

Breitkopf & Härtels Kammermusik-Bibliothek

No. 1813/1814

Collegium musicum

Herausgeber

HUGO RIEMANN

No. 7

Stamitz

Orchester-Trio in E dur

Op. 5 No. 3



Pianoforte

Verlag von  
**BREITKOPF & HÄRTEL**  
in  
**LEIPZIG**

34

A. OERTEL X.A.

F. W. WANDERER

95

# Auswahl der besten Kompositionen für Streich-Instrumente

aus dem Verlage\*) von Breitkopf & Härtel, Leipzig

## Violine und Pianoforte.

|   |              |
|---|--------------|
| <b>Woldemar Bargiel</b>   |              |
| Adagio für Violoncello, für Violine eingerichtet, Gdur. Op. 38 (m)                                      | 2 Mt. 60 Pf. |
| <b>Albert Becker</b>  |              |
| Adagio Nr. 5, Dmoll. Op. 81 (m)   | 2 Mt. 60 Pf. |
| Adagio religioso Nr. 7, Gdur. Op. 94 (m)  | 2 Mt. 60 Pf. |
| Adagio Nr. 8, Cmoll. Op. 95 (m)   | 2 Mt. 60 Pf. |
| <b>Sector Berlinz</b>   |              |
| Träumerei und Kaprije. Romanze (m)  | 1 Mt. 30 Pf. |
| <b>M. Enrico Bossi</b>  |              |
| Vier Stücke in Form einer Suite. Op. 99 (m)   | 3 Mt. 90 Pf. |
| Sonate, Emoll (xs)  | 6 Mt. 90 Pf. |
| <b>Max Bruch</b>  |              |
| Violinkonzert, Gmoll. Op. 26 (s)  | 3 Mt.        |
| Canzone, Bdur für Violoncell. Für Violine eingerichtet von Hermann. Op. 55 (m)                          | 2 Mt. 60 Pf. |
| <b>Ferruccio Benvenuto Busoni</b>   |              |
| Konzert, Ddur. Op. 35a (s)  | 9 Mt.        |
| Zweite Sonate, Emoll. Op. 36a (s)   | 6 Mt. 90 Pf. |
| <b>Ernest Chausson</b>  |              |
| Poème, Esdur. Op. 25 (s)  | 2 Mt. 60 Pf. |
| <b>Edmondstone Duncan</b>   |              |
| Sechs Stücke. Op. 45 (m)  | 3 Mt. 90 Pf. |
| Nr. 1. Frühlinglied. — 2. Ländlicher Tanz. — 3. Im Raht. — 4. Legende. — 5. Romanze. — 6. Finale-Morbo. |              |
| Frühlinglied, Op. 45 Nr. 1 (m)  | 1 Mt. 30 Pf. |
| Ländlicher Tanz, Op. 45 Nr. 2 (m)   | 1 Mt. 30 Pf. |
| <b>Edward Elgar</b>   |              |
| Die Capricieuse. Genrestück, Eedur. Op. 17 (xs)   | 1 Mt. 30 Pf. |
| <b>Gabriel Faure</b>  |              |
| Sonate, A dur. Op. 13 (xs)  | 6 Mt. 90 Pf. |
| <b>Gabriel-Marie</b>  |              |
| La Cinquantaine (m)   | 1 Mt. 60 Pf. |
| <b>Niels W. Gade</b>  |              |
| Sonate Nr. 1, A dur. Op. 6 (xs)   | 4 Mt.        |
| Sonate Nr. 2, Dmoll. Op. 21 (xs)  | 4 Mt.        |
| Sonate Nr. 3, Bdur. Op. 59 (xs)   | 4 Mt.        |
| Konzert, Dmoll. (Petri-Orth.) Op. 56 (s)  | 9 Mt.        |
| Romanze aus dem Violinkonzert. Op. 56 (m)   | 1 Mt. 30 Pf. |
| <b>Theodor Gouvy</b>  |              |
| Sonate, Gmoll. Op. 61 (xs)  | 6 Mt. 90 Pf. |
| <b>Hermann Grädener</b>   |              |
| Konzert, Ddur. Op. 22 (s)   | 9 Mt.        |
| <b>Edward Grieg</b>   |              |
| Sonate, Gdur. Op. 13 (m)  | 3 Mt.        |
| Allegretto tranquillo, Emoll aus der Sonate Gdur. Op. 13 Nr. 2 (m)                                      | 1 Mt. 30 Pf. |
| Allegro animato, Gdur aus der Sonate Gdur. Op. 13 Nr. 3 (xs)  | 1 Mt. 30 Pf. |
| Menuett aus der Sonate Op. 7 (Scharwenka) Emoll (m)   | 1 Mt. 30 Pf. |
| <b>Heinrich, Prinz von Preußen</b>  |              |
| Melodie (l)   | 1 Mt. 30 Pf. |
| <b>Stephen Heller</b>   |              |
| Larantelle (Original As dur) (Hermann) A dur. Op. 85 Nr. 2 (m)  | 2 Mt. 60 Pf. |
| <b>Adolph Henfelt</b>   |              |
| Ave Maria, Fdur (Ph. Scharwenka). Op. 5 Nr. 4 (xs)  | 1 Mt. 30 Pf. |
| Liebeslied, Bdur (Fr. Hermann). Op. 5 Nr. 11 (xs)   | 1 Mt. 30 Pf. |
| <b>Heinrich Hofmann</b>   |              |
| Sonate, Fmoll. Op. 67 (s)   | 5 Mt. 90 Pf. |
| <b>Jenö Hubay</b>   |              |
| Elegie, Gmoll (m)   | 1 Mt. 30 Pf. |
| <b>Hans Huber</b>   |              |
| Sonate, Bdur. Op. 42. Neue Ausgabe (s)  | 3 Mt. 90 Pf. |
| Sonate Nr. 4, Gdur. Op. 102 (s)   | 3 Mt. 90 Pf. |
| Sonate (avvassionata) Nr. 6. Op. 116 (s)  | 6 Mt. 90 Pf. |

