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No. 1817/1818

The cover is framed by an intricate, symmetrical decorative border. At the top center, a sunburst with rays is surrounded by a laurel wreath. Below it, a lyre and an open book with musical notation are visible. The border is composed of elaborate scrollwork, acanthus leaves, and two winged cherubs (putti) on the sides, one on the left and one on the right, both holding ribbons. At the bottom center, there is a circular medallion containing a profile of a man's head, possibly a composer, with a small cross above it. The entire design is rendered in a detailed, engraved style.

Collegium musicum

Herausgeber

HUGO RIEMANN

No. 9

Fasch

Trio in Ddur

Pianoforte

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in
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 2. - 2. Trio in A dur. (K.-M. 1803/4.)
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Trio.

Canon a 2, Violino e Viola. *)

Johann Friedrich Fasch (1688-1755).
Bearbeitung von Hugo Riemann.

Andante.

Violine. *mf con affetto* *dim.* *cresc.*

Viola.

Violoncell. *mf* *dim.* *cresc.*

Pianoforte. *mf* *p* *dim.* *cresc.*

mf *dim.* *mp* *cresc.*

mf con affetto *dim.* *mp* *cresc.*

mf *dim.* *mp* *cresc.*

mf *p* *dim.* *mp* *cresc.*

pocof *cresc.* *piùf*

pocof *cresc.* *piùf*

cresc. *piùf*

pocof *cresc.* *piùf*

*) „Die Viola ist 1 Ton höher zu stimmen und nach den Violinzeichen zu spielen.“ (MS. i. d. König. öff. Bibliothek zu Dresden.)

The image displays a musical score for three systems, each consisting of a piano (piano) and violin/viola (violin/viola) part. The key signature is one sharp (F#) and the time signature is 2/4. The first system (labeled 'A') features a piano part with a dynamic of *f* and a violin/viola part with dynamics of *f* and *più f*. The second system includes dynamics of *dim.*, *mf*, and *dim.*, with a tempo marking of *poco rit.*. The third system also includes *dim.*, *mf*, and *dim.*, with a tempo marking of *poco rit.*. The fourth system is marked *a tempo* and includes dynamics of *pocof*, *dim.*, *pf*, and *cresc.*. The fifth system is also marked *a tempo* and includes dynamics of *p*, *cresc.*, *pocof*, *dim.*, *cresc.*, and *più f*. The score includes various musical notations such as slurs, trills (*tr*), and dynamic markings.

First system of musical notation. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/4. The system includes dynamic markings such as *tr*, *f*, *cresc.*, and *dim.*.

Second system of musical notation, marked with a section symbol **B**. It consists of four staves: two vocal staves and two piano staves. Dynamic markings include *più f*, *fp*, *f*, and *p*. The system includes trills (*tr*) and various articulation marks.

Third system of musical notation, consisting of four staves: two vocal staves and two piano staves. Dynamic markings include *p*, *mp*, and *cresc.*. The system includes trills (*tr*) and various articulation marks.

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The music features a variety of dynamics: *mf*, *f*, *pf*, *f cresc.*, *più f*, and *mf cresc.*. Trills (*tr.*) are present in the top and middle staves.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The instruction *poco allargando* is written above the top staff. Dynamics include *sf* and *ff*. Trills (*tr.*) are present in the top and middle staves.

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The instruction *poco allargando* is written above the top staff. Dynamics include *sf* and *ff*. Trills (*tr.*) are present in the top and middle staves.

Allegro.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major and 2/4 time. The instruction *Allegro.* is written above the top staff. Dynamics include *p*, *sf*, *cresc.*, and *mp*. Trills (*tr.*) are present in the top and middle staves.

Allegro.

Fifth system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major and 2/4 time. The instruction *Allegro.* is written above the top staff. Dynamics include *p*, *cresc.*, and *mp cresc.*

Musical score for a piano piece, K. M. 1817/18, page 6. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piece is divided into several systems, each with a vocal staff, a bass staff, and a grand staff. Dynamics include *p*, *sf*, *poco f*, *f*, *più cresc.*, *p con grazia*, *poco sf*, *dim.*, and *cresc.* The score includes various musical notations such as slurs, ties, and trills.

