions. Dynamics range from 'ppp' to 'mf'.

dolce pp ppp dolceiss. sul D - p ppp sempre espress. e pp ppp dolceiss.

This system continues with 'dolce' and 'ppp' dynamics. It includes 'dolceiss.' and 'sul D' markings. Dynamics range from 'p' to 'ppp'.

rit. - - - sul A - - - sul D - - - sul G - - -

pp p mf f p pp

a tempo *espress.* sul D - - - sul A - - - sul D - - -

mf mf pp f pp p pp

18. sul G - - - sul D - - -

ppp f pp p f pp mp ff

rit. - - - sul G - - - a tempo *espress.*

pp mf ff

p p pp pp

19

rit. - - - a tempo
sempre espress.

pp mf ff

rit. a tempo
sul D espress. sul A

mp pp p

sul D dolceiss. pp dolceiss. sul D dolceiss. pp

p mf p

20

sul G espress. poco rit. sul D

ppp f p

a tempo rit. sul A sul G

sul D

pp mf p ppp

Vivace. (♩.108)

pp *grazioso*

sempre p *pp grazioso*

21 *grazioso*
pp
sempre pp
sempre pp

pizz.

arco *sempre pp* *sempre pp* *sempre pp*

sempre pp *poco*
ben marc. *e* *sempre* *poco*
pp *pizz.* *arco*
sempre pp *poco*

a *poco* *cre* *scen*
a *poco* *cre* *scen*
a *poco* *cre* *scen*

do **22**
do *f*
do *ben marc.*
do *ff*

23
sempref *ben marc.*
sempref

First system of musical notation. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (alto and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked *sempre f*. There are two fermatas (circles with a vertical line) over the vocal line in the second and third measures.

Second system of musical notation. It consists of three staves. The vocal line has lyrics: *ben mare. di - mi - nu -*. The piano accompaniment has lyrics: *ben mare. di - mi - nu -*. The tempo is marked *ff*. There are two fermatas over the vocal line in the second and third measures.

24

Third system of musical notation. It consists of three staves. The vocal line has lyrics: *en - do*. The piano accompaniment has lyrics: *en - do*. The tempo is marked *p poco marc.* and *p*. There are two fermatas over the vocal line in the second and third measures.

Fourth system of musical notation. It consists of three staves. The vocal line has lyrics: *cre -*. The piano accompaniment has lyrics: *cre -*. The tempo is marked *pp*. There are two fermatas over the vocal line in the second and third measures. The piano part includes markings for *pizz.* and *arco*.

Fifth system of musical notation. It consists of three staves. The vocal line has lyrics: *scen - do*. The piano accompaniment has lyrics: *scen - do*. There are two fermatas over the vocal line in the second and third measures.

25

f
f
ben marc.
ff (b)

ff ben marc.
ff
sempre ff

sempre ff
sempre ff
sempre ff

sempre ff
ff

26

ff
p
piup
pp
pp
pp

sempre pp
sempre pp

sempre pp
sul D
sempre pp
pp sempre espress.
sul D
pp espress.
pp

27

p
mp
sul A.
mp
p
mf
p
mf
p
ben marc.
f

ben marc.
sempre f
sempre f

ff ben marc.

ff p sul D. *pp espress.*

espress. **28** sul D. sul A. *pp* *mp* *pp* *pp* *mp* *mp* *pp espress.* *mp*

rit. sul D. *f* *p* *pp* *f* *p* *pp*

a tempo *f* *f* *f*

29 *sempref* *ben marc.* *f* *ff* *f*

First system of musical notation. It consists of three staves: a vocal line at the top and two piano accompaniment staves below. The vocal line has lyrics: "di - mi - nu - en - do p". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *mf*, *mp*, and *p*.

Second system of musical notation. It consists of three staves. The vocal line continues with lyrics: "marc. di - mi - nu - en - do p". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *mf*, *f*, and *mf*.

Third system of musical notation. It consists of three staves. The vocal line continues with lyrics: "marc. di - mi - nu - en - do p". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *f* and *f marc.*

Fourth system of musical notation. It consists of three staves. The vocal line continues with lyrics: "marc. di - mi - nu - en - do p". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *ff* and *p*. A box containing the number "30" is located above the right-hand piano staff.