## Violine und Pianoforte.

|  |              |
|--|--------------|
| <b>Felix Suet</b>  |              |
| Berceuse de Polichinelle, Gdur (l)   | 1 Mt. 30 Pf. |
| Sérénade d'Arlequin (l)  | 1 Mt. 30 Pf. |
| <b>Ferdinand Hüllweck</b>  |              |
| 6 Albumblätter Op. 21 (xl-m)   | 2 Mt. 60 Pf. |
| Nr. 1. Bergsheinicht. — 2. Berking' in Eden. — 3. Stilles Glück. — 4. Böglein im Busch. — 5. Sehnacht. — 6. Im Wald. |              |
| <b>Armas Järnefelt</b>   |              |
| Wiegenlied — Berceuse  | 1 Mt.        |
| <b>Max Jentsch</b>   |              |
| Nèverie, Emoll. Op. 25 Nr. 1 (m-xs)  | 1 Mt. 30 Pf. |
| Humoreske, Adur. Op. 25 Nr. 2 (xs)   | 2 Mt. 60 Pf. |
| <b>Joseph Joachim</b>  |              |
| Drei Stücke. Op. 2 (xs)  | 4 Mt.        |
| Nr. 1. Romanze. — 2. Phantastestück. — 3. Frühlingssphantasie.   |              |
| Romanze, Bdur. Op. 2 Nr. 1 (m)   | 1 Mt. 50 Pf. |
| Konzert in einem Satz, Gmoll. Op. 3 (s)  | 4 Mt. 50 Pf. |
| Drei Stücke. Op. 5 (s)   | 3 Mt. 90 Pf. |
| Nr. 1. Lindenrauschen. — 2. Abendglocken. — 3. Ballade.  |              |
| Konzert in ungarischer Weise, Dmoll. Op. 11 (s)  | 9 Mt.        |
| <b>Paul Klengel</b>  |              |
| Romanze, Op. 21 Nr. 3 (m)  | 1 Mt. 30 Pf. |
| <b>Josef Krug-Waldsee</b>  |              |
| Suite, Adur. Op. 43 (m-xs)   | 9 Mt.        |
| <b>Alexander Petschnikoff</b>  |              |
| Russischer Tanz Nr. 2 (m)  | 3 Mt. 90 Pf. |
| <b>Carl Reinecke</b>   |              |
| Romanze, Asdur. Op. 43 Nr. 1 (xl)  | 1 Mt. 30 Pf. |
| Jahrmarkt-Szene. Humoreske, Gdur (xl). Op. 43 Nr. 3  | 1 Mt. 30 Pf. |
| Andante, Fdur aus König Manfred, Op. 93 (Hermann) (xl)   | 1 Mt. 30 Pf. |
| Romanze (Vorspiel zum 4. Akt) aus Manfred, Emoll. Op. 93 (xl)  | 1 Mt. 30 Pf. |
| Sonate, Emoll. Op. 116 (s)   | 5 Mt. 90 Pf. |
| Konzert, Gmoll. Op. 141 (s)  | 9 Mt.        |
| Romanze, Amoll. Op. 155 (m)  | 2 Mt. 60 Pf. |
| <b>Anton Rubinstein</b>  |              |
| Cello-Sonate, Ddur. Op. 18 (s)   | 5 Mt. 90 Pf. |
| Sonate Nr. 2, Amoll. Op. 19 (s)  | 5 Mt.        |
| Viola-Sonate, Fmoll. Op. 49 (s)  | 5 Mt.        |
| Andante, Asdur aus Op. 49 (m)  | 1 Mt. 30 Pf. |
| <b>Emile Sauret</b>  |              |
| Konzert, Dmoll (Horn). Op. 26 (s)  | 9 Mt.        |
| <b>Philipp Scharwenka</b>  |              |
| Walzer, Esdur (Wehrle). Op. 30 Nr. 2 (m)   | 2 Mt. 60 Pf. |
| Barcarole, Gdur. Op. 52a (m)   | 2 Mt. 60 Pf. |
| Polonaise, Amoll. Op. 52b (m)  | 3 Mt. 90 Pf. |
| Vier Konzertstücke (Sajic). Op. 104.   |              |
| Nr. 1. Legende, Ddur (m)   | 1 Mt. 30 Pf. |
| Nr. 2. Mazurka, Emoll (xs)   | 1 Mt. 30 Pf. |
| Nr. 3. Notturno, Bmoll (xs)  | 1 Mt. 30 Pf. |
| Nr. 4. Alla Polacca, Dmoll (s)   | 2 Mt. 60 Pf. |
| Sonate, Hmoll. Op. 110 (s)   | 5 Mt. 90 Pf. |
| Sonate. Op. 114 (m)  | 5 Mt. 90 Pf. |
| <b>Kaver Scharwenka</b>  |              |
| Sonate Nr. 1, Dmoll. Op. 2 (xs)  | 5 Mt. 90 Pf. |
| Polnischer Nationaltanz (Original Esmoll) (Holländer) Emoll. (xs)  | 1 Mt. 30 Pf. |
| <b>Leone Sintiaglia</b>  |              |
| Konzert, Adur. Op. 20 (s)  | 6 Mt.        |
| Rapsodia piemontese. Op. 26 (m)  | 2 Mt. 50 Pf. |
| Romanze. Op. 29 (m)  | 2 Mt. 60 Pf. |
| <b>Hans Sitt</b>   |              |
| Notturno, Fdur (m)   | 2 Mt. 60 Pf. |
| Vier Stücke aus Namenlose Blätter (m-xs). Op. 10   | 2 Mt. 60 Pf. |
| Konzert, Dmoll (Bröbshy). Op. 11 (m)   | 9 Mt.        |
| <b>Charles Villiers Stanford</b>   |              |
| Konzert. Ddur. Op. 74 (s)  | 5 Mt.        |

# „COLLEGIUM MUSICUM“

Auswahl älterer Kammermusikwerke

für den praktischen Gebrauch bearbeitet und herausgegeben von

PROF. DR. HUGO RIEMANN.

