



Volksausgabe Breitkopf & Härtel

No. 1243

BEETHOVEN

Trios

für

Streichinstrumente

Violine



Verlag von Breitkopf & Härtel

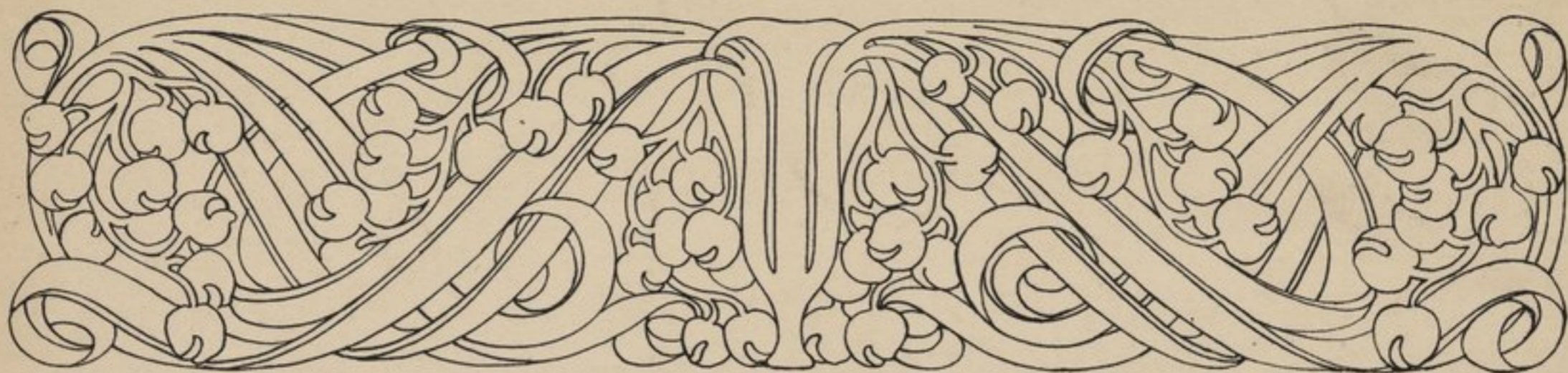
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L. VAN BEETHOVEN

TRIOS

für Streichinstrumente

Neue Ausgabe

Bezeichnet und herausgegeben von Friedrich Hermann



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Violine.



Eigentum der Verleger

LEIPZIG, BREITKOPF & HÄRTEL

V.A.1243.

G. 12514

PARIS - Costallat & C^{ie} - Editeurs
60, Chaussée d'Antin, 60

L. VAN BEE THOVEN

TRIOS

für Streichinstrumente

Neu-Ausgabe

Orginal-Veröffentlichung von Breitkopf & Härtel

Violine

LEIPZIG BREITKOPF & HÄRTEL

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10029

T R I O

für Violine, Bratsche und Violoncell

von

L. VAN BEETHOVEN.

Op. 3.

Violino.

Allegro con brio.

The musical score is written for a single violin part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro con brio'. The score is divided into several measures, with dynamics ranging from fortissimo (f) to pianissimo (pp). Section A starts at measure 11, Section B at measure 21, and Section C at measure 31. The score concludes with a first ending bracket at the end of the piece.



The musical score consists of 12 staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of dynamics and articulations:

- Staff 1:** Starts with a *cresc.* marking.
- Staff 2:** Includes dynamics *sf*, *p*, *f*, and *pp*, ending with *cresc.*
- Staff 3:** Features repeated *sf* markings.
- Staff 4:** Starts with *f*, followed by *p* and *sfz* markings.
- Staff 5:** Contains *sfz* and *sf* markings, ending with *cresc.*
- Staff 6:** Includes *sf*, *f*, and *pp* markings.
- Staff 7:** Features *mf*, *p*, and *dolce* markings.
- Staff 8:** Starts with *pp* and includes a *p* marking.
- Staff 9:** Includes *sf*, *calando*, and *pp* markings.
- Staff 10:** Starts with *f* and includes *p* markings.
- Staff 11:** Features *ff* and *f* markings, with triplet and doublet figures.

The musical score consists of 13 staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various rhythmic values, slurs, and dynamic markings. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of two flats. The music begins with a quarter rest followed by a series of eighth and sixteenth notes.
- Staff 2:** Continues the melodic line with slurs and accents.
- Staff 3:** Features a section marked **G** with a $V \frac{4}{4}$ marking above it. Dynamics include *p* and *sf*.
- Staff 4:** Contains four groups of sixteenth notes, each marked with *sf*.
- Staff 5:** Includes a *decresc.* marking and a *pp* dynamic, followed by a *f* dynamic.
- Staff 6:** Shows a *f* dynamic followed by a *p* dynamic.
- Staff 7:** Features a section marked **H** with a *f* dynamic.
- Staff 8:** Includes a *p* dynamic, a *pp* dynamic, a *f* dynamic, and a *sf* dynamic.
- Staff 9:** Contains a *dol.* (dolando) marking.
- Staff 10:** Continues the melodic development.
- Staff 11:** Features a section marked **I** with a $V \frac{4}{4}$ marking above it and a *p* dynamic.

p *dolce*
cresc. *sf* *p* *f*
pp *cresc.*
f *sf* *sf* *sf* *sf* *sf*
f *sfz* *sfz* *sf* *sf*
sfz *sfz* *sfz* *sfz* *sf* *sf* *sf*
sf *sf* *sf* *f* *pp*
pp
L *sf* *sf* *sf* *sf* *sfz*
p *poco cresc.*
mf *dim.* *pp* *ff*

Andante.

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The tempo is marked 'Andante.' and the dynamic is 'p'. The music features a series of eighth and sixteenth notes, often beamed together. The second staff continues this melodic line. The third staff introduces a 'V' marking above the staff and includes dynamic markings 'p' and 'sf'. The fourth staff features a 'tr' (trill) marking and a 'p' dynamic. The fifth staff has a 'V' marking and a 'p' dynamic. The sixth staff includes a 'N' marking above a note. The seventh staff has a 'f' dynamic. The eighth staff has 'pp' dynamics. The ninth staff has a '1' marking above a note and a 'pp' dynamic. The tenth staff has a 'p' dynamic. The score concludes with a double bar line.

2.
pp
cresc.
f
p
f
p < fp
p
P
p
3
sf sf
sf sf sf sf
p
tr
tr
p
R₃
4

Detailed description of the musical score: The score consists of 13 staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is written for a violin. The first staff begins with a second ending bracket and a *pp* dynamic. The second staff has a *cresc.* marking. The third staff features a *f* dynamic and a trill (tr) on the final note. The fourth staff includes first and second fingerings (1, 2) and a trill. The fifth staff has a *p* dynamic, a *f* dynamic, and a *p < fp* dynamic. The sixth staff starts with a *p* dynamic and a *sf* dynamic. The seventh staff has a *p* dynamic and a *P* dynamic. The eighth staff contains a triplet (3) and a *sf sf* dynamic. The ninth staff has a *sf sf sf sf* dynamic. The tenth staff includes a *p* dynamic and a trill (tr). The eleventh staff features a trill (tr) and a *p* dynamic. The twelfth staff has a *p* dynamic and a *R₃* marking. The thirteenth staff begins with a fourth fingering (4).

Violino musical score, first system. It consists of three staves of music. The first staff begins with a forte (*f*) dynamic and a first ending bracket. The second staff starts with a pianissimo (*pp*) dynamic and includes a first ending bracket. The third staff features a piano (*p*) dynamic and ends with a pizzicato (*pizz.*) instruction and a pianissimo (*pp*) dynamic.

Menuetto.

Allegretto.

Violino musical score, second system. It consists of seven staves of music. The first staff is in 3/4 time and starts with a piano (*p*) dynamic. The second staff features fortissimo (*sf*) dynamics and first ending brackets. The third staff begins with a pianissimo (*pp*) dynamic. The fourth staff is marked *sempre dolce* and includes trills (*tr*). The fifth staff starts with a sforzando (*sf*) dynamic. The sixth staff is marked *decresc. p* and includes trills. The seventh staff concludes with a sforzando (*sf*) dynamic.

Trio.

Men. D. C.

Violino musical score, third system. It consists of two staves of music. The first staff is marked *Coda* and begins with a piano (*p*) dynamic. The second staff starts with a sforzando (*sf*) dynamic and includes first ending brackets, ending with a pianissimo (*pp*) dynamic.



Adagio.

The score is written for a violin in G major (one sharp) and 2/4 time. It begins with a first measure rest and a first fingering (1) above the staff. The tempo is marked *Adagio*. The first staff includes the dynamic *p dolce*. The second staff continues with *dolce*. The third staff features a section marked **A** with dynamics *sf* and *f*, and includes a trill (*tr*) and a second fingering (2). The fourth staff has a *p* dynamic. The fifth staff includes a *mf* dynamic. The sixth staff features a section marked **B** with a *dolce* dynamic. The seventh staff has a *p* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *p* dynamic. The tenth staff has a *p* dynamic. The eleventh staff features a section marked **C** with dynamics *sf* and *con espressione*. The twelfth staff has a *p* dynamic.