Fifth system of musical notation. It consists of three staves. The vocal line continues with lyrics: "marc. di - mi - nu - en - do p". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *p* and *ff*.

31

First system of musical notation, measures 1-4. It consists of three staves: Treble, Middle, and Bass. The music is in 2/4 time with a key signature of one flat. Dynamics include *pp*, *f*, *sf*, and *ff*.

Second system of musical notation, measures 5-8. It consists of three staves. Dynamics include *mf*.

Third system of musical notation, measures 9-12. It consists of three staves. Dynamics include *p*, *pp*, and *ppp*. The instruction *poco rit..* is written above the staff.

Fourth system of musical notation, measures 13-16. It consists of three staves. The instruction *su! A - - a tempo* is written above the staff. Dynamics include *f*.

Fifth system of musical notation, measures 17-20. It consists of three staves. Dynamics include *f*.

32

ff *ff* *ff* *ff*

sempr. ff *sempr. ff* *sempr. ff*

33

sempr. ff *sempr. ff* *ff* *ff*

fff *fff* *fff* *fff*

pp *pp* *pp* 2

26 Feb. 1923. Grandham Vermont

Eulenburg's Kleine Partitur-Ausgabe

Symphonien:

Nr.	M.	Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter) . . .	5.—	34. Haydn, Nr. 11, G (Militär) . . .	6.—	70. Volkmann, Nr. 1, D m . . .	7.—
2. Beethoven, Nr. 5, C m . . .	8.—	35. Haydn, Nr. 6, G (Pauken- schlag) . . .	4.—	71. Smetana, Vyšehrad . . .	5.—
3. Schubert, H m (un- vollendet) . . .	6.—	36. Haydn, Nr. 16, G (Oxford) . . .	6.—	72. Smetana, Moldau . . .	5.—
4. Mozart, G m . . .	5.—	37. Mozart, D . . .	5.—	73. Smetana, Sarka . . .	5.—
5. Beethoven, Nr. 3, Es (Eroica) . . .	8.—	38. Haydn, Nr. 12, B . . .	4.—	74. Smetana, Aus Böhmens Hain und Flur . . .	5.—
6. Mendelssohn, Nr. 3, A m (Schottische) . . .	9.—	39. Haydn, Nr. 4, D (Glocken) . . .	4.—	75. Smetana, Tabor . . .	5.—
7. Beethoven, Nr. 6, F (Pastorale) . . .	8.—	40. Strauß, Don Juan . . .	15.—	76. Smetana, Blanik . . .	5.—
8. Schumann, Nr. 3, Es . . .	8.—	41. Strauß, Macbeth . . .	15.—	77. Liszt, Faust-Symphonie . . .	15.—
9. Haydn, Nr. 2, D (Londoner) . . .	4.—	42. Strauß, Tod und Ver- klärung . . .	15.—	78. Strauß, Aus Italien . . .	18.—
10. Schubert, C . . .	15.—	43. Strauß, Till Eulenspiegel . . .	15.—	79. Tschairowsky, No. 6, H m (pathétique) . . .	14.—
11. Beethoven, Nr. 9, D m (m. Chor) . . .	18.—	44. Strauß, Zarathustra . . .	15.—		
12. Beethoven, Nr. 7, A . . .	8.—	45. Strauß, Don Quixote . . .	15.—		
13. Schumann, Nr. 4, D m . . .	8.—	46. Mozart, D (ohne Menuett) . . .	5.—		
14. Beethoven, Nr. 4, B . . .	8.—	47. Liszt, Bergsymphonie . . .	9.—		
15. Mozart, Es . . .	5.—	48. Liszt, Tasso . . .	7.—		
16. Beethoven, Nr. 8, F . . .	8.—	49. Liszt, Préludes . . .	7.—		
17. Schumann, Nr. 1, B . . .	10.—	50. Liszt, Orpheus . . .	5.—		
18. Beethoven, Nr. 1, C . . .	6.—	51. Liszt, Prometheus . . .	7.—		
19. Beethoven, Nr. 2, D . . .	6.—	52. Liszt, Mazeppa . . .	7.—		
20. Mendelssohn, Nr. 4, A (Italiensche) . . .	9.—	53. Liszt, Festklänge . . .	7.—		
21. Schumann, Nr. 2, C . . .	10.—	54. Liszt, Heldenklage . . .	7.—		
22. Berlioz, Phant. Symph. . .	12.—	55. Liszt, Hungaria . . .	7.—		
23. Berlioz, Harold Italien . . .	12.—	56. Liszt, Hamlet . . .	7.—		
24. Berlioz, Romeo u. Julia . . .	14.—	57. Liszt, Hunnenschlacht . . .	7.—		
25. Brahms, Nr. 1, C m . . .	13.—	58. Liszt, Ideale . . .	7.—		
26. Brahms, Nr. 2, D . . .	13.—	59. Bruckner, Nr. 1, C m . . .	15.—		
27. Brahms, Nr. 3, F . . .	13.—	60. Bruckner, Nr. 2, C m . . .	15.—		
28. Brahms, Nr. 4, E m . . .	13.—	61. Bruckner, Nr. 3, D m . . .	15.—		
29. Tschairowsky, Nr. 5, E m . . .	14.—	62. Bruckner, Nr. 4, Es (ro- mantische) . . .	15.—		
30. Tschairowsky, Nr. 4, F m . . .	14.—	63. Bruckner, Nr. 5, B . . .	15.—		
31. Haydn, Nr. 3, Es . . .	4.—	64. Bruckner, Nr. 6, A . . .	15.—		
32. Haydn, Nr. 15, B (LaReine) . . .	4.—	65. Bruckner, Nr. 7, E . . .	15.—		
33. Dvořák, Nr. 5, E m (Aus der neuen Welt) . . .	13.—	66. Bruckner, Nr. 8, C m . . .	15.—		
		67. Bruckner, Nr. 9, D m . . .	15.—		
		68. Haydn, Nr. 5, D . . .	4.—		
		69. Haydn, Nr. 1, Es (Pauken- wirbel) . . .	4.—		

