

No. 1896/1897

Collegium musicum

Herausgeber

HUGO RIEMANN

No. 48

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für 2 Violinen, Violoncell und Klavier
Op. 4 No. 3

Pianoforte

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Orchester-Trio N° 8

C moll.

Johann Stamitz, Op. 4^{III}
Bearbeitung von Hugo Riemann.

Allegro.

Violino I.

Violino II.

Violoncello.
(e C-B.)

Allegro.

Accom-
pagnamento.

First system of musical notation. It consists of three staves: two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The vocal lines start with a *p* dynamic and include markings for *ten.* (tension), *mp*, *dim.*, and *cresc.*. The piano accompaniment starts with *p* and includes *mp*, *dim.*, and *cresc.* markings.

Second system of musical notation, consisting of three staves (grand staff). The piano accompaniment features a *f* dynamic and *sempre f* markings throughout the system.

Third system of musical notation, consisting of three staves (grand staff). The piano accompaniment features a *f* dynamic and *sempre f* markings throughout the system.

Fourth system of musical notation. It consists of three staves: two vocal staves and a piano accompaniment. The system begins with a *rit.* (ritardando) marking, followed by *A a tempo*. The vocal lines start with *p dolce* and include *mp* markings. The piano accompaniment starts with *p dolce* and includes *mp* markings.

Fifth system of musical notation. It consists of three staves: two vocal staves and a piano accompaniment. The system begins with a *rit.* marking, followed by *A a tempo*. The vocal lines start with *dim.* and include *p dolce* and *mp* markings. The piano accompaniment starts with *dim.* and includes *p dolce* and *mp* markings.

First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The key signature has two flats. The first two staves have dynamic markings: *cresc.*, *f*, *p*, and *f*. The piano part (bottom two staves) has markings: *mf cresc.*, *sf p*, and *cresc. f*.

Second system of musical notation. It consists of three staves. The first two staves have dynamic markings: *pp* and *cresc. f*. The piano part (bottom two staves) has markings: *pp* and *cresc.*.

Third system of musical notation. It consists of three staves. The first two staves have dynamic markings: *ff*, *p*, *sf*, and *p*. The piano part (bottom two staves) has markings: *f*, *ff*, *p*, *sf*, and *dolce*.

The first system consists of three staves. The top staff begins with a *mp* dynamic and a *cresc.* marking, leading to a *f* dynamic. The middle and bottom staves also follow this dynamic progression, with *mp*, *cresc.*, and *f* markings. The music features a mix of eighth and sixteenth notes, with some melodic lines in the upper staves and more rhythmic accompaniment in the lower staves.

The second system consists of three staves. The top staff begins with a *p* dynamic and a *cresc.* marking, leading to a *f* dynamic. The middle and bottom staves also follow this dynamic progression, with *p*, *cresc.*, and *f* markings. The music continues with similar rhythmic patterns and melodic lines.

The third system is marked with a large **B** at the beginning. It consists of three staves. The top staff begins with a *mp* dynamic and a *f* dynamic, ending with a *dim.* marking. The middle and bottom staves begin with a *p* dynamic and a *cresc.* marking, leading to a *f* dynamic and ending with a *dim.* marking.

The fourth system is also marked with a large **B** at the beginning. It consists of three staves. The top staff begins with a *p* dynamic and a *dim.* marking. The middle and bottom staves begin with a *p* dynamic and a *cresc.* marking, leading through *mp*, *mf*, *pf*, and *f* dynamics, ending with a *dim.* marking.

System 1: Three staves (two treble, one bass). The first two staves have a melodic line with dynamics *p*, *cresc.*, *f*, *p*. The bass staff has a rhythmic accompaniment with dynamics *p*, *cresc.*, *f*, *p*.

System 2: Three staves. The first two staves have melodic lines with dynamics *p*, *cresc.*, *f*, *sf*, *rit.*, *a t.*. The bass staff has a rhythmic accompaniment with dynamics *p*, *f*, *sf*, *p*. The piano part (third system) has dynamics *p*, *cresc.*, *f*, *sf*, *dim.*, *p dolce*.

System 3: Three staves. The first two staves have melodic lines with dynamics *cresc.*, *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *p*. The bass staff has a rhythmic accompaniment with dynamics *cresc.*, *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *p*. The piano part (third system) has dynamics *f p*, *f p*, *cresc.*, *f p*.

First system of musical notation, consisting of three staves. The top two staves are vocal lines, and the bottom staff is a piano accompaniment. Dynamics include *f*, *pp*, and *cresc.*. Trills are marked with *tr*.

Second system of musical notation, consisting of three staves. Dynamics include *f*, *ff*, *p*, and *sf*. Trills are marked with *tr*.