This page of a violin score contains ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of textures and dynamics, including melodic lines, arpeggiated patterns, and dense sixteenth-note passages. Performance markings include *dolce*, *sf*, *p*, *mf*, *ff*, *pp*, *espressivo*, and *più cresc.*. Fingerings and bowings are indicated throughout. Section markers **D**, **E**, and **F** are placed above the staves. The score concludes with a *pp* dynamic and a *più cresc.* marking.

Menuetto.

Moderato.

Musical score for the Minuet section, featuring various dynamics and articulations. The score is written for a single violin part. It begins with a treble clef and a key signature of two flats. The tempo is marked "Moderato". The music consists of several staves of notation, including a first ending. Dynamics include *p*, *sf*, *f*, *dim.*, *p cresc.*, *sf*, *p*, *sfz*, *sfz*, *f*, *sf*, *p*, *sf*, *sf*, *sf*, *p*, *sf*, *sf*, *p*, *sf*, *sf*, *p*, *decesc.*, *pp*, *p decesc.*, and *pp*. Articulations include slurs, accents, and fingering numbers (1-4). The section concludes with the marking "Men. D. C.".

Finale.

Allegro.

Musical score for the Finale section, featuring a treble clef and a key signature of two flats. The tempo is marked "Allegro". The music consists of three staves of notation. Dynamics include *p*, *sfz*, *fp*, and *fp*. The section concludes with the marking *fp*.

The musical score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, trills, and dynamic markings. Key markings include 'G', 'H', 'I', and 'K'. Dynamics range from *p* (piano) to *ff* (fortissimo). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are also some performance instructions like 'dolce' and 'rinf' with a double-headed arrow symbol.

Violino.

The musical score is written for a single violin in G major (one sharp) and 4/4 time. It consists of 15 staves of music. The score is marked with various dynamics and performance instructions:

- Staff 1:** Starts with a forte (*sf*) dynamic and a marking 'L'. It features a series of sixteenth-note runs.
- Staff 2:** Continues with *sf* dynamics and includes a marking 'M'.
- Staff 3:** Features a forte (*f*) dynamic and a marking 'N'.
- Staff 4:** Starts with a piano (*p*) dynamic, includes a *cresc.* (crescendo) marking, and a marking 'N'. It ends with a piano (*p*) dynamic.
- Staff 5:** Continues with *sf* dynamics and includes a marking 'N'.
- Staff 6:** Features a fortissimo (*ff*) dynamic and a marking 'N'.
- Staff 7:** Starts with a forte (*sf*) dynamic, includes a marking 'O', and ends with a piano (*p*) dynamic.
- Staff 8:** Features a sforzando (*sfz*) dynamic and a marking 'O'.
- Staff 9:** Continues with *sfz* dynamics and includes a marking 'P'.
- Staff 10:** Starts with a piano (*p*) dynamic and includes a marking 'P'.
- Staff 11:** Features a piano (*p*) dynamic and includes a marking 'P'.
- Staff 12:** Continues with a piano (*p*) dynamic and includes a marking 'Q'.
- Staff 13:** Features a piano (*p*) dynamic and includes a marking 'Q'.
- Staff 14:** Starts with a piano (*p*) dynamic, includes a *dol.* (dolce) marking, and a *rinf.* (rinforzando) marking.
- Staff 15:** Continues with a piano (*p*) dynamic and includes a *rinf.* marking.

The musical score consists of 13 staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Key markings include 'R', 'S', 'T', 'U', 'V', and 'X'. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piece concludes with the tempo marking 'Adagio' and the instruction 'Tempo I.'.

R

f *sf* *sf* *sf* *sf*

p *sf* *sf* *rinf*

rinf *rinf* *rinf* *rinf* *rinf* *pp*

S

pp

T

f *segue*

sf *sf*

U

sf *sf* *sf* *sfp*

f *sf* *p*

V

sf *sf* *p* *de*

X

cresc. **Tempo I.** *pp* *p* **Adagio.**

f *sf* *p* *ff*

TRIO

für Violine, Bratsche und Violoncell
von

L. VAN BEETHOVEN.

Op. 9. N^o 1.

Dem Grafen von Browne gewidmet.

Adagio.

Violino.

The musical score for the Violino part of Beethoven's Trio Op. 9 No. 1 is presented in 12 staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with the tempo marking 'Adagio.' and the instrument name 'Violino.' above the first staff. The first staff starts with a forte (ff) dynamic and a violin (V) marking. The second staff includes 'pp' and 'cresc.' markings. The third staff is marked 'A' and 'pp'. The fourth staff includes 'p', 'cresc.', 'f', 'ff', and 'pp' markings. The fifth staff is marked 'Allegro con brio.' and 'p'. The sixth staff includes 'V', 'f', and 'sf' markings. The seventh staff is marked 'B' and 'sf'. The eighth staff includes 'tr' and 'p' markings. The ninth staff includes 'sf' and '4' markings. The tenth staff includes 'cresc.' marking. The eleventh and twelfth staves continue the melodic line with various dynamics and articulations.

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The dynamics and markings are as follows:

- Staff 1: *p* (piano), *f* (forte)
- Staff 2: *ff* (fortissimo), *pp* (pianissimo)
- Staff 3: *mf* (mezzo-forte), *pp* (pianissimo), *p* (piano), *pp* (pianissimo)
- Staff 4: *mf* (mezzo-forte), *pp* (pianissimo)
- Staff 5: *p* (piano), *pp* (pianissimo)
- Staff 6: *D* (Dynamics), *dolce* (dolce), *tr* (trill), *cresc.* (crescendo)
- Staff 7: *sf* (sforzando), *fp* (forzando), *sf* (sforzando), *sf* (sforzando), *sf* (sforzando)
- Staff 8: *pp* (pianissimo)
- Staff 9: *V* (Violino), *pp* (pianissimo), *cresc. sf* (crescendo sforzando), *sf* (sforzando), *sf* (sforzando), *pp* (pianissimo), *cresc.* (crescendo)
- Staff 10: *sfp* (sforzando piano), *E₀* (E-flat), *cresc.* (crescendo)
- Staff 11: *f* (forte), *p* (piano), *f* (forte)

The musical score consists of 12 staves of music in G major. The dynamics and markings are as follows:

- Staff 1: *pp*, *ff*, *p dolce*
- Staff 2: *f*, **F**
- Staff 3: *sf*, *tr*, *sf*
- Staff 4: *tr*, *ff*, *p dolce*
- Staff 5: *cresc.*
- Staff 6: **G**, *p*, *cresc.*
- Staff 7: *ff*, *tr*, *sf*, *sf*, **H**
- Staff 8: *pp*, *pp*
- Staff 9: *p*, *f*, *sf*, *sf*
- Staff 10: *ff*, *ff*, *tr*, *ff*, *tr*
- Staff 11: **I**, *fp*, *f*, *ff*
- Staff 12: *pp*, *mf*, *pp*

This musical score for Violino consists of ten staves of music. The notation includes various dynamic markings such as *p*, *pp*, *mf*, *dolce*, *cresc.*, *sf*, *ff*, and *tr*. Section markers **K**, **L**, **M**, **N**, and **O** are placed above the staves. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and trills. Fingerings are indicated by numbers 1-4 above notes. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a final *ff* dynamic marking.

Adagio, ma non tanto, e cantabile.

The score is written for a violin in G major (one sharp) and 3/4 time. It begins with a tempo and mood marking of "Adagio, ma non tanto, e cantabile." The music is characterized by flowing lines, often with slurs and triplets. Dynamic markings range from *pp* (pianissimo) to *ff* (fortissimo). Specific markings include *p*, *pp*, *cresc.*, *rinf*, *sf*, *ff*, and *p*. There are also markings for *tr* (trills) and *S* (sforzando). Fingerings (1-4) and bowings (V) are indicated throughout the score.

The musical score consists of 12 staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various dynamics such as *sf*, *p*, *cresc.*, *pp*, and *ff*. There are also performance markings: **T** (trill), **V** (vibrato), **X**, and **Z**. Fingerings are indicated by numbers 1-4. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A *tr.* (trill) marking is present in the seventh staff. The piece concludes with a *pp* dynamic and a fermata.

Scherzo.

Allegro.

Musical score for Violino, Scherzo, Allegro. The score consists of 14 staves of music in 3/4 time with a key signature of one sharp (F#). It includes various musical notations such as dynamics (*p*, *sf*, *pp*, *cresc.*, *f*), articulation (*tr*), and section markers (**A**, **B**, **C**, **D**). The lyrics "ca - lan - do" are written under the vocal line in the 6th and 7th staves.