- (1—6) **Stamitz, Johann**, (1717—1757) 6 Orchestertrios Op. 1, f. 2 Violinen, Violoncell u. Pianoforte.  
1. Nr. 1. Trio in Cdur. | 3. Nr. 3. Trio in Fdur. | 5. Nr. 5. Trio in Bdur.  
2. » 2. Trio in A dur. | 4. » 4. Trio in Ddur. | 6. » 6. Trio in Gdur.  
7. — Orchester-Trio in E dur Op. 5 Nr. 3, für 2 Violinen, Violoncell und Pianoforte.  
8. **Fasch, Joh. Friedr.**, (1688—1758) Trio in Dmoll. Kanon f. Violine u. Viola mit Violoncell und Pianoforte.  
9. — Trio in Ddur. Kanon für Violine u. Viola mit Violoncell und Pianoforte.  
10. — Trio in Amoll für 2 Violinen, Violoncell und Pianoforte.  
11. — Trio in Fdur für 2 Violinen, Violoncell und Pianoforte.  
12. — Trio in Gdur für 2 Violinen, Violoncell und Pianoforte.  
13. — Sonata a 4 in Dmoll für 2 Violinen, Viola und Violoncell. Partitur und Stimmen.  
14. **Telemann, G. Phil.**, (1681—1767) Trio in Esdur für 2 Violinen, Violoncell und Pianoforte.  
15. **Jiránek, Anton**, (1712—1761) Trio in A dur für 2 Violinen, Violoncell und Pianoforte.  
16. **Bach, K. Ph. Em.**, (1714—1788) Trio in Gdur für 2 Violinen, Violoncell und Pianoforte.  
17. **Filtz, Anton**, (1735—1760) Trio in Esdur Op. 3 Nr. 5, für 2 Violinen, Violoncell und Pianoforte.  
18. **Richter, Franz Xaver**, (1709—1789) Sonata da camera in A dur für Violine (Flöte), Violoncell und obligates Klavier.  
19. **Bach, Joh. Chr.**, (1735—1782) Trio in Ddur für Klavier, Violine und Violoncell.  
20. **Mysliweček, Jos.**, (1737—1781) Trio in Bdur Op. 1 Nr. 4, für Flöte (i. Violine), Violine, Violoncell und Pianoforte.  
21. **Locatelli, Pietro**, (1693—1764) Trio in Gdur Op. 3 No. 1, für 2 Violinen (Flöten), Violoncell und Pianoforte.  
22. **Förster, Christ.**, (1693—1745) Suite mit Ouvertüre in Gdur für 2 Violinen, Viola und Violoncell (Streichorch.). Partitur und Stimmen.  
23. **Porpora, Nicola**, (1686—1766) Trio in Ddur für 2 Violinen, Violoncell und Pianoforte.  
24. **Graun, J. G.**, (1698—1771) Trio in Fdur für Oboe (i. Violine), Violine, Violoncell und Pianoforte.  
25. — Trio in Gdur für 2 Violinen, Violoncell und Pianoforte.  
26. — Trio in Cmoll für 2 Violinen, Violoncell und Pianoforte.  
27. **Sammartini, Gioseffo**, (c. 1700—1770) Trio in Amoll Op. 3 Nr. 9, für 2 Violinen, Violoncell und Pianoforte. [1743.]  
28. **Sammartini, G. B.**, (1704—1774) Trio in Esdur Op. 1 Nr. 3, für 2 Violinen, Vcell. u. Pianof.  
29. **Pergolese, G. B.**, (1710—1736) Trio Nr. 1 in Gdur für 2 Violinen, Violoncell und Pianoforte.  
30. — Trio Nr. 2 in Bdur für 2 Violinen, Violoncell und Pianoforte.  
31. **Krebs, Joh. Ludw.**, (1713—1780) Trio (Suite mit Ouvertüre) in Ddur für Flöte (i. Violine), Violine, Violoncell und Pianoforte.  
(32—37) **Gluck, Chr. W. v.**, (1714—87) Sechs Trios für 2 Violinen, Violoncell u. Pianoforte. [1746].  
32. — Nr. 1 in Cdur. | 34. — Nr. 3 in A dur. | 36. — Nr. 5 in Es dur.  
33. — » 2 in Gmoll. | 35. — » 4 in Bdur. | 37. — » 6 in Fdur.  
38. — Trio Nr. 7 in E dur für 2 Violinen, Violoncell und Pianoforte.  
39. **Asplmayr, Franz**, (17. . —1785) Trio in Fdur Op. 5 Nr. 1, für 2 Violinen, Violoncell und Pianoforte.  
40. — Quartett in Ddur Op. 2 Nr. 2, für 2 Violinen, Viola und Violoncell.  
41. **Abaco, Evaristo Felice dall'**, (1675—1742) Sonata a tre Op. 3 No. 4 Gdur (da chiesa) für 2 Violinen, Violoncell und Pianoforte.  
42. — Op. 3 No. 5 Ddur (da chiesa) für 2 Violinen, Violoncell und Pianoforte.  
43. — Op. 3 No. 9 Amoll (da camera) für 2 Violinen, Violoncell und Pianoforte.  
44. **Caldara, Antonio**, (1670—1736) Trio in Hmoll (da chiesa) für 2 Violinen, Violoncell und Pianoforte.  
45. **Bach, W. Friedemann**, (1710—1784) Trio in Bdur für 2 Violinen, Violoncell und Pianoforte.  
46. **Sacchini, Antonio**, (1734—86) Triosonate in Gdur aus Op. 1, für 2 Violinen, Violoncell und Pianoforte.  
47. **Gossec, Fr. J.**, (1734—1829) Trio in Esdur Op. 9 Nr. 1, für 2 Violinen und Violoncell.  
48. **Stamitz, Johann**, (1717—1757) Orchester-Trio in Cmoll Op. 4 Nr. 3, für 2 Violinen, Violoncell und Pianoforte.  
49. — Orchester-Trio in Cdur Op. 9 Nr. 6, für 2 Violinen, Violoncell und Pianoforte.  
50. **Schobert, Johann**, Op. 7<sup>II</sup>. Quartett in Fmoll für 2 Violinen, Violoncell und Pianoforte.

Jede Klavierstimme 3 Mk., jede Streichstimme 60 Pf.

Partitur zu Nr. 13, 22 und 40 je 2 Mk.

Eigentum der Verleger für alle Länder

**BREITKOPF & HÄRTEL, LEIPZIG**

BERLIN · BRÜSSEL · LONDON · NEW YORK



# Orchester-Trio.

Johann Stamitz, Op. 5<sup>III</sup>  
Bearbeitung von Hugo Riemann.

Violino I.

Violino II.

Violoncello.

Pianoforte.

Allegro.

Allegro (sempre espressivo).

The musical score is arranged in four systems. The first system contains the staves for Violino I, Violino II, and Violoncello, with dynamics *f*, *p*, and *cresc.* respectively. The second system contains the grand piano (Pianoforte) part, with dynamics *f*, *p*, and *f*. The third system continues the Violino I, Violino II, and Violoncello parts, with dynamics *p*, *f*, and *f*. The fourth system continues the grand piano part, with dynamics *p*, *f*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

A

A

First system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature is three sharps (F#, C#, G#). The first staff begins with a piano (*p*) dynamic and a *cresc.* marking, ending with a forte (*f*) dynamic. The second staff also begins with *p* and *cresc.*, ending with *f*. The third staff begins with a mezzo-forte (*mf*) dynamic and a *p* dynamic, followed by *cresc.* and ending with *f*.