Andante.

Third system of musical notation, consisting of three staves. Dynamics include *p*, *mp*, *mf*, *pf*, and *dim.*.

Andante.

Fourth system of musical notation, consisting of three staves. Dynamics include *p*, *mp*, *poco f*, *dim.*, *p*, and *cresc.*. Trills are marked with *tr*. Triplet markings are present at the end of the system.

First system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *poco f*, *p*, *mp*, *mf*, and *cresc.*. Trills are marked with *tr*.

Second system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *f*, *p*, *mf*, and *cresc.*. Trills are marked with *tr*.

Third system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *f*, *p*, *pp*, and *tr*.

This musical score is arranged in four systems, each containing three staves: a single treble staff for the violin or viola, and a grand staff (treble and bass) for the piano. The key signature is B-flat major (two flats). The score includes various dynamic markings and performance instructions:

- System 1:** Starts with *p* (piano) in the violin and piano parts. The piano part features a *cresc.* (crescendo) leading to *poco f* (poco forte), followed by a return to *p*. The violin part also has a *cresc.* leading to *f* (forte) and then *p*.
- System 2:** Features trills (*tr*) in the violin part. The piano part has a *cresc.* leading to *f* and then *p*. The violin part ends with *dolce* (dolce).
- System 3:** The piano part has a *f* dynamic. The violin part has a *dim.* (diminuendo) leading to *dolce*. The piano part also has a *dolce* marking.
- System 4:** The piano part has a *poco f* dynamic. The violin part has a *tr* and a *dim.* leading to *p*, followed by a *cresc.*. The piano part also has a *dim.* leading to *p* and then a *cresc.*.

First system of musical notation, including vocal lines and piano accompaniment. The vocal parts (soprano, alto, and bass) feature melodic lines with dynamic markings such as *ff*, *p*, and *poco f*. The piano accompaniment consists of two staves with a complex texture, marked with *ff* and *meno f*. Trills are indicated above certain notes in the vocal parts.

Second system of musical notation, continuing the vocal and piano parts. The vocal lines show dynamic contrasts between *p* and *f*. The piano accompaniment maintains a rhythmic pattern with dynamic markings of *p* and *f*.

Third system of musical notation, concluding the piece. The vocal parts end with a final cadence, marked with *pp*. The piano accompaniment also concludes with a final chord, marked with *pp*. Trills are present in the vocal lines.

Minuetto.

The first system of musical notation consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. The vocal line features a trill (*tr*) on the first measure. The piano accompaniment has a steady eighth-note bass line. Dynamics include *mf*, *dim.* (diminuendo), *pf* (pianissimo), and *f* (forte). The system concludes with a repeat sign.

The second system of musical notation consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature remains two flats, and the time signature is 3/4. The music starts with a piano (*p*) dynamic. The vocal line includes trills (*tr*) and dynamic markings of *pocof* (poco fortissimo), *p*, *f*, and *p*. The piano accompaniment features a *pocof* dynamic in the first measure, followed by *p*, *f*, and *p*. The system concludes with a repeat sign.

The third system of musical notation consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature remains two flats, and the time signature is 3/4. The music begins with a pianissimo (*pp*) dynamic. The vocal line includes *pp* and *f* dynamics. The piano accompaniment features *pp* and *f* dynamics. The system concludes with a repeat sign and the word "Fine." written above the final measure.

Trio.

a tempo

p sempre *rit.* *f* *dim.* *p* *cresc. f*

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

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

p sempre *rit.* *f* *dim.* *p* *cresc. f*

a tempo

dim. p *p* *cresc.*

dim. p *p* *cresc.*

dim. p *p* *cresc.*

dim. p *p* *cresc.*

dim. p *p* *cresc.*

dim. p *p* *cresc.*

ff *p* *f*

ff *p* *f*

ff *p* *f*

Minuetto Da Capo.

ff *p* *f*

ff *p* *f*

Prestissimo.

First system of musical notation, consisting of three staves. The top staff has dynamic markings *p*, *f*, *p*, *f*, *f*, *f*. The middle and bottom staves have dynamic markings *f*, *f*, *f*. The tempo is marked **Prestissimo.**

Prestissimo.