Presto.

p *staccato* *cresc.*

dolce

f

f *sf* *sf* *sf* *sf* *sf*

f *sf* *sf* *sf* *sf* *sf* *p*

pp *pp*

p *cresc.* *sempre staccato*

f *p* *cresc.*

ff *p* *cresc.*

ff

sf *p* *ff* *sf* *p*

p

The musical score consists of ten staves of music in G major. It features various dynamic markings and performance instructions:

- Staff 1:** Starts with a piano (*p*) dynamic. Section marker **I** is placed above the staff.
- Staff 2:** Continues with piano (*p*) dynamics.
- Staff 3:** Features a forte (*f*) dynamic.
- Staff 4:** Includes a fortissimo (*ff*) dynamic and section marker **K**.
- Staff 5:** Contains a fortissimo (*ff*) dynamic and section marker **L**.
- Staff 6:** Starts with a pianissimo (*pp*) dynamic and section marker **M**.
- Staff 7:** Continues with a pianissimo (*pp*) dynamic.
- Staff 8:** Features a pianissimo (*pp*) dynamic and section marker **N**.
- Staff 9:** Includes a piano (*p*) dynamic and a *cresc.* (crescendo) marking.
- Staff 10:** Starts with a *dolce* (softly) marking and ends with a forte (*f*) dynamic. Section marker **O** is placed above the staff.

f sf sf sf sf sf sf sf sf sf

sf sf sf ff sf ff sf

sf sf sf sf sf sf ff sf

sf p

pp

p cresc. sempre stacc.

f p cresc.

ff p cresc.

ff ff

S sf p pp staccato

cresc. f ff

TRIO

für Violine, Bratsche und Violoncell
von

L. VAN BEETHOVEN.

Op. 9. No 2.

Dem Grafen von Browne gewidmet.

Violino.

Allegretto.

The musical score for the Violino part of Beethoven's Trio, Op. 9 No. 2, is written in G major and 2/4 time. It begins with a tempo marking of 'Allegretto'. The score is divided into several sections marked with letters A, B, C, and D. The dynamics range from pianissimo (pp) to fortissimo (f), with frequent use of crescendo and decrescendo markings. The piece features various rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings. The score concludes with a final crescendo.

E *sf* *p* *cresc.* *f* *pp* *pp* *pp* *p* *sf* *cresc.* *sf* *sf* *sf* *pp* *sf* *p* *sf* *sf* *sf* *sf* *f* **H** *p* *pp* *pp* *p* *pp* **I** *sf* *p* *cresc.*

decresc. *pp* *pp*
cresc. *f* *sf*
p cresc. *sf* *p*
sf *p cresc.* *sf*
cresc. *sf* *p cresc.* *sf*
sf *sf* *sf* *sf* *sf* *cresc.*
f *decresc. p* *dol.*
pp *sf* *sf* *sf* *sf*
pp *cresc.* *f* *p* *cresc.*
f
p *cresc.*
sf *ten.* *ten.* *ten.* *f*
cresc.

First system of musical notation. Treble staff: *p*, *sf cresc.*, *f*, *p*. Bass staff: *pp*, *p*, *p*. Includes fingerings (1, 2, 3) and a **P** dynamic marking.

Andante quasi Allegretto.

Second system of musical notation. Treble staff: *p*, *cresc. f*. Bass staff: *p*, *pizz.*, *tr*, *tr*, *cresc.*. Includes a **A** dynamic marking.

Third system of musical notation. Treble staff: *p*, *cresc. sf*, *sf*, *decresc.*, *p*, *cresc. f*. Bass staff: *p*, *tr*, *pizz.*. Includes a **B** dynamic marking.

Fourth system of musical notation. Treble staff: *p*, *decresc.*, *p*. Bass staff: *cresc.*, *f*, *sf*. Includes a **C** dynamic marking.

Fifth system of musical notation. Treble staff: *sf*, *dolce*. Bass staff: *pizz.*. Includes a **D** dynamic marking.

Sixth system of musical notation. Treble staff: *cresc.*, *sf*, *sf*, *sf*. Bass staff: *p*, *cresc.*, *f*. Includes a **E** dynamic marking.

Seventh system of musical notation. Treble staff: *p*, *cresc.*, *f*, *p*. Bass staff: *p*, *cresc.*, *f*. Includes a **1** dynamic marking.

Violino score, measures 1-10. The music is in G major (one sharp) and 3/4 time. It features various dynamics including *p*, *f*, *pp*, *sf*, *ff*, and *cresc.*. There are also markings for *V* (vibrato) and *G* (grace notes). The piece concludes with a *pp* dynamic.

Menuetto.
Allegro.

Violino score for the Minuet, measures 1-10. The music is in D major (two sharps) and 3/4 time. It features various dynamics including *fp*, *cresc.*, *sf*, *p*, and *tr*. There are also markings for *V* (vibrato), *H* (hairpins), *I* (accents), and *K* (trills). The piece concludes with *cresc.*, *sf*, *Fine.*, and *pp*.

pp
pp
pp
pp
decresc.

Men. D. C., ma senza replica.

Rondo.

Allegro.

V
2
1
3
p
p
sf
f
p
cresc.
cresc.
N
sf
sf
p
pp
pp cresc.
sf
sf
sf
sf
sf

This musical score for Violino consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings such as *p*, *sf*, *pp*, *cresc.*, *ff*, *dim.*, *f*, *sf*, *f*, *ff*, *fp*, and *pp*. Performance instructions include *V* (Violino), *P* (Pizzicato), *Q* (Quasi), *R* (Ritardando), and *S* (Sforzando). Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The score concludes with a *cresc.* marking and a final *p* dynamic.

The musical score consists of 12 staves of music in G major. The notation includes various dynamics such as *p*, *sf*, *f*, *cresc.*, and *pp*. Performance markings include *V* (Vibrato), *T* (Trill), and *U* (Uppercut). Fingerings are indicated by numbers 1-5. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature has one sharp (F#).

The musical score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The piece features a variety of dynamic markings and performance instructions:

- Staff 1:** Starts with a *p* (piano) dynamic, followed by a *f* (forte) dynamic.
- Staff 2:** Features a *ff* (fortissimo) dynamic and a *p* dynamic.
- Staff 3:** Includes *pp* (pianissimo) and *cresc.* (crescendo) markings.
- Staff 4:** Marked with *p cresc.* and contains a section labeled **X**.
- Staff 5:** Continues with *p cresc.* dynamics.
- Staff 6:** Ends with a *calando* (ritardando) instruction.
- Staff 7:** Starts with a *p* dynamic and contains a section labeled **Y**.
- Staff 8:** Features a *sf* (sforzando) dynamic.
- Staff 9:** Includes *p* and *cresc.* markings.
- Staff 10:** Concludes with a *ff* dynamic.

Performance instructions include *V* (Vibrato) and *V* (Vibrato) markings above the notes. Fingerings are indicated by numbers 1-5. The score also includes a measure rest of 11 measures in the fifth staff.

TRIO

für Violine, Bratsche und Violoncell
von
L. VAN BEETHOVEN.

Op. 9. N^o 3.

Dem Grafen von Browne gewidmet.

Violino.

Allegro con spirito.

The musical score for the Violino part of Beethoven's Trio Op. 9 No. 3 is written in G major and 6/8 time. It begins with a dynamic of *p* and a *cresc.* leading to *fp*. The first staff includes a *V* marking and a *sf* dynamic. The second staff features *sf* and *f* dynamics, with a section marker **A**. The third staff continues with *cresc.* and *f sf*. The fourth staff has *p* and *cresc.* markings. The fifth staff starts with *ff* and *cresc.*. The sixth staff includes a section marker **B** and *p*. The seventh staff has *sf* dynamics. The eighth staff features *sf* and a section marker **C**. The ninth staff has *ff* and *decresc.*. The tenth staff includes *pp* and *cresc.*. The eleventh staff has *ff* and *pp*. The twelfth staff concludes with *pp* and a double bar line with repeat dots.

The musical score consists of 12 staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamic markings such as *sf*, *sf decresc.*, *p*, *cresc.*, *ff*, *fp*, and *pp*. There are also performance instructions like *V* (vibrato) and *1*, *2*, *3* (fingerings). The score is divided into sections labeled with letters: **E**, **F**, **G**, **H**, and **I**. Section E starts with a *sf* marking and includes a *sf decresc.* instruction. Section F begins with a *p* marking and features a *ff* crescendo. Section G starts with a *pp* marking and includes a *fp* marking. Section H begins with a *fp* marking and includes a *pp* marking and a *cresc.* instruction. Section I starts with a *pp* marking and includes a *cresc.* instruction. The score concludes with a *p* marking and a *cresc.* instruction.

This page of a violin score contains five sections: K, L, M, N, and O. Section K (measures 1-10) begins with a forte (*sf*) dynamic, followed by a piano (*p*) dynamic. Section L (measures 11-25) features a fortissimo (*ff*) dynamic and includes a trill (marked with 'V'). Section M (measures 26-35) starts with a forte (*sf*) dynamic and includes a crescendo (*cresc.*) and fortissimo (*ff*) dynamic. Section N (measures 36-45) begins with fortissimo (*ff*) and includes a fortissimo-piano (*fp*) dynamic. Section O (measures 46-55) starts with piano (*p*) and includes a fortissimo-piano (*fp*) dynamic and a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and fingering numbers (1-4).

Adagio con espressione.