Second system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature is three sharps. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a *cresc.* marking. The second staff begins with a forte (*f*) dynamic. The third staff begins with a piano (*p*) dynamic and a *cresc.* marking. A section marker 'B' is placed above the first staff. The system concludes with a piano (*p*) dynamic and a *cresc.* marking.

Third system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature is three sharps. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a *cresc.* marking, ending with a forte (*f*) dynamic. The second staff begins with a piano (*p*) dynamic and a *cresc.* marking, ending with a forte (*f*) dynamic. The third staff begins with a piano (*p*) dynamic and a *cresc.* marking, ending with a forte (*f*) dynamic. A section marker 'B' is placed above the first staff.

First system of musical notation. It consists of two grand staves (treble and bass clefs) and two single staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first grand staff has dynamics *ff* and *p*. The second grand staff has dynamics *ff* and *p*. A common time signature 'C' is present at the end of the system.

Second system of musical notation. It consists of two grand staves and two single staves. The key signature is three sharps. The first grand staff has dynamics *f*, *p*, *f*, and *p*, with the word *dolce* above the final *p*. The second grand staff has dynamics *f*, *p*, *f*, and *p*, with the word *dolce* above the final *p*. The third grand staff has dynamics *f*, *p*, *f*, and *p*, with the word *dolce* above the final *p*. Trills (*tr*) are marked above notes in the first and third grand staves. The fourth grand staff has dynamics *f* and *ff*. The system ends with a double bar line.

Third system of musical notation. It consists of two grand staves and two single staves. The key signature is three sharps. The first grand staff has dynamics *p*, *f*, and *ff*. The second grand staff has dynamics *f* and *ff*. The third grand staff has dynamics *f* and *ff*. The system ends with a double bar line.

**D**

*f p f p f p*

*f p p f p p*

*f p f sf sf*

**E**

*p fp fp f p f*

*p f p f p f*

*sf p cresc. fp fp p f p f*



First system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is three sharps (F#, C#, G#). The first staff has dynamics *p*, *f*, *p*, *f*, *p*, *f sempre*. The second staff has dynamics *p*, *f*, *p*, *f*, *p*, *f sempre*. The third staff has dynamics *f*, *f*, *f sempre*. The fourth and fifth staves are piano accompaniment with dynamics *p*, *f*, *p*, *f*, *p*, *f sempre*.

Second system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is three sharps. The first staff has a series of chords. The second staff has a series of chords. The third staff has a series of chords. The fourth and fifth staves are piano accompaniment with dynamics *sf*, *sf*.

Third system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is three sharps. The first staff has dynamics *f*, *p*, *cresc.*, *f*, *p*, *cresc.*. The second staff has dynamics *f*, *p*, *cresc.*. The third staff has dynamics *f*, *p*, *cresc.*, *fp*, *cresc.*. The fourth and fifth staves are piano accompaniment with dynamics *dim.*, *p*, *cresc.*, *fp*, *cresc.*. There are fermatas over the first and second measures of the top two staves.

First system of musical notation. It consists of three staves: a vocal line (top), a piano accompaniment line (middle), and a bass line (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes. The bass line provides a steady accompaniment with eighth notes.

Second system of musical notation. It consists of three staves: a vocal line (top), a piano accompaniment line (middle), and a bass line (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line includes dynamics such as *ff*, *p*, and *f*, and features triplet markings (*3*). The piano accompaniment includes a section marked *G* and features dynamics like *ff*, *p*, and *f*. The bass line includes dynamics like *p* and *f*.

Third system of musical notation. It consists of three staves: a vocal line (top), a piano accompaniment line (middle), and a bass line (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line is marked *dolce* and includes dynamics *p*, *f*, and *ff*. The piano accompaniment includes dynamics *p*, *f*, and *ff*. The bass line includes dynamics *p* and *ff*. The system concludes with a double bar line and repeat dots.

*Adagio. (molto sostenuto.)*

*p cresc.*

*p cresc.*

*p cresc.*

*Adagio. (molto sostenuto.)*

*p legato*

*mf*

*A*

*f p cresc. p p cresc. p*

*f p p p cresc.*

*f p cresc. p cresc. p cresc.*

*A*

*p cresc.*

*cresc. f rf p p rf p p smorz.*

*f rf p p rf p p smorz.*

*f rf p rf p smorz.*

*f rf p rf p smorz.*

**B**

*p* *cresc.* *p* *cresc.* *p* *cresc.*

*f* *p* *cresc.* *f* *p* *cresc.* *f* *f* *p* *cresc.* *mf* *f*

**C**  
a tempo

*p* *f* *p* *f* *dim. e rit.* *p* *rit.* *rit.* *p*

**C**  
a tempo

*p* *f* *p* *f* *rit.* *p* *dim.* *p*

First system of musical notation. It consists of three staves: two vocal staves (treble and bass clef) and a grand piano accompaniment (treble and bass clef). The key signature has one sharp (F#). The first vocal staff starts with a *p* dynamic. The second vocal staff has *cresc.* markings. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Second system of musical notation. It consists of three staves. A large 'D' is placed above the first staff. The first vocal staff has *p cresc.* and *f* markings. The second vocal staff has *cresc.* and *f* markings. The piano accompaniment has *p* and *cresc.* markings. The music continues with similar rhythmic patterns and dynamics.

Third system of musical notation. It consists of three staves. A large 'D' is placed above the first staff. The first vocal staff has *p* and *f* markings. The second vocal staff has *p* and *f* markings. The piano accompaniment has *p* and *f* markings. The vocal line in the second staff includes the lyrics "cre - scen - do".

Fourth system of musical notation. It consists of three staves. The first vocal staff has *rf* and *p* markings. The second vocal staff has *rf* and *p* markings. The piano accompaniment has *rf* and *p* markings. The music features a mix of dynamics and includes *smorz.* markings.

Fifth system of musical notation. It consists of three staves. The first vocal staff has *rf* and *p* markings. The second vocal staff has *rf* and *p* markings. The piano accompaniment has *rf* and *p* markings. The music concludes with *smorz.* markings.