System 1:

- Vocal: *poco f* → *f*
- Bass: *sf* → *cresc.* → *f*
- Piano: *poco f* → *più cresc.* → *f*

System 2:

- Vocal: *p con grazia* → *poco sf* → *tr*
- Bass: *p* → *sf* → *mf*
- Piano: *p* → *poco f* → *dim.*

System 3:

- Vocal: *p con grazia* → *cresc.* → *sf* → *p*
- Bass: *p con grazia* → *cresc.* → *sf* → *p*
- Piano: *p con grazia* → *cresc.* → *sf* → *p*

System 4:

- Vocal: *dim.* → *dim.* → *fp* → *mf*
- Bass: *sf* → *dim.* → *dim.*
- Piano: *poco f* → *p*

System 5:

- Vocal: *cresc.* → *poco f* → *p*
- Bass: *cresc.* → *poco f* → *p*
- Piano: *cresc.* → *poco f* → *p*

System 1: Treble clef (p), Bass clef (fp), Treble clef (p), Bass clef (fp). Dynamics include *p*, *cresc.*, *pf*, *sf*, *fp*, *pf*, *mf*.

System 2: Treble clef (dim.), Bass clef (pf), Treble clef (D), Bass clef (pf). Dynamics include *dim.*, *pf*, *f*, *pf*, *f*, *p cresc.*, *f*. A dynamic marking *D* is present above the treble staff.

System 3: Treble clef (mf), Bass clef (p), Treble clef (mf), Bass clef (mf). Dynamics include *mf*, *dim.*, *p cresc.*, *f*, *mf*, *cresc.*, *mf*, *pf*, *f*, *mf*, *cresc.*. A dynamic marking *D* is present above the treble staff.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The vocal line starts with a dynamic of *f*, followed by *ff*, *mf*, and *f*. The bass line starts with *f*, *ff*, *f*, *meno f*, and *f*. The piano accompaniment starts with *f*, *ff*, *f*, *mf*, and *cresc.*

Second system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The vocal line starts with *sf*. The bass line starts with *f*, *meno f*, and *sf*. The piano accompaniment starts with *f*, *sf*, *meno f*, *cresc.*, and *sf*.

Third system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The vocal line starts with a fermata and a dynamic of *p*, followed by *cresc.*. The bass line starts with *dim.*, *p*, *cresc.*, and *mf*. The piano accompaniment starts with *p*, *cresc.*, and *mf*.

Fourth system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The vocal line starts with a fermata and a dynamic of *p*, followed by *cresc.*, a trill (*tr*), and *poco f*. The bass line starts with *p*, *cresc.*, and *poco f*. The piano accompaniment starts with *p*, *cresc.*, and *poco f*.

This musical score is arranged in four systems, each containing three staves. The top staff is for the violin, and the bottom two are for the piano. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings: *sf* (sforzando), *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), *pf* (pianissimo), *mf* (mezzo-forte), and *pocof* (poco-forte). Trills are indicated by 'tr' above notes. The first system shows the violin starting with *sf*, followed by *dim.*, *pocof*, and *mf*. The piano accompaniment starts with *p* and *cresc.*, then *pf* and *dim.*. The second system features trills in the violin part, with dynamics *mf*, *pocof*, and *mf*. The third system continues with *cresc.*, *p*, and *cresc.* markings. The fourth system includes *mp* (mezzo-piano), *mf*, and a fortissimo *F* dynamic.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment (grand staff), and a bass line (bass clef). The key signature is one sharp (F#). The system includes dynamic markings such as *tr*, *pf*, and *dim.*.

Second system of musical notation, continuing the piece. It features the same three-staff layout. Dynamic markings include *mf*, *mp*, *pf*, *dim.*, and *p*.

Third system of musical notation, concluding the page. It includes the vocal line, piano accompaniment, and bass line. Dynamic markings include *p*, *mf*, *mp*, *pp*, *dim.*, and *pp*. The instruction *poco rit.* is written above the vocal staff and below the piano staff. The system ends with a fermata over the final notes.