Second system of musical notation, featuring piano and grand staff notation. The piano part has dynamic markings *p*, *f*, *f*, *f*, *f*, *più f*. The tempo is marked **Prestissimo.**

C a tempo

Third system of musical notation, consisting of three staves. The top staff has dynamic markings *p*, *f*, *p*, *f*, *p*, *ff rit.*, *p*, *mf*. The middle and bottom staves have dynamic markings *f*, *p*, *f*, *p*, *ff rit.*, *p*. The tempo is marked **a tempo**.

a tempo **C**

Fourth system of musical notation, featuring piano and grand staff notation. The piano part has dynamic markings *f*, *p*, *f*, *p*, *ff rit.*, *p*, *mf*. The tempo is marked **a tempo**.

a tempo

Fifth system of musical notation, consisting of three staves. The top staff has dynamic markings *f*, *più f rit.*, *p*. The middle staff has dynamic markings *mf*, *f*, *più f rit.*, *p*. The bottom staff has dynamic markings *mf*, *f*, *più f rit.*. The tempo is marked **a tempo**.

a tempo

Sixth system of musical notation, featuring piano and grand staff notation. The piano part has dynamic markings *f*, *più f ritard.*, *p*. The tempo is marked **a tempo**.

First system of musical notation, consisting of three staves. The top two staves are vocal lines, and the bottom staff is a grand staff (piano accompaniment). The key signature has two flats (B-flat and E-flat). The first vocal line starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The second vocal line also starts with *p* and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *mf* to *f*.

Second system of musical notation, consisting of three staves. The top two staves are vocal lines, and the bottom staff is a grand staff. The key signature remains two flats. The first vocal line is marked *pp dolce* and ends with *pp*. The second vocal line is marked *pp*. The piano accompaniment is marked *pp* throughout.

Third system of musical notation, consisting of three staves. The top two staves are vocal lines, and the bottom staff is a grand staff. The key signature remains two flats. The first vocal line is marked *pp*. The second vocal line is marked *sempre pp*. The piano accompaniment is marked *pp* throughout.

Fourth system of musical notation, consisting of three staves. The top two staves are vocal lines, and the bottom staff is a grand staff. The key signature remains two flats. The first vocal line has markings for *poco rit.*, *a tempo*, and *cresc.*. The second vocal line has markings for *poco rit.* and *a tempo*. The piano accompaniment has markings for *poco rit.* and *a tempo*. Dynamics include *pp* and *mf*.

Fifth system of musical notation, consisting of three staves. The top two staves are vocal lines, and the bottom staff is a grand staff. The key signature remains two flats. The first vocal line has markings for *poco rit.* and *a tempo*. The second vocal line has markings for *poco rit.* and *a tempo*. The piano accompaniment has markings for *poco rit.* and *a tempo*. Dynamics include *sempre pp* and *p*.

This musical score is arranged in four systems, each containing three staves. The top two staves of each system are for the voice, and the bottom two are for the piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes various dynamic markings such as *f*, *p*, *cresc.*, *mf*, *dim.*, *piuf*, *pp*, and *sf*. The lyrics "cre - scen" are written under the voice staves in the third system. The piano part features complex textures with many sixteenth and thirty-second notes, often grouped with slurs and ties.

do *f sf p dimin. mf*

do *f sf p p dimin. mf*

do *f sf p p mf*

mf sf p mf

pp cresc.

pp cresc.

p cresc.

p pp cresc.

ff rit. p

ff

ff

ff p rit.

D

a tempo

First system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two flats. The first staff has dynamic markings *f*, *p*, *pp*, *f*, *p*, *pp*, *p*, *f*. The second staff has *f*, *p*, *pp*, *f*, *p*, *pp*, *f*. The third staff has *f*, *f*, *f*.

a tempo

Second system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two flats. The first staff has dynamic markings *mf*, *p*, *f*, *f*, *p*, *f*, *f*. The second staff has *mf*, *p*, *f*, *f*, *p*, *f*, *f*. The third staff has *mf*, *p*, *f*, *f*, *p*, *f*, *f*.

Third system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two flats. The first staff has dynamic markings *p*, *f*, *f sempre*, *p*. The second staff has *f*, *f sempre*, *mp*, *cresc.*. The third staff has *f*, *f sempre*, *mf*.

Fourth system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two flats. The first staff has dynamic markings *f sempre*, *p*. The second staff has *f sempre*, *p*. The third staff has *f sempre*, *p*.

Fifth system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two flats. The first staff has dynamic markings *p*, *pp dolce*, *a tempo*. The second staff has *mp*, *rit.*, *rit.*, *p*. The third staff has *dim.*, *mf*, *rit.*, *p*.