The score is written for a violin in treble clef with a common time signature. It begins with a piano (*p*) dynamic and a first finger fingering. The first staff contains a series of eighth notes with slurs and accents. The second staff features a *pp* dynamic and a *rinf.* (ritardando) marking. The third staff starts with a *P* (piano) dynamic and includes a *V* (vibrato) marking. The fourth staff has a *sf* (sforzando) dynamic. The fifth staff continues with a *fp* (forzando piano) dynamic. The sixth staff is marked *p dolce* and includes a *Q* (quasi) marking. The seventh staff features a *sf* dynamic and a *cresc.* (crescendo) marking. The eighth staff starts with a *p* dynamic and includes a *R* (ritardando) marking. The ninth staff has a *tr* (trill) marking. The final staff concludes with a *cresc.* marking and a *p* dynamic, ending with a fermata.

This page of a musical score for Violino (Violin) contains ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0. The score is divided into sections labeled V, T₃, U, and X. Dynamic markings include *sf*, *pp*, *f*, *p*, *cresc.*, *rinf.*, and *p con espressione*. The music features complex passages with slurs, ties, and trills.

V

sf

T₃

sf

U

p dolce

sf

sf cresc.

pp

sf

pp

f

p

pp

p con espressione

cresc.

rinf.

X

p

sf

pp

Scherzo.

Violino.

Allegro molto e vivace.

The musical score is written for a violin in 6/8 time, featuring a variety of dynamic markings and articulation. The piece is marked 'Allegro molto e vivace'. The score includes several sections labeled A, B, and C. Dynamics range from piano (p) to fortissimo (ff), with frequent use of sforzando (sf) and crescendo (cresc.). The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. Fingering is indicated throughout, with first and second endings clearly marked. The score concludes with a final cadence in the key of B-flat major.

sf sf sf p
decresc. pp

Finale.
Presto.

p p sf
D sf
p ff sf
sf decresc. sf
sf sf decresc. V p
E p
sf cresc. sf
p sf
sf. cresc. ff
p cresc. sf sf
ff sf p
decresc. pp

The musical score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various dynamic markings and performance instructions:

- Staff 1:** Starts with *f*, *sf*, *sf*, and *p*. A measure contains a chord marked **G**.
- Staff 2:** Features a triplet of eighth notes.
- Staff 3:** Ends with the instruction *cresc.*
- Staff 4:** Starts with *ff*, followed by *sf*, *sf*, and *f f*. A measure contains a chord marked **H**.
- Staff 5:** Starts with *f f*, *p*, *sf*, and *p*.
- Staff 6:** Contains a measure with a chord marked **I** and a triplet of eighth notes. Ends with *p*.
- Staff 7:** Starts with *cresc.*, followed by *f*, *p*, and *sfp*.
- Staff 8:** Starts with *p*, followed by *f*, and ends with *p dolce*. A measure contains a chord marked **K**.
- Staff 9:** Starts with *sf*, followed by *sf*, *decresc.*, and *sf*. It contains several first and second endings.
- Staff 10:** Starts with *sf*, followed by *sf*, and *decresc.*. It contains several first and second endings.

This page of a violin score contains ten staves of music. The first staff begins with a *V* marking and a *p* dynamic. The second staff starts with a *L* marking and includes fingerings (4, 1, 2, 4, 3, 1, 1) and dynamics *cresc.* and *sc.*. The third staff features a *sf* dynamic and a *1* fingering. The fourth staff includes a *sf cresc.* dynamic, a *p* dynamic, *V* markings, and a *M* marking. The fifth and sixth staves consist of continuous sixteenth-note passages, with the sixth staff marked *sf cresc.* and *ff*. The seventh staff begins with a *p* dynamic and ends with *cres*. The eighth staff has dynamics *sf sf ff*, a *N* marking, and a *p* dynamic. The ninth staff concludes with a *decresc.* dynamic. The tenth staff starts with a *pp* dynamic and includes *V* markings and a *3* fingering.

SERENADE

für Violine, Bratsche und Violoncell

von

L. VAN BEETHOVEN.

Op. 8.

Marcia.
Allegro.

Violino.

Musical score for the Marcia section of the Serenade, Op. 8, by Beethoven. It consists of ten staves of music in 2/4 time, marked 'Allegro'. The key signature has two sharps (F# and C#). The music features various dynamics including *f*, *sf*, *p*, *cresc.*, *ff*, and *fp*, along with triplets and slurs.

Adagio.

Musical score for the Adagio section of the Serenade, Op. 8, by Beethoven. It consists of three staves of music in 3/4 time, marked 'Adagio'. The key signature has two sharps (F# and C#). The music features various dynamics including *p*, *cresc.*, *fz*, and *tr*, along with slurs and trills.

A page of musical notation for a violin part, numbered 43. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The notation includes various dynamics such as *cresc.*, *sf*, *sfp*, *p*, *f*, *ff*, *pp*, and *ten.* (tension). There are also performance markings like *dolce* and *decresc.*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. A first and second ending bracket is present in the third staff. The piece concludes with a *ten.* marking and a final chord.

Menuetto.
Allegretto.

Trio.

Coda.

Adagio.

Scherzo.
Allegro molto.

Adagio. Tempo I.

Allegro molto.

Allegretto alla Polacca.

A violin score for the piece 'Allegretto alla Polacca'. The music is written on ten staves in a single system. The key signature has one flat (B-flat) and the time signature is 3/4. The piece begins with a dynamic marking of *p* (piano) and a *V* (vibrato) marking. The score features a variety of dynamics including *f* (forte), *sf* (sforzando), *fp* (fortissimo piano), *dimin.* (diminuendo), and *pp* (pianissimo). There are several trills and slurs throughout the piece. The piece concludes with a *V* marking and a final dynamic of *f*.

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is marked *p* (piano). The second staff continues with *p* dynamics. The third staff features a first ending bracket labeled '1' and a *cresc.* (crescendo) marking, leading to a *f sf* (forte sforzando) dynamic. The fourth staff has a *sf* (sforzando) dynamic and a *ten.* (tension) marking. The fifth staff includes a *pp* (pianissimo) dynamic and a *ten.* marking. The sixth staff has a *cresc.* marking and a *pp* dynamic. The seventh staff features a *pp* dynamic and a *ten.* marking. The eighth staff has a *cresc.* marking and a *sf* dynamic. The ninth staff includes a *pp* dynamic and a *ca-* (crescendo) marking. The tenth staff begins with a *lando* marking, followed by a *f* dynamic, and ends with a *più ritard.* (ritardando) instruction. The final staff contains a *ff* (fortissimo) dynamic, a *calando* (decrescendo) marking, and a *a tempo* instruction. The piece concludes with a *cresc.* marking and a *f* dynamic.

Andante quasi Allegretto.

dolce

sf *cresc.* *f* *fp*

Var. I.

dolce

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

Var. II.

p *f* *p*

Var. III. (Un poco più mosso.)

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

sf sf f p sf

p ff sf p

Var. IV. (Tempo primo.)

p p

pp cresc. fp p attacca

Allegro.

p f p sf sf sf sf cresc. ff ff

Tempo I

pp

f

p *dimin.* *pp*

Marcia.
Allegro.

f *f* *p* *sfz* *sfz* *sfz*

f *p* *cresc.* *f*

fp *fp* *cresc.* *ff* *sfz p*

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

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

ff *pp* *cresc.*

f

ff

Sechs ländlerische Tänze

für 2 Violinen und Bass

von

L. VAN BEETHOVEN.

Violino I.

Nº 1.

Nº 2.

Nº 3.

Nº 4.

Klavier-Musik.