G a tempo

p sf cresc. mp sf

G a tempo

p cresc. mp cresc.

poco f sf cresc. f

poco f più cresc. f

con grazia

p poco f p

V p con grazia poco f p

H

First system of musical notation. It consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by a melodic phrase starting on a half note. Dynamics include *f* and *mf*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *poco f* and *mf*. A fermata is placed over the final note of the vocal line.

H

Second system of musical notation. It consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature has two sharps. The vocal line continues with a melodic phrase. Dynamics include *mf*. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *mf*. A fermata is placed over the final note of the vocal line.

Adagio.

Third system of musical notation. It consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature has two sharps. The tempo is marked *Adagio*. The vocal line features a melodic phrase with dynamics *più f*, *f*, *ff*, and *f*. The piano accompaniment features a rhythmic pattern with dynamics *più f*, *f*, *ff*, and *f*. A fermata is placed over the final note of the vocal line.

Adagio.

Fourth system of musical notation. It consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature has two sharps. The tempo is marked *Adagio*. The vocal line features a melodic phrase with dynamics *più f*, *f*, *ff*, and *f*. The piano accompaniment features a rhythmic pattern with dynamics *più f*, *f*, *ff*, and *f*. A fermata is placed over the final note of the vocal line.

Allegro.

The first system consists of three staves. 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#) and the time signature is 3/8. The music begins with a *mf* dynamic. The top staff includes markings for *dim.*, *cresc.*, *rit.*, and *dim.* leading to a *pf* dynamic. The middle and bottom staves also show *mf* and *pf* dynamics. The system concludes with a fermata and a *rit.* marking.

Allegro.

The second system features piano and bass staves. The piano part (treble and bass clefs) starts with a *mf* dynamic and includes *cresc.* and *pf* markings. The bass part (bass clef) also starts with *mf* and includes *pf* markings. The system ends with a fermata and a *rit.* marking.

tempo

The third system consists of three staves. The top staff (treble clef) has *mf* and *mp* markings. The middle staff (alto clef) has *mp* and *cresc.* markings. The bottom staff (bass clef) has *pf*, *p*, and *mp* markings. The system ends with a fermata.

tempo

The fourth system features piano and bass staves. The piano part (treble and bass clefs) has *mp*, *pf*, *p*, and *mp* markings. The bass part (bass clef) has *mp* markings. The system ends with a fermata.

The fifth system consists of three staves. The top staff (treble clef) has *cresc.*, *mf*, and *f* markings. The middle staff (alto clef) has *mf*, *cresc.*, *mf*, and *cresc.* markings. The bottom staff (bass clef) has *cresc.*, *mf*, *cresc.*, *mf*, and *cresc.* markings. The system ends with a fermata.

The sixth system features piano and bass staves. The piano part (treble and bass clefs) has *cresc.*, *cresc.*, *mf*, and *f* markings. The bass part (bass clef) has *f* markings. The system ends with a fermata.

This musical score is arranged in five systems, each containing three staves: Violin (top), Bass (middle), and Piano (bottom). The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

- System 1:** Violin starts with *sf* and *cresc.* markings. Bass and Piano parts begin with *f* and *pf* dynamics. A first ending bracket labeled 'I' spans the final measures.
- System 2:** Piano part features *pf* and *p* dynamics. Violin part includes *mf* and *pf* markings.
- System 3:** Violin part has *mf* and *sf* markings. Bass part includes *mp*, *cresc.*, *mf*, and *f* markings. Piano part includes *cresc.*, *dim.*, *mp*, *mf*, and *f* markings. Trills (*tr*) are indicated in the Violin and Bass parts.
- System 4:** Piano part includes *cresc.*, *mp*, *mf*, *cresc.*, and *f* markings. Trills (*tr*) are present in the Violin and Bass parts.
- System 5:** Violin and Bass parts both feature *f* and *sf* dynamics.
- System 6:** Piano part includes *f* and *cresc.* markings.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The key signature is one sharp (F#). The first staff begins with a *mf dim.* dynamic marking. The second staff begins with a *mf* dynamic marking. The third staff begins with a *mf* dynamic marking. A *cresc.* marking is placed above the grand staff. A trill (*tr.*) is indicated above a note in the first staff.