Menuetto.

The first system of the Minuet consists of three staves. The top two staves are for the violin and viola, both in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The bottom staff is for the cello and double bass, in bass clef with the same key signature and time signature. The music begins with a forte (*f*) dynamic. The violin and viola parts feature a rhythmic pattern of eighth and sixteenth notes, while the cello and bass part provides a steady accompaniment of quarter notes.

The second system continues the musical notation. It features a repeat sign with first and second endings. The first ending leads back to the beginning of the piece, while the second ending concludes the section. The dynamics remain forte (*f*).

The third system concludes the Minuet. It includes a *piu f* (pizzicato forte) marking over the piano accompaniment. The piece ends with a final cadence in the key of A major.

Trio.

The first system of the Trio section consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features dynamic markings of *p* (piano) and *f* (forte) alternating throughout. The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system continues the Trio section with three staves. It maintains the 3/4 time signature and key signature. The vocal lines show a rhythmic pattern of eighth notes with dynamic markings of *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. The piano accompaniment continues with its characteristic eighth-note texture, featuring dynamic markings of *fp* (fortissimo piano) and *f*.

The third system concludes the Trio section and begins the Minuetto D. C. section. It consists of three staves. The key signature changes to four sharps (F#, C#, G#, D#) and the time signature changes to 2/4. The music features dynamic markings of *f*, *p*, and *dim.* (diminuendo). The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Menuetto D. C.

Presto.

Musical notation for the first system, measures 1-4. It consists of three staves: two treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first two staves have dynamics *p*, *cresc.*, *f*, and *p*. The bass staff has dynamics *p* and *f*.

Presto.

Musical notation for the second system, measures 5-8. It consists of two grand staff systems (treble and bass clefs). The key signature is three sharps and the time signature is 2/4. Dynamics include *p*, *p cresc.*, *f*, and *p*.

Musical notation for the third system, measures 9-12. It consists of three staves: two treble clefs and one bass clef. Dynamics include *f*, *p*, and *f* in the upper staves, and *p* and *f* in the bass staff.

Musical notation for the fourth system, measures 13-16. It consists of two grand staff systems. Dynamics include *f*, *cresc.*, *p*, and *f*.

Musical notation for the fifth system, measures 17-20. It consists of three staves: two treble clefs and one bass clef. Dynamics include *dim.* and *tr* in the upper staves, and *dim.* in the bass staff.

Musical notation for the sixth system, measures 21-24. It consists of two grand staff systems. Dynamics include *sf* and *dim.*.



**A**

*p* *pp*

*f* *tr* *dim.*

*f* *dim.*

*cresc.* *f* *sf* *sf* *dim.*

*p* *f* *tr*

*p* *f*

*p* *f* *ff*

**B**

*p* *f* *p*  
*p* *cresc.* *f* *p*  
*f* *p*

**B**

*p* *f* *p*  
*f* *p*

**C**, a tempo

*f* *p*  
*f* *p*  
*f* *p*

**C**, a tempo

*f* *p*  
*f* *p*

First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). The first staff has a treble clef and contains a melodic line with trills and slurs. The second staff has a treble clef and contains a more complex melodic line with trills. The third staff has a bass clef and contains a bass line. Dynamics include *p* (piano) and *tr* (trill). A large 'D' is written above the first staff.

Second system of musical notation. It consists of three staves: two treble clefs and one bass clef. The key signature is three sharps. The first staff has a treble clef and contains a melodic line with dynamics *pp* (pianissimo) and *f* (forte). The second staff has a treble clef and contains a melodic line with dynamics *pp* and *f*. The third staff has a bass clef and contains a bass line with dynamics *pp* and *f*. The piano part (staves 4 and 5) features a complex texture with dynamics *ff* (fortissimo), *sf* (sforzando), and *p*.

Third system of musical notation. It consists of three staves: two treble clefs and one bass clef. The key signature is three sharps. The first staff has a treble clef and contains a melodic line with trills and dynamics *p*, *f*, and *ff*. The second staff has a treble clef and contains a melodic line with dynamics *p*, *f*, and *ff*. The third staff has a bass clef and contains a bass line with dynamics *p*, *f*, and *ff*.

Fourth system of musical notation. It consists of two staves: a grand staff (treble and bass clefs). The key signature is three sharps. The first staff has a treble clef and contains a melodic line with dynamics *dim.* (diminuendo), *p*, *f*, and *ff*. The second staff has a bass clef and contains a bass line with dynamics *p*, *f*, and *ff*. The system concludes with the word "Fine." at the end.



## Violine und Pianoforte.

- Wilhelm Taubert**  
Liebesliedchen, Cdur aus Der Sturm. Op. 134 (I) 1 Mt. 30 Pf.
- Berthold Tours**  
Romanze, Bdur. (Ph. Scharwenka) (I) . . . . . 1 Mt. 30 Pf.
- Robert Volkmann**  
Romanze, E dur. Op. 7 (m) . . . . . 1 Mt. 30 Pf.
- Adolf Wallnifer**  
Meditation über das Adagio aus Beethovens Cismoll-Sonate (Quasi una Fantasia). Op. 27 Nr. 2 (m) . 1 Mt. 30 Pf.
- Henri Wieniawski**  
Original-Thema mit Variationen, A dur. Op. 15 (s) 2 Mt. 60 Pf.
- August Wilhelmj**  
Allegro aus dem Militärkonzert von Lipinski. Op. 21 (s) 2 Mt. 60 Pf.  
Chopin Notturmo (Original Des dur). Transkription D dur. Op. 27 Nr. 2 (xs) . . . . . 2 Mt. 50 Pf.  
Chopin Notturmo (Original Gmoll). Op. 37 Nr. 1 (s) 1 Mt. 30 Pf.
- Eugène Ysaye**  
Lointain Passé. Mazurka Nr. 3, Hmoll. Op. 11 (s) 2 Mt. 60 Pf.  
Poème élégiaque, Dmoll. Op. 12 (s) . . . . . 2 Mt. 60 Pf.
- Hermann Bilcher**  
Konzert für 2 Viol. und Pianoforte, Dmoll. Op. 9 (m) 8 Mt. 40 Pf.  
Konzert, Hmoll. Op. 11 (m) . . . . . 9 Mt.