- Für Klavier zu 2 Händen.**
- Nr. 1 Bach, Album (Reinecke), gr. 8.
764 — Dasselbe, Neue Folge. (Reinecke).
1869 — Aria mit 30 Veränderungen. Zum Konzertvortrag bearb. von K. Klindworth.
1261 — Chaconne (Lamping), 4.
218, 1434, 1854, 65, 1922/23 — Klavierwerke, 12 Bde. 4. (Reinecke).
2 I. 49 Stücke. (Reinecke), 4.
3 II. Englische Suiten. Kplt. (Reinecke).
4 III. Klavierüb. I. Partiten. Kplt. (Rein.).
5 IV. Klavierübung II. (Reinecke), 4.
6 V. Wohltemp. Klav. I. II. (Reinecke), 4.
7 Dasselbe, Rob. Franz u. Otto Dresel, 4.
8 VII. 21 Stücke. (Reinecke), 4.
1484 VIII. 22 Stücke.
1554 IX. Stücke, Origin. u. Bearb. (Reinecke).
1855 X. Stücke, Origin. u. Bearb. (Reinecke).
1922/23 XI, XII. 16 Konzerte.
12 — Matthäus-Passion mit Text (Bagge), 8.
1871/72 — Orgeloktaven, C, D m. (Busoni), 4.
1442 — Kleine Präludien (Reinecke), 4.
1443 — Präludien und Fugen (Reinecke), 4.
1573 — Toccata u. Fuge, D moll. (Tausig). Neu herausgeg. m. erg. Bez. v. C. Kühner.
1918 — 6 Tonstücke. Klavierüberarr. von F. B. Busoni.
465 — Ausw. bel. Vortragsst. f. Klaviersp. (Köhler), 4.
129 Bargiel, Pianofortwerke, 4.
21 Beethoven, Album (Reinecke), gr. 8.
929 — Album. Neue Folge. (Reinecke), gr. 8.
22 — Konzerte, Kplt. (Reinecke), 4.
984/88 — Dieselben einzeln: Nr. 1—5, 4.
1373 — Konzert Nr. 4, G. Op. 58. (d'Albert), 4.
1374 — Konzert Nr. 5, Es. Op. 73. (d'Albert), 4.
1413 — Sämtliche Märsche, 4.
1505 — Romanz. Cavat. Lento u. Allegretto, 4.
403 — Septett, Op. 20 (Horn), 4.
1712 — Smtl. Sonaten. (Reinecke), Buchausg. 8.
35136 — 38 Sonat. Kplt. 2 Bde. (Reinecke), 8.
1824/25 — Dieselben, gr. 8.
1713 — Smtl. Sonaten. Instr. Ausg. (Reinecke), 4.
4181/11 — Dieselben, 2 Bde. (Reinecke), 4.
1714/15 — Dies. Pr.-Ausg. (Reinecke), Fol. 2 Bde.
1165 — Sonaten, Instr. Ausg. (Reinecke), 4.
59 — 9 Symphonien. Kplt. (Kalkbrenner, Liszt), gr. 8.
40 — Dieselben, 2 Bde. (Liszt), 4.
766/74 — Dieselben, Einzeln: Nr. 1—9.
1620 — Symphonie Nr. 9 mit engl. Text, gr. 8.
45 — 54 kleinere Stücke, Kplt. (Reinecke), 8.
47 — Variationen, Kplt. (Reinecke), 8.
1586 — Ausgew. Variationen (Reinecke).
812 Berger, Etüden, Op. 12, 22. (Reinecke), gr. 8.
1901 Berlioz, Extracts from The Damnation of Faust, arr. by J. Holbrooke.
280 Bertini, Etüden (Dörfel), gr. 8.
435/36 — Etüden f. d. Unterr. v. Hennes, 2 Bde. 4.
1327/29 — Etüden, Op. 29, 32, 100, 4.
171 Blumenthal, Pianofortwerke, 4.
357 Boieldieu, Die weiße Dame, gr. 8. (Jadassohn).
967 Breslaur, Techn. Grundl. d. Klaviersp. 4.
1552 — Op. 30. Techn. Übungen f. d. Elementar-Unterricht, 4.
1361 Brühl, Klavierwerke, Op. 44, 45, 47. Bretonische Melodien, 4.
1263 Burgmüller, Musestunden (Heures de Loisir), Op. 35, 4.
1593 Cherubini, Album. (Reinecke), gr. 8.
49/58 Chopin, Pianofortwerke, 10 Bde. 4. Neue rev. Ausg. m. Fingersatz v. Reinecke.
49 I. Balladen (Reinecke), 4.
50 II. Etüden (Reinecke), 4.
51 III. Mazurkas (Reinecke), 4.
52 IV. Nottornos (Reinecke), 4.
53 V. Polonaisen (Reinecke), 4.
54 VI. Präludien (Reinecke), 4.
55 VII. Rondos u. Scherzos (Reinecke), 4.
55a Rondos (Reinecke), 4.
55b Scherzos (Reinecke), 4.
56 VIII. Sonaten (Reinecke), 4.
57 IX. Walzer (Reinecke), 4.
58 X. Verschied. Werke (Reinecke), 4.
96a/97a — Dieselben in 2 Abteilungen.
96 — I. Abt. Balladen, Etüden, Mazurkas, Nottornos, Polonaisen. (Reinecke), 4.
97 — II. Abt. Präl., Rondos u. Scherzos, Sonaten, Walzer, Versch. Werke, 4.
95 — Ergänzungsband (Suppl. z. d. Breitkopf & Härtelschen Original-Ausgaben), 4.
71/80 — Dieselbe Ausgabe, gr. 8.
92/93 — Dieselbe in 2 Abteilungen.
92 — I. Abt. Balladen, Etüden, Mazurkas, Nottornos, Polonaisen (Reinecke), gr. 8.
93 — II. Abt. Präludien, Rondos und Scherzos, Sonaten, Walzer, Versch. Werke (Reinecke), gr. 8.
89 — Ergänzungsband. (Suppl. z. d. Original-Ausg.) (Reinecke), gr. 8.
94 — Konzerte u. Konzertst. Neue rev. Ausg. f. Pfte. m. Fingers. vers. v. Reinecke, 4.
82 — Dieselben (Reinecke), gr. 8.
1193 — Op. 11, Gr. Konzert, Emoll. (Reinecke), 4.
1194 — Op. 21, 2. Konzert, Fmoll. (Reinecke), 4.
61/70 — Pianofortwerke, 10 Bde. (Or.-Ausg.) 8.
81 — Album (Reinecke), gr. 8.
729 — Album. Neue Folge (Reinecke), gr. 8.
1855 — Walzer. Pr.-Ausg. 4.
231 Clementi, Präludien (Reinecke), gr. 8.
286 — Sonaten Op. 36, 37, 38 (Dörfel), 4.
510 — Dieselb. f. d. Unterr. v. A. Hennes, 4.
287 — Grad. ad Parr. 50 Etüd. (Köhler), gr. 8.
2018/20 — Grad. ad Parr. 3 Bde.
1468 — Ausgew. Etüden daraus (Kühner), 4.
474/73 — Sonaten f. das Pianoforte, 3 Bde. 3.
1604/6 — Ausgew. Sonaten. (Germer), 3 Bde. 4.
1495 Corelli, Album. (Reinecke), gr. 8.
1801 Couperin, Album. (Reinecke), gr. 8.
283 Cramer, Pianoforte-Schule (Brißler), gr. 8.
407 — 42 Etüden von Knorr, 4.
140/43 — Etüden, 4 Hefte (Coccius), 4.
938 — Ausgew. Etüden (Henselt), 4.
1417 — Ausgew. Etüden (Kühner), 4.
951 — Album (Reinecke), gr. 8.
Czerny, C., Studienwerke f. Pfte. Herausgeg. u. sorgf. bezeichnet v. Anton Krause.
790 — Klavierunterr. f. Anf. (100 Erholung), 4.
- Für Klavier zu 2 Händen.**
- Nr. 807/10 — Czerny, C., 100 Übungsst. Op. 139, 4 Hfte. 4.
900 — Dieselben in 1 Bde. 4.
811/14 — Schule der Geläufigkeit. Vierzig Etüden, Op. 299, 4 Bde. 4.
901 — Dieselben in 1 Bde. 4.
1571 — Op. 337, 40 lägl. Übungen, 4.
815 — Vorschule z. Fingerfertigkeit, Op. 638, 4.
816/21 — Die Kunst der Fingerfertigkeit. Fünfzig Etüden, Op. 740, 6 Hefte, 4.
902 — Dieselben in 1 Bde. 4.
2030 — Op. 819, 20 Etudes de Mécanisme (Tyson-Wolff).
409 — Aufmunterung zum Fleiß, 24 unterhaltende Übungsstücke, 4.
Diabelli, Unterrichtswerke.
1225 — Op. 151, Vier Sonaten, 4.
1226 — Op. 168, Sieben Sonaten, 4.
1445 Döhler, Op. 47, Großer Walzer, 4.
1429 Döring, Op. 30, Rhythmische Studien, 4.
443/45 Dussek, Sonaten, 2 Bde. 4.
289 — Leichte u. instr. Stücke u. Sonat. 4.
1595 — Op. 20, 6 Sonaten (Jadassohn), 4.
457 Duvernoy, 15 Etüden, Op. 120, 4.
408 — 24 melodische Etüden, Op. 61, 4.
1583 — Op. 271, Die musikal. Woche, 4.
516 Eggeling, 30 Exercises for the Pianof.
1337 — Studien f. die höhere mech. Ausbildung im Klavierspiel, 4.
416 Field, Nottornos (Reinecke), 4.
1765 v. Fieltz, Klavierw. Bd. I, Op. 7, 17, 23, 37, 4.
1766 — — Bd. II, Op. 27, 48, 61, 4.
1711 Frey, Anfangsgründe d. Klavierspiels, 4.
804 Gade, Pianofortwerke, 4.
751 — Album (Reinecke), gr. 8.
927 Gluck, Album (Reinecke), gr. 8.
1165 — Iphigenia in Aulis.
1466 — Iphigenia auf Tauris.
1554 Götz, Op. 7, Lose Blätter, 9 Klavierstücke.
520 Grenzbach, Etüden für das Pianoforte, 4.
1853 Grétry, Ländliche Tänze.
749 Grieg, Op. 7, Sonate (Emoll), 4.
100 Händel, Album (Reinecke), gr. 8.
958 — Album. Neue Folge. (Krause), gr. 8.
1784/86 — Klavierwerke, Auf Grund d. Ausg. d. deutsch. Händelgesellschaft f. d. prakt. Gebrauch u. Unterr. bearb. u. erläut. v. C. Kühner, 3 Bde. 4.
1202 — 17 Menuetten, 4.
1919 — Leichte Stücke (C. Kühner).
1787 Hasse, Ausgewählte Werke (O. Schmid), (Musik am süchs. Hofe Bd. 2), gr. 8.
1321 Hässner, Heidelberger Potpourri, 4.
115 Haydn, Jos., Album (Reinecke), gr. 8.
937 — Album. Neue Folge. (Reinecke), gr. 8.
119a/b — 34 Sonaten, Kplt. 2 Bde. (Dörfel), 4.
589 — Sonaten f. d. Unterr. v. Hennes, 4.
121 — 7 kleine Stücke, 4.
485 — 12 kleine Stücke, 4.
124a/b — 12 Symphonien, 2 Bde. (Rietz), 4.
776/89 — Dieselben, Einzeln: Nr. 1—14.
2024 — Symp. Nr. 16 (Oxford) (O. Taubmann).
2075 — Symp. Nr. 18 (Abschieds-) (O. Taubmann).
1322 — Dieselben in 1 Bde. 4.
1493 Haydn, Mich., Album (Schmid), gr. 8.
1986 Heintz, Angereichte Perlen aus Tristan u. Isolde v. Wagner.
416/48 Heller, Pianofortwerke, Bd. I—III, 4.
552/53 — Dieselben, Bd. IV, V, 4.
922 — 24 mel. u. instr. Etüden f. d. Jugend, gr. 8.
1396 — Dieselben, 4.
752 — Album (Reinecke), gr. 8.
1407 — Album. Neue Folge (Reinecke), gr. 8.
1583 — 24 Präludien, Op. 81, 4.
1589 — 32 Präludien, Op. 119, 4.
1076 — Präludien, Op. 119, Min.-Ausg. Blau kart.
1689 — Tarantellen, Op. 85 u. 137, 4.
815 Henselt, 12 Etüden, Op. 5, 8.
1391 — Dieselben, 4.
219 — Pianofortwerke, 4.
1330 — Album, 8.
1447 Herz, Gammes (Deutsch-engl.), 4.
1363 Hiller, Klavierwerke, Op. 17, 33, 88, 115, 126, 197, 4.
1364 Hofmann, H., Tromp. v. Sakk. Op. 52, 4.
1903 — Vortragsstücke, Bd. I.
1909 — — Bd. II.
2008 — Album (Reinecke), gr. 8.
1486 Huber, Klavierwerke, 4.
291 Hummel, Pianofortwerke (Reinecke), 4.
1496/97 — Dieselben in 2 Bänden, 4.
292 — Sonaten (Reinecke), 8.
963 — Phantasie Op. 18. (Henselt), 4.
1479 Hünten, Klavierwerke, 4.
577 Jadassohn, Pianofortwerke, Bd. I, Op. 26, 35, 40, 48, 69, 71, 75, 4.
1667 — — Bd. II, Op. 92, 111, 116, 121, 124, 133, 36, 4.
1899 — — Bd. III, Op. 21, 58, 140, Kadenzen.
1966 — Album (Reinecke), gr. 8.
1365 Jaell, Lohengrin, Transkript, Op. 142, 4.
179 Kalkbrenner, Ausg. Pianofortwerke, gr. 8.
1436 — Etüden, 4.
1195 Kirchner, Nachbilder, Op. 25, 4.
1283/84 — Op. 71, 100 kl. Studien, 2 Bände, 4.
1789 Klee, Elementar-Klavierschule, kl. 4.
449/50 Klengel, Kanons u. Fugen, Bd. I, II, 4.
458 Knorr, Materialien, 4.
496 — Wegweiser, 4.
459/60 Köhler, Sonatenstudien, 2 Bde. 4.
1794/96 — — Heft 1/3.
1863/65 — — Heft 4/6.
1884/86 — — Heft 7/9.
1902/1 — — Heft 10/12.
567 — Virtuosen-Studien f. Klavierspieler.
1741 — Dieselben, Englische Ausgabe.
306 — Mechanische u. technische Klavierstudien f. jede Bildungsstufe, 4.
980 — Klavier-Etüden, Op. 135, 4.
981 — Klavier-Etüden, Op. 145, 4.
962 — Kleinkinder-Klavierschule, Op. 200, 4.