Second system of musical notation, continuing from the first system. It consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The key signature is one sharp (F#). The first staff begins with a *f* dynamic marking, followed by a *p* dynamic marking. The second staff begins with a *fp* dynamic marking. The third staff begins with a *fp* dynamic marking. *cresc.* markings are present above the first and second staves. A *mp* dynamic marking is present above the first staff.

Third system of musical notation, continuing from the second system. It consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The key signature is one sharp (F#). The first staff begins with a *mf* dynamic marking, followed by a *pf* dynamic marking, and ends with a *dim.* dynamic marking. The second staff begins with a *mf* dynamic marking. The third staff begins with a *mf* dynamic marking. *cresc.* markings are present above the first and second staves. *dim.* markings are present above the first and third staves.

poco rit. **K** a tempo

The first system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The music begins with a piano (*p*) dynamic. The top staff has a *cresc.* marking at the end. The middle and bottom staves also have *p* markings and *cresc.* markings at the end.

poco rit. **K** a tempo

The second system is a grand staff with a treble and bass clef. It begins with a piano (*p*) dynamic. The music features a *cresc.* marking in the middle of the system and another *cresc.* marking at the end.

The third system consists of three staves. The top staff starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) later. The middle and bottom staves start with *p* and have *cresc.* markings. The middle staff also has an *mf* marking.

The fourth system is a grand staff. It begins with a piano (*p*) dynamic. The music features a *cresc.* marking in the middle and an *mf* marking later.

The fifth system consists of three staves. The top staff starts with piano-forte (*pf*) and has a *cresc.* marking. The middle and bottom staves also start with *pf* and have *cresc.* markings. The middle staff has an *f* marking later.

The sixth system is a grand staff. It begins with piano-forte (*pf*) and has a *cresc.* marking. The music features an *f* marking later.

First system of musical notation. It consists of three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The key signature is one sharp (F#). The first system includes dynamic markings such as *f*, *più f*, and *cresc.*.

Second system of musical notation, continuing from the first. It features the same three-staff layout. Dynamic markings include *ff* and *meno f*, indicating a decrease in volume.

Third system of musical notation, the final system on the page. It includes the same three-staff layout. Dynamic markings include *cresc.* and *ff*. The system concludes with a double bar line.