## Viola und Pianoforte.

- Woldemar Bargiel**  
Adagio, Gdur. Op. 38 (m) . . . . . 2 Mt. 60 Pf.
- M. Enrico Bossi**  
Romanze, Asdur. Op. 89 (xl) . . . . . 1 Mt. 30 Pf.
- Max Bruch**  
Kanzone, Fdur. Op. 55 (m) . . . . . 2 Mt. 60 Pf.
- Niels W. Gade**  
Sonate, A dur. Op. 6 (xs) . . . . . 4 Mt.  
Sonate, Dmoll. Op. 21 (xs) . . . . . 4 Mt.
- Edvard Grieg**  
Violin-Sonate, Gdur (Dessauer). Op. 13 (xs) . 3 Mt. 90 Pf.
- Jens Hubay**  
Elegie, Gmoll (Hermann) (m) . . . . . 1 Mt. 30 Pf.
- Joseph Joachim**  
Hebräische Melodien. Op. 9 (m) . . . . . 2 Mt.  
Variationen über ein eigenes Thema, E dur. Op. 10 (m) 3 Mt. 90 Pf.
- Ernst Naumann**  
Sonate, Gmoll. Op. 1 (m) . . . . . 3 Mt. 90 Pf.
- Carl Reinecke**  
Drei Phantasiestücke. Op. 43 (I—xs) . . . . . 3 Mt. 90 Pf.  
Vorspiel zum 5. Akt aus Manfred, Fdur (Hermann). Op. 93 (I) 1 Mt. 30 Pf.
- Anton Rubinstein**  
Sonate, Fmoll. Op. 49 (s) . . . . . 5 Mt.
- Philipp Scharwenka**  
Sonate, Gmoll. Op. 106 (s) . . . . . 5 Mt. 90 Pf.
- Hans Sitt**  
Namenlose Blätter, Fmoll und Gdur (Nestmann — Hermann). Op. 10 Nr. 3 und 6 (xl) . . . . . 1 Mt. 30 Pf.
- Wilhelm Taubert**  
Liebesliedchen, Cdur aus: Der Sturm. Op. 134 (Hermann) (I) 1 Mt. 30 Pf.
- Robert Volkmann**  
Romanze, E dur. Op. 7 (m) . . . . . 1 Mt. 30 Pf.

## Violoncell und Pianoforte.

- Woldemar Bargiel**  
Adagio, Gdur. Op. 38 (m) . . . . . 2 Mt. 60 Pf.
- M. Enrico Bossi**  
Romanze, Asdur. Op. 89 (xl) . . . . . 1 Mt. 30 Pf.
- Friedrich Chopin**  
Sechs Präludien aus Op. 28 als Vortragsstudien bearb. von Paul Klengel (Fingersatz und Bogenstrich von Julius Klengel) (m-s) 2 Mt. 60 Pf.

## Violoncell und Pianoforte.

- Bernhard Cossmann**  
Sechs Salonstücke (m-s). 2 Hefte . . . . . je 2 Mt. 60 Pf.  
Heft 1 Nr. 1. Notturmo. — 2. Humoreske. — 3. Erinnerung.  
Heft 2 Nr. 4. Impromptu. — 5. Romanze. — 6. Tarantelle.
- Gabriel Faure**  
Sonate, A dur (Hüllwed). Op. 13 (xs) . . . . . 6 Mt. 90 Pf.
- Wilhelm Fjzinhagen**  
Resignation. Geistliches Lied ohne Worte, Esdur. Op. 8 (xl) 1 Mt. 30 Pf.  
Drei kleine Stücke (im Umfange einer Quarte). Op. 16 (I) 2 Mt. 60 Pf.  
Nr. 1. Serenade. — 2. Feiermanns Lied. — 3. Schlämmerlied.  
Perpetuum mobile, Ddur. Op. 24 (s) . . . . . 2 Mt. 60 Pf.  
Leichte Variationen in der 1. Lage, Gdur. Op. 25 (I) 2 Mt. 60 Pf.  
Albumblatt, Gdur. Op. 26 (xl) . . . . . 1 Mt. 30 Pf.  
Drei Salonstücke in der 1. Lage, ohne Rückung der Finger. Op. 27 (I) 2 Mt. 60 Pf.  
Nr. 1. Kavatine. — 2. Gondellied. — 3. Mazurka.  
Drei kleine Stücke im Umfange einer Quarte in der 1. Lage. Op. 29 (I) 2 Mt. 60 Pf.  
Nr. 1. Kinderliedchen. — 2. Slavische Melodie. — 3. Schifferlied.
- Gabriel-Marie**  
La Cinquintaine (m) . . . . . 1 Mt. 60 Pf.
- Niels W. Gade**  
Sonate Nr. 1, A dur. Op. 6 (xs) . . . . . 5 Mt. 90 Pf.  
Sonate Nr. 2, Dmoll. Op. 21 (m) . . . . . 4 Mt.
- Georg Goltermann**  
Konzert, Amoll. Op. 14 (xs) . . . . . 4 Mt. 50 Pf.  
Andante, E dur aus dem Konzert. Op. 14 (xl) . 1 Mt. 30 Pf.
- Edvard Grieg**  
Sonate, Gdur (Hermann). Op. 13 (m) . . . . . 3 Mt. 90 Pf.
- Friedrich Grzymmacher**  
Romanze, A dur. Op. 36 Nr. 1 (m) . . . . . 1 Mt. 30 Pf.  
Intermezzo, Fdur. Op. 30 Nr. 2 (m) . . . . . 1 Mt. 30 Pf.  
Scherzo, Gmoll. Op. 30 Nr. 3 (xs) . . . . . 1 Mt. 30 Pf.  
Variationen über ein Original-Thema. Konzertstück, Gmoll. Op. 31 (xs) . . . . . 2 Mt. 50 Pf.  
Notturmo, Fdur. Op. 32 Nr. 1 (m) . . . . . 1 Mt. 30 Pf.  
Burleske, Ddur. Op. 32 Nr. 2 (s) . . . . . 2 Mt. 60 Pf.
- Heinrich Hofmann**  
Serenade, Fdur. Op. 63 (m) . . . . . 4 Mt. 50 Pf.
- Karl Hüllwed**  
Krioso, Fdur. Op. 7 (xl) . . . . . 1 Mt. 30 Pf.
- Salomon Jadassohn**  
Kavatine, Fdur. Op. 120 (m) . . . . . 2 Mt. 60 Pf.
- Armas Järnefelt**  
Wiegenlied (m) . . . . . 1 Mt.
- Joseph Joachim**  
Hebräische Melodien (Woß). Op. 9 Nr. 1. Cmoll. — 2. Amoll. — 3. Ddur (xl—m) . . . . . je 1 Mt. 30 Pf.
- Julius Klengel**  
Suite, Emoll. Op. 1 (xs) . . . . . 2 Mt. 50 Pf.  
Drei Stücke (Berceuse, Mazurka, Tarantelle). Op. 2 (xs) 3 Mt. 90 Pf.  
Kaprize, Dmoll. Op. 3 (s) . . . . . 3 Mt. 90 Pf.  
Erstes Konzert, Amoll. Op. 4 (s) . . . . . 5 Mt.  
Scherzo, Dmoll. Op. 6 (s) . . . . . 2 Mt. 60 Pf.  
Konzertino, Cdur. Op. 7 (m) . . . . . 4 Mt. 50 Pf.  
Intermezzo, Amoll und Mazurka, Dmoll. Op. 8 (xs) 3 Mt. 90 Pf.  
Notturmo, Ddur. Op. 9 (xs) . . . . . 2 Mt.  
Konzertstück, Dmoll. Op. 10 (s) . . . . . 5 Mt.  
Sechs Stücke. Op. 11 (m) . . . . . 3 Mt. 90 Pf.  
Nr. 1. Lied ohne Worte. — 2. Barcarole. — 3. Albumblatt. — 4. Romanze. — 5. Krioso. — 6. Serenade.  
Polonaise, Amoll. Op. 12 (s) . . . . . 2 Mt. 60 Pf.  
Gavotte, Dmoll. Op. 13 (m) . . . . . 2 Mt.  
Mazurka, Amoll. Op. 14 (m) . . . . . 2 Mt. 60 Pf.  
Konzert-Stücke, Dmoll. Op. 16 (s) . . . . . 2 Mt. 50 Pf.  
Humoreske, Amoll. Op. 17 (s) . . . . . 3 Mt. 90 Pf.  
Zweite Tarantelle, Emoll. Op. 18 (s) . . . . . 2 Mt. 60 Pf.  
Variationen, Amoll. Op. 19 (s) . . . . . 2 Mt. 50 Pf.  
Zweites Konzert, Dmoll. Op. 20 (s) . . . . . 4 Mt. 50 Pf.  
Sonate, Hmoll. Op. 23 (xs) . . . . . 6 Mt. 90 Pf.  
Sechs Stücke. Op. 26 (I—m) . . . . . 3 Mt. 90 Pf.  
Nr. 1. Lied ohne Worte. — 2. Gavotte. — 3. Intermezzo. — 4. Wiegenlied. — 5. Barcarole. — 6. Scherzino.  
Wiegenlied, Gdur. Op. 26 Nr. 4 (I) . . . . . 80 Pf.  
Sechs Stücke. Op. 29 (m—xs) . . . . . 3 Mt. 90 Pf.  
Nr. 1. Krioso. — 2. Kaprije. — 3. Langsame Mazurka. — 4. Impromptu. — 5. Lied ohne Worte. — 6. Stille.  
Drittes Konzert, Amoll. Op. 31 (s) . . . . . 4 Mt. 50 Pf.  
Sarabande, Amoll. Op. 32 (m) . . . . . 1 Mt. 50 Pf.  
Viertes Konzert, Hmoll. Op. 37 (s) . . . . . 4 Mt. 50 Pf.  
Sechs Stücke. Op. 38 (m) . . . . . je 1 Mt. 30 Pf.  
Nr. 1. Albumblatt. — 2. Gavotte. — 3. Religiöse. — 4. Intermezzo capriccioso. — 5. Krioso. — 6. Saltarello.  
Suite Nr. 2. Amoll. Op. 40 (s) . . . . . 4 Mt. 50 Pf.