962 — Die Technik der Mittelstufe für den Klavierunterricht, Op. 166, 4.
1222/24 — Pianoforte-Werke, 3 Bde. 4.
356 Krause, Instruktive Sonaten, Kplt. 4.
941 — Erstes Notenbuch f. Anf. qu.-4.
1430 — Triller-Etüden, Op. 2, 4.
1461 — Op. 5, Etüden, 4.
1690 — Op. 15, 10 Etüden f. die linke Hand, 4.
- Für Klavier zu 2 Händen.**
- Nr. 293 Kuhlau, Sonaten, 4.
511 — — Dieselb. f. d. Unterr. v. A. Hennes, 4.
1282 — 7 Sonaten, Op. 60, 88. (Krause), 4.
1490 — Rondeaux faciles, Op. 41, 4.
1547/50 Kühner, Etüdenschule, Heft 1—4, 4.
1635/38 — Dieselbe, Heft 5—8, 4.
1670/73 — Dieselbe, Heft 9—12, 4.
1366 Kullak, Klavierw. Bd. I, Op. 54, 92, 93, 4.
1389 — Dieselben, Bd. II, Op. 96, 97, 103, 106, 4.
1188/92 Lanner, Werke, 7 Bände, 4.
404 Le Couppey, Das Alphabet, 4.
570 — ABC des Pianoforte. Schule für Anfänger (Deutsch-Französisch).
1400 — L'Agilité, Op. 20, 25 Etüden, 4.
731 — Schule d. Mechan. d. Klavierspiels.
1410 Lefebure-Wély, Pianofortwerke, 4.
131 Lemoine, 50 leichte Etüden, Op. 37, 4.
305 Liszt, Ausw. v. Wagners Op. n. Transcript, 4.
366 — 42 Lieder v. Beeth., Franz, Mendelssohn, Rob. u. Clara Schumann, 4.
967 — 12 Etüden, Kpl. 8.
1384/85 — Dieselben, 2 Bände, 4.
541/42 — Symp. Dichtung. (v. Komp.), 2 Bde. 4.
484 — Paganini, Etüden.
930 — Dieselben, gr. 8.
1462 — Illustr. aus Meyerbeers Prophet, 4.
1485 — Album (Reinecke), gr. 8.
1898 Loewe, Album (Reinecke), gr. 8.
44 Lortzing, Waffenschmied (Schubert), 4.
43 — Zar u. Zimmermann (Schubert), 4.
102 — Undine (Schubert), 4.
1971 — Album, (Reinecke), gr. 8.
319 Lumbye, 6 Phantasien und Festmärsche, 4.
320 — Ausgewählte Tänze, q.-4.
1383 Marschner, Album Reinecke, gr. 8.
130 Mendelssohn, Album (Reinecke), gr. 8.
728 — Album. Neue Folge (Reinecke), gr. 8.
132 — Konzerte, Konzertst. Kplt. (Rietz), gr. 8.
1291 — Dieselben, Instr. Ausg. (Reinecke), 4.
1077 — Scherzo, Intermezzo, Nottorno und Hochzeitsmarsch a. d. Sommernachtsstraum, Min.-Ausg. Blau kart.
156 — 79 Lieder, Kplt. (Czerny), 4.
160 — 43 Lieder ohne Worte (Rietz), gr. 8.
161 — Dieselben (Rietz), 4.
721 — Lieder ohne Worte. Instr. Ausgabe (Schmidt), Kplt. 4.
909/16 — Dieselben Einz.: Heft 1—3, 4.
1740 — Dieselben, Neue instr. Pracht-Ausgabe von K. Klindworth.
1578/80 — Sämtl. Pianofortwerke, 3 B.
158a — Pianofortwerke, Kplt. (Rietz), gr. 8.
158 — Dieselben ohne Lieder ohne Worte (Rietz), gr. 8.
172/74 — Dieselben, 3 Bde. (Rietz), gr. 8.
1481 — Sonaten für Pianoforte: Op. 6, E dur, Op. 105 G moll., Op. 106 B dur.
177 — Streichquartette, Kplt. (Tschernitzky, Waldersee), 4.
182 — Symphonien, Kplt. (Hermann und Schubert), 4.
1402/6 — Dieselben einzeln, 4.
197 — Dieselben, Kplt. gr. 8.
335 — Athalia (Rietz), 4.
386 — Lobgesang (vom Komp.), 4.
765 — Derselbe, 8.
387 — Oedipus (Schubert), gr. 8.
388 — Sommernachtsstraum (Richter), 4.
159 — Derselbe (Richter), gr. 8.
1492/93 Merkel, Klavierwerke, 2 Bde. 4.
453 Meyerbeer, Hugenotten (Schwenke), 4.
747 — Hugenotten mit übergelegt. Text. (Kogel), gr. 8.
1466 — Hugenotten, Neue rev. Ausg. 4.
743 — Prophet m. überg. Text (Kogel), gr. 8.
1467 — Prophet, Neue rev. Ausg. 4.
464 — Prophet (Schwenke), 4.
1292 — Krönungsmarsch, Walzer, Redowa, Schlittschuh tänz. u. Galopp a. d. Proph.
1469 — Album f. Klav. (Uns. Meister, Bd. 28).
1746/47 Moscheles, Op. 70, Studien, 2 Bde. 4.
1748 — Op. 73, 50 Präludien, 4.
1749 — Op. 95, Charakteristische Studien, 4.
1750 — Rondos: Op. 66, 71, 82a, 85, Rondo mil. 4.
200 Mozart, Album (Reinecke), gr. 8.
763 — Album. Neue Folge. (Reinecke), gr. 8.
424/27 — Klavierkonzerte, 4 Bde. (Reinecke), 4.
215 — 12 Klavierstücke (Dörfel), 4.
1542 — Requiem (Richter), 4.
217 — Sonaten (Dörfel), 4.
218 — Dieselben (Reinecke), gr. 8.
526/27 — Sonaten f. d. Unterr. v. Hennes, 2 Bde. 4.
1196 — Sonaten, Schulausg. (Breslaur), 4.
228/29 — 12 Symph. 2 Bde. (Schubert, Röhr), 4.
— Symphonien Nr. 22—41, Einzelausg. 4.
800 — Symp. (Serenade Nr. 7), 4.
801 — Symp. (Serenade Nr. 9), 4.
802 — Symp. G dur (Köch.-v. Anh. 236), 4.
222 — Variationen (Dörfel).
295 Müller, 15 gr. Caprices (Reinecke), gr. 8.
1317 Nicodé, Ital. Volkstänze u. Lieder, Op. 13, 4.
1985 — Op. 22, Ein Liebesleben, 10 Poesien.
484 Paganini, Etüden (Liszt), 4.
990 — Dieselben, gr. 8.
1252 Plaidy, Techn. Studien, 4.
1767 — Dieselben, Neue revidierte u. ergänzte Ausgabe von K. Klindworth, 4.
1571 — Technical Studies. (1. Edition 1352).
563/65 Raff, Pianofortwerke, 3 Bde. 4.
1967 — Album (Reinecke), gr. 8.
533 Reinecke, Pianofortwerke, Bd. I, Instruk. Stücke, 4.
534 — — Bd. II, Bearbeitungen.
535 — — Bd. III, Schwierigere Stücke.
358 — 18 Sonaten, Kplt. 4.
1671 — Album, gr. 8.
1433 Rheinberger, Klavierwerke, Op. 5, 53, 59, 4.
1078/79 Rinaldi, Redets et Paysages, I, II, gr. 8.
453 Rubinstein, Pianofortwerke 4.
1356 — Album, 8.
454 Scarlatti, Sonaten, 4.
432 — 20 ausgewählte Sonaten, 4.
1874 — 2 Son. (Pastorale u. Capriccio) bearb. v. Tausig. Neu herausg. v. C. Kühner.
1206 Scharwenka, Ph., Pianofortw. Bd. I, Son. 4.
1207 — — Band II, Tänze, 4.
1208 — — Band III, Instr. Stücke, 4.
1368 — — Band IV, Phantasiestücke, 4.
- Für Klavier zu 2 Händen.**
- Nr. 512 Scharwenka, Xaver, Pianofortwerke. Band I, Tänze, 4.
513 — Bd. II, Sonaten u. kleinere Stücke, 4.
1241 — Bd. III, Neue Tänze. (Op. 51, 53, 61, 78).
1938/61 — Op. 77, Beiträge z. Fingerbild, Heft 1/3.
1894 — Op. 78, Studien im Oktavenspiel, Ratschläge u. Übungen.
240 Schubert, Album (Reinecke), gr. 8.
1148 — Album. Neue Folge (Reinecke), gr. 8.
1875 — Militärmarsch (Tausig). Neu herausgegeben v. C. Kühner.
261 — Pianofortwerke, Kplt. (Reinecke), 4.
502 — Dieselben 4. Bd. I, Phantasien und kleinere Stücke.
503 — — Bd. II, Tänze.
504 — — Bd. III, Impr. u. Moments musicaux.
1872 — Polonaise mélancolique (Tausig). Neu herausgeg. m. erg. Bezeichnung von C. Kühner.
1918 — Quartett, Op. 29 (R. v. Keudell).
283 — Sonaten, Kplt. (Reinecke), 8.
264 — Dieselben (Reinecke), 4.
468 — Symphonie, C dur, 4.
27 Schumann, Clara, Pianofortwerke, 4.
Schumann, R., Sämtliche Klavierwerke. Mit Fingers. u. Vortrags. verschiedene instrukt. Ausg. Nach d. Handschriften u. persönl. Ueberlieferung herausgeg. von Clara Schumann. (Silbergrau.) Quartausgaben:
2623/4 2 Abteilungen (einschl. Konzerte).
2617/22 6 Bände.
2643 Ergänzungsband: Konzerte.
2617 Band I.
2638 1. Variat. üb. den Namen »Abege« Op. 1.
2659 2. Papillons, Op. 2.
2660 3. Studien u. Kapricen v. Paganini bearb. Op. 3.
2061 4. Intermezzi, Op. 4.
2662/63 5. Impromptus über ein Thema v. Clara Wieck, Op. 5, I, u. II, Ausg.
2664/65 6. Die Davidsbündler, 18 Charakterstücke, Op. 6, I, u. II, Ausgabe.
2666 7. Toccata, Op. 7 in C.
2667 8. Allegro, Op. 8 in H moll.
2618 Band II.
2668 9. Carnaval, Scènes mignonnes, Op. 9.
2669 10. 6 Konzert-Etüden nach Kapricen von Paganini, Op. 10.
2670 11. Große Sonate, Nr. 1 Op. 11 in Fismoll.
2671 12. Phantasiestücke, Op. 12.
2672 13. Symphonische Etüden, In Form von Variationen, Op. 13 in Cismoll.
2619 Band III.
2673 14. Große Sonate, Nr. 3, Op. 14 in F moll.
2674 15. Kinderszenen, Op. 15.
2675 16. Kreisleriana, Op. 16.
2676 17. Phantasie, Op. 17 in C.
2677 18. Arabesque, Op. 18 in C.
2678 19. Blumenstück, Op. 19 in Des.
2620 Band IV.
2679 20. Humoreske, Op. 20 in B.
2680 21. Novelletten, Op. 21.
2681 22. Sonate No. 2, Op. 22 in G moll.
2682 23. Nachtstücke, Op. 23.
2683 24. Faschingschwänke, Wien, Op. 26, I, B.
2684 25. 3 Romanzen, Op. 28 in B moll, Fis. H.
2685 26. Scherzo, Gigue, Romanze u. Fughette, Op. 32.
2621 Band V.
2686 27. Studien für den Pedalfügel, Op. 56.
2687 28. Skizzen für den Pedalfügel, Op. 58.
2688 29. Album f. d. Jugend, 48 Klavierst. Op. 68.
2689 30. Vier Fugen, Op. 72.
2690 31. Vier Märsche, Op. 76.
2691 32. Waldszenen, 9 Klavierstücke, Op. 82.
2622 Band VI.
2692 33. Bunte Blätter, 14 Stücke, Op. 99.
2693 34. Drei Phantasiestücke, Op. 111.
2694 35. Drei Klavier sonaten f. d. Jug., Op. 118.
2695 36. Albumblätter, 20 Klavierst. Op. 124.
2696 37. Sieben Klavierstücke in Fughettenform, Op. 126.
2697 38. Gesänge der Frühe, 5 Stücke, Op. 133.
2723 Sonaten, Op. 11, 11, 22.
2714 Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo), u. Op. 22 (Presto).
2643 Konzerte u. Konzertst. Op. 54, 52, 134.
2701 Konzert A m., Op. 54.
2705 Introduction und Allegro appassionato (Konzertstück) G, Op. 92.
2706 Konz.-Allegro m. Intr. D m., Op. 131.
Schumann, R., Sämtliche Klavierwerke. Erste m. Fingers. u. Vortrags. verschiedene instr. Ausg. Nach d. Handschr. u. persönl. Ueberlieferung, herausg. v. Cl. Schumann. (Silbergrau.) Großoktav-Ausgaben:
631/32 2 Abteilungen, Abteil. I, Band 1—3. Abteil. II, Band 4—6 (7).
625/30 6 Bände.
698 Ergänzungsband: Konzerte u. Konzertst. Nr. 1/3, Kplt.
Einzeln:
633 Die Davidsbündler, 18 Charakterst. Op. 6.
634 Carnaval, Scènes mignonnes, Op. 9.
635 Phantasiestücke, Op. 12.
636 Kinderszenen, Op. 15.
637 Novelletten, Op. 21.
638 Album f. die Jugend, 43 Klavierst. Op. 68.
639 Waldszenen, 9 Klavierstücke, Op. 82.
640 Bunte Blätter, 12 Stücke, Op. 99.
641 Albumblätter, 20 Klavierstücke, Op. 124.
642 Sonaten, Op. 11, 14, 22.
Schumann, R., Sämtliche Klavierwerke. Instruktive Ausgabe auf Grund der Gesamtausgabe mit Fingersatz und Vortragszeichen versehen. Revidierte Ausgabe. (Blaugrün.) Quartausgaben:
623/4 In 2 Abteilungen (einschl. Konzerte).
617/22 In 6 Bänden.
643 Ergänzungsband: Konzerte.
635/97 38 Bändchen.