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842	4	Konzert. Gm. Op. 2 Nr. 5. Pfte., 2 Viol., Br., Vcell., Baß
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844	4	Konzert. B. Op. 2 Nr. 9. Pfte., 2 Viol., Br., Vcell., Baß
830/31	4	Field, Konzert Nr. 7. Cm. Pfte., 2 Viol., Br., Vcell., Baß
832	4	Henselt, Konzert-Variat. B. Op. 11. Pfte., 2 Viol., Br., Vcell.
833/34	4	— Konzert. Fm. Op. 16. Pfte., 2 Viol., Br., Vcell., Baß
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836/37	4	— Konzert Nr. 1. Gm. Op. 25. Pfte., 2 Viol., Br., Vcell., Baß
838	5	— Rondo brillant. Es. Op. 29. Pfte., 2 Viol., Br., Vcell., Baß
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901	5	— Adagio, C., a. d. Sonate Op. 7. 2 Mandolinen, Mandola, Gitarre, Pfte. (Schick).
909	4	— Quintett. Es. Op. 16. Pfte., Ob., Klar., Horn, Fag. Die Bläserstimmen für Streichinstrumente übertragen von Ernst Naumann.
855/57	4	Bleichmann, Quintett. D. Op. 16. Pfte., 2 Viol., Br., Vcell.
858	4	Dussek, Quintett. Fm. Op. 41. Pfte., Viol., Br., Vcell., Baß
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860/61	4	Grädener, Quintett. Gm. Op. 7. Pfte., 2 Viol., Br., Vcell.
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906/8	4	— Quintett Nr. 3. Gm. Op. 126. Pfte. †
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Nr.	Hefte	Titel
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1188.		Liszt , Orpheus, Symph. Dicht. Nr. 4. (Saint-Saëns.) Pfte.†			
1189/90.		Louis Ferdinand, Prinz v. Pr. , Trio. As. Op. 2.	Pfte.	2	
1191/92.		— Trio. Es. Op. 3.	Pfte.†	2	
1193/94.		— Gr. Trio. Es. Op. 10.	Pfte.†	2	
1195/96.		Lux , Großes Trio. Cism.	Pfte.†	2	
1197/98.		Mathison-Hansen , Trio. F. Op. 5.	Pfte.†	2	
1199/1200.		Mendelssohn , Gr. Trio Nr. 1. Dm. Op. 49.	Pfte.	2	
1201/2.		— Gr. Trio Nr. 2. Cm. Op. 66.	Pfte.	2	
1203.		— 3 Stücke (Präludium, Lied ohne Worte u. Duett). Pfte., Klar. od. Viol., Vcell.	Pfte.	3	
1322.		— Ouverture zu den Hebräiden (Fingalshöhle). Hm. Op. 26. Harm., Pfte., Viol. (Jos. Soyka).	Pfte.	2	
1327.		— Konzertstück Nr. 1. Fm. Op. 113. Klarin., Bassethorn, Pfte.	Pfte.	2	
1703.		— Konzertstück Nr. 1. Fm. Op. 113. Pfte., Viol., Vcell.	Pfte.	2	
1328.		— Konzertstück Nr. 2. Dm. Op. 114. Klarin., Bassethorn, Pfte.	Pfte.	2	
1704.		— Konzertstück Nr. 2. Dm. Op. 114. Pfte., Viol., Vcell.	Pfte.	2	
1204.		Mozart , Trio Nr. 1. B. [Werk 254].	Pfte.	2	
1205.		— Trio Nr. 2. Dm. [442].	Pfte.	2	
1206.		— Trio Nr. 3. G. [496].	Pfte.	2	
1207.		— Trio Nr. 4. Es. [498]. Pfte., Klar., Viola	Pfte.	2	
1208.		— Trio Nr. 5. B. [502].	Pfte.	2	
1209.		— Trio Nr. 6. E. [542].	Pfte.	2	
1210.		— Trio Nr. 7. C. [548].	Pfte.	2	
1211.		— Trio Nr. 8. G. [564].	Pfte.	2	
1212.		— Zwei leichte Trios. Pfte., Viol. od. Oboe, Vcell. od. Fag.	Pfte.†	2	
1213/14.		— Konzertone. C. Pfte., 2 Viol.	Pfte.†	2	
1215/17.		— Konzertante Symphonie. Es. Op. 104. Pfte., Viol., Br. (Tillmetz) u. Br. übertr. v. Hermann.	Pfte.†	3	
1329/31.		— Konzert C. [299.] (Burchard.) Flöte, Harfe, Pfte.	Pfte.†	2	
1218/19.		Naumann , Trio. Fm. Op. 7. Pfte., Viol., Br.	Pfte.†	2	
1220.		Onslow , Trio. Am. Op. 3 Nr. 1.	Pfte.	2	
1221.		— Trio. C. Op. 3 Nr. 2.	Pfte.	2	
1222.		— Trio. Gm. Op. 3 Nr. 3.	Pfte.	2	
1223.		— Trio. Em. Op. 14 Nr. 1.	Pfte.	2	
1224.		— Trio. Es. Op. 14 Nr. 2.	Pfte.	2	
1225.		— Trio. D. Op. 14 Nr. 3.	Pfte.	2	
1226.		— Trio. Dm. Op. 20. Pfte., Solo-Viol., Viol., Vcell.	Pfte.	3	
1227.		— Trio. Cm. Op. 26.	Pfte.	2	
1228.		— Trio. G. Op. 27.	Pfte.	2	
1314/15.		Paque , Op. 27. 4. Suite. Pfte., Viol., u. Vla.	Pfte.†	2	
1229/31.		Parry , Trio. Em.	Pfte.†	2	
1232/33.		Perkins , Trio Nr. 1. Es. Op. 10.	Pfte.†	2	
1234.		Pringsheim , »Seefahrt« aus Wagners »Tristan und Isolde«.	Pfte.	2	
1235.		— »Liebesnacht« a. Wagners »Tristan und Isolde«.	Pfte.	2	
1236/37.		Reinecke , Trio. D. Op. 35.	Pfte.†	2	
1238/39.		— Trio. Am. Op. 185. Pfte., Ob., Horn.	Pfte.†	2	
1309/10.		— Trio. Am. Op. 188. Bearb. für Pfte., Viol., u. Vcell.	Pfte.†	2	
1335/37.		— Trio Nr. 2. Cm. Op. 230.	Pfte.††	2	
1346/47.		— Perlen aus König Manfreds Krone. Phantasie f. Pfte., Harm., Viol. oder Vcell.	Pfte.†	2	
1240.		Reinhard , Scenen a. Wagners »Lohengrin«. Op. 17 Heft I. Pfte., Viol. od. Vcell., Harm.	Pfte.†	3	
1241.		— Scenen a. Wagners »Lohengrin«. Op. 17 Heft II. Pfte., Viol. od. Vcell., Harm.	Pfte.†	3	
1242/44.		Roeder , Trio. Em. Op. 14.	Pfte.††	2	
1245.		Romberg , Divertissement. Am. Op. 71.	Pfte.	2	