## Violoncell und Pianoforte.

### Julius Klengel

Konzertino Nr. 2, Gdur. Op. 41 (m) . . . . . 4 Mt. 50 Pf.  
Sechs Stücke. 3 Hefte. Op. 44 (m) . . . . . je 1 Mt. 50 Pf.  
Heft I: 1. Romantze. — 2. Alter Tanz. Heft II: 3. Wiegentieb. — 4. Ma-  
zurka. Heft III: 5. Gavotte. — 6. Capobard.  
Op. 44 sieben erschienen!

### Paul Klengel

Kanzone, Op. 34 Nr. 1 (m) . . . . . 1 Mt. 30 Pf.

### Lieder und Romangen

Russische, (Salter) (I—xl) 2 Bde. . . . . je 3 Mt.

### Franz Liszt

Consolations (J. de Swert) (m) . . . . . 3 Mt. 90 Pf.

### Jean Louis Nicodé

Sonate, Hmoll. Op. 23 (s) . . . . . 6 Mt. 90 Pf.  
Sonate, Gdur. Op. 25 (s) . . . . . 6 Mt. 90 Pf.

### Hans Pfitzner

Sonate, Fis moll. Op. 1 (xs) . . . . . 6 Mt. 90 Pf.

### Sergei Wassiljewitsch Rachmaninoff

Sonate, Gmoll. Op. 19 (xs) . . . . . 8 Mt. 50 Pf.  
Prélude. Op. 23 Nr. 10 (Brandoutoff) (m) . . . . . 1 Mt.

### Carl Reinecke

Sonate Nr. 2, Ddur. Op. 89 (m) . . . . . 3 Mt. 90 Pf.  
Klage aus König Manfred, Cdur. (l) . . . . . 80 Pf.  
Drei Stücke aus König Manfred (Grimm) (xl). 1 Mt. 30 Pf.  
Nr. 1. Grazie des Tanzes. — 2. Fromme Dulderin. — 3. In Kerkersnacht.  
Vorspiel zum 5. Akt aus König Manfred, Fdur (Hermann). (l)  
1 Mt. 30 Pf.  
Drei Stücke. Op. 146 (m—xs) . . . . . 3 Mt. 90 Pf.  
Nr. 1. Arieoso. — 2. Gavotte. — 3. Scherzo.  
Sonate Nr. 3, Gdur. Op. 238 (m) . . . . . 5 Mt. 90 Pf.

### Anton Rubinstein

Sonate, Ddur. Op. 18 (xs) . . . . . 5 Mt.  
Violinsonate Nr. 2, A moll (Grüßmacher). Op. 19 (xs) 5 Mt. 90 Pf.  
Sonate Nr. 2, Gdur. Op. 39 (xs) . . . . . 5 Mt.  
Sonate, Fmoll. Op. 49 (xs) . . . . . 5 Mt.