Ouverturen:

Nr.	M.	Nr.	M.	Nr.	M.
1. Beethoven, Leonore Nr. 3 . . .	4.—	17. Berlioz, Waverley . . .	4.—	31. Beethoven, König Stephan . . .	4.—
2. Weber, Freischütz . . .	3.—	18. Berlioz, Vehmrichter . . .	4.—	32. Beethoven, Namensfeier . . .	4.—
3. Mozart, Figaros Hochzeit . . .	2.—	19. Berlioz, König Lear . . .	4.—	33. Marschner, Hans Helling . . .	4.—
4. Beethoven, Egmont . . .	4.—	20. Berlioz, Röm. Carneval . . .	4.—	34. Maillart, Glöckchen des Eremiten . . .	3.—
5. Weber, Beherrscher der Geister . . .	3.—	21. Berlioz, Korsar . . .	4.—	35. Weber, Euryanthe . . .	3.—
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8. Mozart, Don Juan . . .	2.—	24. Tschairowsky, 1812. Ouv. solennelle . . .	7.—	38. Glinka, Leben f. d. Zaren . . .	4.—
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15. Nicolai, Lustigen Weiber . . .	4.—			45. Cornelius, Cid . . .	4.—
16. Rossini, Wilhelm Tell . . .	4.—				

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54. Rossini, Semiramis . . .	4.-	70. Reger, Lustspiel-Ouv. . .	7.-		
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3. Spohr, Viol.-Konz., A m (Gesangsszene)	3.-	14. Bruch, Viol.-Konz., G m 7.-		27. Bach, Konz. f. 2 Violinen, D m	4.-
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5. Beethoven, Klav.-Kzt., G 7.-	7.-	16. Brahms, Viol.-Konz., D 1' . . .			
6. Beethoven, Klav.-Kzt., Es 8.-	8.-	17. Mozart, Viol.-Konz., A . . .	5.-		
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