Nr.	Heft	Titel	Pfte.	Viol.	Vcell.
1344/45.		Bomberg , Konzertino. A. Op. 72.	Pfte.	2	
		Ausgabe für 2 Violoncelle und Pianoforte. Siehe Violoncell-Bibliothek.			
1246/48.		Röntgen , Trio. B. Op. 23.	Pfte.†	2	
1729/31.		Sandberger , Trio-Sonate, Es. Op. 4.	Pfte.†	2	
1306/8.		Scharwenka , Ph., Trio. Op. 100. Trio. Cism. Pfte.†			
1316/17.		— Op. 105. Duo für Viol. u. Viola m. Pianoforte, A.	Pfte.†	2	
1249/50.		Scharwenka, X. , Gr. Trio. Fis. Op. 1.	Pfte.†	2	
1251/53.		Schubert , Trio Nr. 1. B. Op. 99.	Pfte.†	2	
1254/56.		— Trio Nr. 2. Es. Op. 100.	Pfte.†	2	
1257/59.		— Trio Nr. 2. Es. Op. 100. Erweit. Bearbtg. Pfte.†			
1260.		— Notturmo. Es. Op. 148.	Pfte.	2	
1261/62.		Schumann, R., Cl. , Trio. Gm. Op. 17.	Pfte.†	2	
1263/64.		— Trio Nr. 1. Dm. Op. 63.	Pfte.†	2	
1265/66.		— Trio Nr. 2. F. Op. 80.	Pfte.†	2	
1267.		— Phantasiestücke. Op. 88.	Pfte.	2	
1268/69.		— Trio Nr. 3. Gm. Op. 110.	Pfte.†	2	
1270.		— Märchenzählungen. Op. 132. Pfte., Klar. oder Viol., Br.	Pfte.†	3	
1271/72.		Schuppan , Trio. Am. Op. 6.	Pfte.†	2	
1320/21.		Stamitz , Andantino aus der Symphonie in Es f. 2 Orch. Bearb. v. W. Waage. (Musik am preuss. Hofe Nr. 5.)	Pfte.†	2	
1273/74.		Stielh , Trio Nr. 1. Es. Op. 32.	Pfte.†	2	
1275/76.		— Gr. Trio Nr. 2. B. Op. 36.	Pfte.†	2	
1277/78.		— Gr. Trio Nr. 3. Gm. Op. 50.	Pfte.†	2	
1279/80.		Street , Trio Nr. 1. Es. Op. 6.	Pfte.†	2	
1281/82.		— Trio Nr. 2. A. Op. 11.	Pfte.†	2	
1332/34.		Trnecsek , Capriccio, Es. Op. 2. Viol., Vcell., Harfe.	Pfte.	2	
1283.		Vollweiler , Trio Nr. 1. F. Op. 20.	Pfte.†	2	
1284.		Wagner , Chor d. Jünger a. »Liebesmahl der Apostel«. Pfte., Harm., Viol.	Pfte.	2	