Sixth system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two flats. The first staff has dynamic markings *a tempo*, *p*, *dim.*. The second staff has *rit.*, *p*, *dim.*. The third staff has *rit.*, *p*, *dim.*.

dolcissimo *rit.* *a tempo* *p* *cresc.* *mf* *pp* *rit.* *p* *a tempo* *f* *p* *cresc.* *f* *mf* *cresc.* *f* *piu f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *f* *mf* *f* *Fine.*

The musical score is written for piano and voice. It consists of five systems of staves. The first system includes vocal staves and piano accompaniment. The second system is a grand staff for piano. The third system includes vocal staves and piano accompaniment. The fourth system includes vocal staves and piano accompaniment. The fifth system is a grand staff for piano. The score features various dynamics such as *dolcissimo*, *pp*, *p*, *mf*, *f*, and *piu f*, as well as tempo markings like *rit.* and *a tempo*. The piece concludes with a *Fine.* marking.

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, Edur. Op. 7 (m) 1 Mt. 30 Pf.
- Adolf Ballhäuser**
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 Militärmarsch 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 Ysaë**
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, Bdur. Op. 55 (m) 2 Mt. 60 Pf.
- Niels W. Gade**
Violin-Sonate, A dur. Op. 6 (xs) 4 Mt.
Violin-Sonate, Dmoll. Op. 21 (xs) 4 Mt.
- Edvard Grieg**
Violin-Sonate, Gdur (Dessauer). Op. 13 (xs) . 3 Mt. 90 Pf.
- Jenő Hubay**
Elegie, Gmoll (Hermann) (m) 1 Mt. 30 Pf.
- Joseph Joachim**
Hebräische Melodien. Op. 9 (m) 2 Mt.
Variationen über ein eigenes Thema, Edur. 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, Edur. 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 Fauré**
Sonate, A dur (Hüllwed). Op. 13 (xs) 6 Mt. 90 Pf.
- Wilhelm Fikenthagen**
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. Eiermanns Lied. — 3. Schlummerlied.
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 Klüftung 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 Cinquantaine (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, Edur aus dem Konzert. Op. 14 (xl) . 1 Mt. 30 Pf.
- Edvard Grieg**
Sonate, Gdur (Hermann). Op. 13 (m) 3 Mt. 90 Pf.
- Friedrich Grützmacher**
Romanze, A dur. Op. 30 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**
Arioso, 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.
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Hebräische Melodien (Noth). 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.
Kaprije, Dmoll. Op. 3 (s) 3 Mt. 90 Pf.
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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.
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Sechs Stücke. Op. 11 (m) 3 Mt. 90 Pf.
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Nr. 1. Lied ohne Worte. — 2. Gavotte. — 3. Intermezzo. — 4. Wiegenlied. — 5. Barcarole. — 6. Scherzino.
Wiegenlied, Gdur. Op. 26 Nr. 4 (I) 80 Pf.
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Drittes Konzert, Amoll. Op. 31 (s) 4 Mt. 50 Pf.
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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. Religiös. — 4. Intermezzo capriccioso. — 5. Arioso. — 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. Romanze. — 2. Alter Tanz. Heft II: 3. Wiegentied. — 4. Ma-
zurta. Heft III: 5. Gavotte. — 6. Capobard.
Op. 44 (soeben erschienen!)

Paul Klengel

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

Lieder und Romanzen

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

Franz Liszt

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

Jean Louis Nicodé

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

Hans Pfitzner

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

Sergei Wassiljewitsch Rachmaninoff

Sonate, Gmoll. Op. 19 (xs) 8 Mt. 50 Pf.
Prélude. Op. 23 Nr. 10 (Brandouff) (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. Stägle des Tanzes. — 2. Fromme Dulderin. — 3. In Lenzenacht.
Vorspiel zum 5. Akt aus König Manfred, Fdur (Hermann). (l)
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Drei Stücke. Op. 146 (m—xs) 3 Mt. 90 Pf.
Nr. 1. Arioso. — 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 (Grümmacher). 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. Capriccio slave.

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 Cismoll.
Op. 27, 2 (Quasi una Fantasia) (m) 1 Mt. 30 Pf.

Streich=Septette und =Quintette.

Christian Barnekow

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

Hakon Børresen

Septett 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 (Zaschenformat) 2 Mt. Stimmen 15 Mt.

Streich=Quartette.

Ferruccio Busoni

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

Benjamin Godard

Zweites Quartett, A dur. Partitur 2 Mt. Stimmen 3 Mt. 60 Pf.

Hugo Rauh

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.

Edonard 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 (Zaschenformat) 2 Mt.
Stimmen 6 Mt.

Bitězslav Novák

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

Leone Sinigaglia

Quartett, Partitur (Zaschenformat) 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=Septette 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 Mugellini

Quintett, Ddur 10 Mt. 80 Pf.

Felix Weingartner

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

Klavier=Quartette.

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

Christian Barnekow

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

Hermann Goetz

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

Klavier=Trios.

Hans Huber

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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 Rauh

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Carl Reinecke

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