Für Klavier zu 2 Händen.

- Nr. Schumann, R., Sämtliche Klavierwerke. Quartausgaben:
- 617 Band I.
658 1. Variat. üb. d. Namen »Abegg« Op. 1 in F.
659 2. Papillons. Op. 2.
660 3. Studien nach Kapriolen von Paganini bearbeitet. Op. 3.
651 4. Intermezzi. Op. 4.
662/63 5. Impromptus über ein Thema v. Clara Wieck, Op. 5. I. u. II. Ausg.
661/65 6. Die Davidsbündler. 18 Charakterstücke. Op. 6. I. u. II. Ausgabe.
666 7. Tokkata. Op. 7 in C.
667 8. Allegro. Op. 8 in H moll.
618 Band II.
668 9. Carnaval. Scènes mignonnes. Op. 9.
669 10. 6 Konzert-Etuden nach Kapriolen von Paganini. Op. 10.
670 11. Große Sonate. Nr. 1. Op. 11 in F moll.
671 12. Phantasiestücke. Op. 12.
672 13. Symphonische Etuden. In Form von Variationen. Op. 13 in Cismoll.
619 Band III.
673 14. Große Sonate. Nr. 3. Op. 14 in F moll.
674 15. Kinderszenen. Op. 15.
675 16. Kreisleriana. Op. 16.
676 17. Phantasie. Op. 17 in C.
677 18. Arabeske. Op. 18 in C.
678 19. Blumenstück. Op. 19 in Des.
620 Band IV.
679 20. Humoreske. Op. 20 in B.
680 21. Novelletten. Op. 21.
681 22. Sonate No. 2. Op. 22 in G moll.
682 23. Nachtstücke. Op. 23.
683 24. Faschingsschwank a. Wien. Op. 26 in B.
684 25. 3 Romanzen. Op. 28 in B moll, Fis, H.
685 26. Scherzo, Gigue, Romanze u. Fughette. Op. 32.
621 Band V.
686 27. Studien für den Pedalfügel. Op. 56.
687 28. Skizzen für den Pedalfügel. Op. 58.
688 29. Album f. d. Jugend. 43 Klavierst. Op. 68.
689 30. Vier Fugen. Op. 72.
690 31. Vier Märsche. Op. 76.
691 32. Waldszenen. 9 Klavierstücke. Op. 82.
622 Band VI.
692 33. Bunte Blätter. 14 Stücke. Op. 99.
693 34. Drei Phantasiestücke. Op. 111.
694 35. Drei Klaviersonaten f. d. Jug. Op. 118.
695 36. Albumblätter. 20 Klavierst. Op. 124.
696 37. Sieben Klavierstücke in Fughettenform. Op. 126.
697 38. Gesänge der Frühe. 5 Stücke. Op. 133.
722 Sonaten. Op. 11, 14, 22.
714 Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo), Op. 22 (Presto).
643 Konzerte u. Konzertstücke. Op. 54, 92, 134.
704 Konzert. Op. 54. A moll. 4.
705 Introdution u. Allegro appassionato, Konzertstück. Op. 92. G dur. 4.
706 Konzert-Allegro m. Introdution. Op. 134. D moll. 4.
Ältere Sammlungen. Originale:
433 Schumann, R., Klavierwerke. Erste Ausg. 4. Bd. I. Carnaval. Op. 9. Phantasiestücke. Op. 12. Kinderszenen. Op. 15.
434 — Bd. II. Phantasie. Op. 17. Novelletten. Op. 21. Sonate. Op. 22. 3 Romanzen. Op. 28.
310 Novelletten. Op. 21. Erste Ausgabe. 8.
575 Symphonien f. Orch. Kplt. (Klauser usw.) 4.
896/99 — Dieselben einzeln. Nr. 1—4.
707 Ouvert., Scherzo u. Finale. Op. 52. (Brißler).
438 Quartette. Kplt. (Klauser). 4.
574 Quintett. Quartett. (Stark, Pauer usw.) 4.
529 Das Paradies u. die Peri. Op. 50. (Rietz). 4.
536 Manfred. Op. 115. (Mit d. Ouv.) (Brißler). 4.
308 63 Lieder und Gesänge von Robert und Clara Schumann (Jadassohn). 4.
360 — Album (Reinecke). gr. 8.
718 — Album. Neue Folge (Reinecke). gr. 8.
1900 — Album de chants pour la Jeunesse. Op. 79.
1408 — Andante und Variationen. Op. 46. (J. Schäfer). 4.
1316 — Ausgew. Lieder (Jadassohn). 4.
561/62 Steibelt, 50 Etuden. 2 Bde. 4.
554 Taubert, Wilh., Pianofortwerke. 4.
321/29 Thalberg, Pianofortwerke. 6 Bde. 4.
1665 — Album (Reinecke). gr. 8.
354 — Etuden. Kplt. 8.
1506 — Dieselben. Krit. Ausg. v. Epstein. 4.
1464 Toft, Op. 35. Käthechen's Erlebnisse. Kl. Klavierstücke.
1738 Tuma, Album (Otto Schmid). gr. 8.
1602 Wagner, Album (Reinecke). gr. 8.
1726 — Album. Neue Folge. gr. 8.
1563 — Lohengrin mit übergel. Text. 4.
302 — Lohengrin mit unterlegtem Text. (Schubert-Hermann). gr. 8.
990 — Derselbe mit übergel. engl. Text.
481 — Tristan u. Isolde m. übergel. Text gr. 8.
1886 — Anger. Perlen a. Tristan u. Isolde (Heintz).
304 — Lyr. Stücke a. Lohengrin (Jadassohn). 4.
420 — Lyr. Stücke a. Tristan und Isolde. 4.
1494 — — mit übergel. franz. Text. 4.
421 — Angereichte Perlen aus Lohengrin und Tristan und Isolde (Heintz). 4.
1876 — Drei Paraphrasen a. Tristan u. Isolde (Tausig). Neuherausgeg. v. C. Kühner.
431 — Das Liebesmahl der Apostel mit untergelegtem Text. gr. 8.
270 Weber, Album (Reinecke). gr. 8.
957 — Album. Neue Folge (Reinecke). gr. 8.
373 — Sonaten. Kplt. (Reinecke). 8.
276 — Sonaten. Kplt. (Reinecke). 8.
277 — Pianofortwerke. Kplt. (Reinecke). 4.
15 — Freischütz (Rösler). gr. 8.
18 — Oberon (Ritter). gr. 8.