### Philipp Scharwenka

Zwei Stücke. Op. 98 (m) . . . . . 2 Mt. 60 Pf.  
Nr. 1. Elégie. — 2. Caprice slava.

### Georg Schumann

Sonate, Emoll. Op. 19 (s) . . . . . 5 Mt. 90 Pf.

### Hans Sitt

Konzert, Amoll. Op. 34 (s) . . . . . 4 Mt. 50 Pf.

### Robert Volkmann

Romanze, Emoll. Op. 7 (m) . . . . . 1 Mt. 50 Pf.

### Adolf Wallnöfer

Meditation über das Adagio aus Beethovens Sonate in Cis moll.  
Op. 27, 2 (Quasi una Fantasia) (m) . . . . . 1 Mt. 30 Pf.

## Streich=Seztette und =Quintette.

### Christian Barnekow

Quintett, Gmoll für 2 Violinen, Bratsche und 2 Violoncelle.  
Partitur 3 Mt. Stimmen . . . . . 6 Mt.

### Hakon Wörresen

Seztett für 2 Violinen, 2 Bratschen und 2 Violoncelle, Gdur.  
Partitur 6 Mt., Stimmen . . . . . 7 Mt. 20 Pf.

### Felix Weingartner

Quintett, E dur für 2 Violinen, 2 Bratschen und Violoncell.  
Partitur (Taschenformat) 2 Mt. Stimmen . . . . . 15 Mt.

## Streich=Quartette.

### Ferruccio Busoni

Zweites Quartett, Dmoll. Partitur 3 Mt. Stimmen 3 Mt. 60 Pf.

### Benjamin Godard

Zweites Quartett, Adur. Partitur 2 Mt. Stimmen 3 Mt. 60 Pf.

### Hugo Rann

Quartett, Fdur. Op. 40. Partitur 3 Mt. Stimmen 3 Mt. 60 Pf.  
Quartett Nr. 2 (in Ddur). Op. 41. Partitur 3 Mt.  
Stimmen . . . . . 3 Mt. 60 Pf.

## Streich=Quartette.

### Edouard Lalo

Quartett, Esdur. Op. 19. Stimmen . . . . . 3 Mt. 60 Pf.

### Ludolf Nielsen

Quartett, Adur. Op. 1. Partitur 3 Mt. Stimmen 2 Mt. 40 Pf.  
Quartett Nr. 2, Cmoll. Op. 5. Partitur (Taschenformat) 2 Mt.  
Stimmen . . . . . 6 Mt.

### Bitězslav Novák

Quartett, Ddur. Op. 35. Partitur (Taschenformat) 2 Mt.  
Stimmen . . . . . 6 Mt.

### Leone Sinigaglia

Quartett, Partitur (Taschenformat) . . . . . 1 Mt.  
Stimmen . . . . . 8 Mt. 40 Pf.

### Felix Weingartner

Quartett, Dmoll. Op. 24. Partitur 3 Mt. Stimmen . 6 Mt.  
Quartett, Fmoll. Op. 26. Partitur 3 Mt. Stimmen . 6 Mt.  
Quartett Nr. 3, Fdur. Op. 34. Partitur 3 Mt. Stimmen 6 Mt.

### Philipp Wolfrum

Quartett (Im Frühjahr), Adur. Op. 13. Stimmen 4 Mt. 80 Pf.

## Klavier=Seztette und =Quintette.

### Heinrich von Herzogenberg

Quintett, Cdur. Op. 17 . . . . . 10 Mt. 80 Pf.

### Salomon Jadassohn

Quintett, Cmoll. Op. 70 . . . . . 9 Mt. 60 Pf.  
Quintett Nr. 3, Gmoll. Op. 126 . . . . . 9 Mt. 60 Pf.

### Bruno Mengellini

Quintett, Ddur . . . . . 10 Mt. 80 Pf.

### Felix Weingartner

Seztett, Emoll für Pianoforte, 2 Violinen, 2 Bratschen und  
Violoncell. Op. 33 . . . . . 12 Mt.

## Klavier=Quartette.

### Adolf Baringsthy

Quartett, Cmoll. Op. 5 . . . . . 8 Mt. 70 Pf.

### Christian Barnekow

Quartett, Ddur. Op. 12 . . . . . 9 Mt. 60 Pf.

### Hermann Goek

Quartett, E dur. Op. 6 . . . . . 8 Mt. 70 Pf.

## Klavier=Trios.

### Hans Huber

Trio Nr. 1, Esdur. Op. 20 . . . . . 7 Mt. 80 Pf.  
Trio Nr. 2, E dur. Op. 65 . . . . . 7 Mt. 80 Pf.

### Salomon Jadassohn

Trio Nr. 2, E dur. Op. 20 . . . . . 4 Mt. 20 Pf.  
Trio Nr. 3, Cmoll. Op. 59 . . . . . 4 Mt. 20 Pf.  
Trio Nr. 4, Cmoll. Op. 85 . . . . . 7 Mt. 80 Pf.

### Hugo Rann

Trio, Bdur. Op. 32 . . . . . 7 Mt. 20 Pf.

### Désiré Pâque

Vierte Suite für Pianoforte, Violine und Viola. 4 Mt. 20 Pf.

### Carl Reinecke

Trio, Ddur. Op. 38 . . . . . 4 Mt. 20 Pf.  
Trio, Amoll. Op. 188 . . . . . 4 Mt. 20 Pf.  
Trio Nr. 2, Cmoll. Op. 230 . . . . . 7 Mt. 80 Pf.  
Trio, Bdur. Op. 274. Für Pianoforte, Violine und Viola.  
7 Mt. 80 Pf.

### Camille Saint-Saëns

Liszt, Orpheus. Symphonische Dichtung Nr. 4 . 2 Mt. 10 Pf.

### Philipp Scharwenka

Trio, Cis moll. Op. 100 . . . . . 7 Mt. 80 Pf.  
Trio, Gdur. Op. 112 . . . . . 7 Mt. 80 Pf.  
Duo für Violine, Viola und Pianoforte, Adur . 4 Mt. 20 Pf.

### Kaver Scharwenka

Großes Trio, Fisdur. Op. 1 . . . . . 7 Mt. 20 Pf.

### Philipp Wolfrum

Trio für Pianoforte, Violine und Viola, Hmoll. Op. 24 4 Mt. 80 Pf.