Für Klavier zu 2 Händen.

- Nr. Wohlfahrt, Kinder-Klavier-Schule, 1. T. 1421 — Dieselbe. II. T. qu. 4.
908 — Der Klavierfreund. Kart. 4.
918 — The Young Pianist's Guide. qu. 4.
1973 — Kinderklavierschule. Amerik. Ausg.
363 Adagio-Sammlung (E. Naumann). 4.
111/121 Alte Meister. 3 Bde. (Pauer). 4.
361 Alte Tänze. Bd. I. Gavottenalbum (Pauer).
1083 Auswahl alte. hebräischer Synagogalmelodien. kl. 4.
364 Der junge Klassiker (Pauer). gr. 8. Bd. I. Corelli—Mozart.
365 — Band II. Haessl—Field.
469 — Band III. Onslow—Schubert.
478 — Band IV. Mendelssohn—Gegenwart.
479 Der Improvisator. Phantasien und Variationen. I. Reihe. 4.
1379 80 Deutsche Tänze (Pauer). 2 Bde. gr. 8.
362 Im Salon. Album. Bd. I (Reinecke). gr. 8.
402 — Band II (Reinecke). gr. 8.
543 — Band III (Reinecke). gr. 8.
4272 — Band IV (Reinecke). gr. 8.
1600 Jugendbibliothek für den Unterricht (A. Krause). Heft I. Beethoven. 4.
Heft II. Mendelssohn. (C. Kühner).
1901 Kadenzen zu Mozarts Pianof.-Konz. v. Beethoven, Hummel, Mozart u. Reinecke. Bd. I. Zu den Konzerten Nr. 1—13. 4.
351 II — Bd. II. Zu den Konzerten Nr. 14—27. 4.
282/84 Klavierkonzerte (Reinecke). Band I—IV. 4.
372 Marschalbum (Pauer). gr. 8.
833 Märsche, leicht bearbeitet. (Cramer, Wachtmann.) 4.
1183 Mazurken-Album (Pauer). gr. 8.
1787 Musik am sächsischen Hofe. Ausgew. Stücke in der Bearb. für Klavier von O. Schmid. Bd. I. gr. 8.
1787 — Bd. II. Hasse-Album. gr. 8.
1792 — Bd. III. Ausgew. Werke v. Mitgliedern des sächs. Königshauses. gr. 8.
1948 — Bd. IV. Kompos. v. Peter August u. Chr. S. Binder.
1919 — Bd. V. 2 Märsche von König Anton von Sachsen.
2023 — Bd. VI.
491/92 Neue philharmonische Bibliothek. 2 Bde. (L. Stark). 4.
1267 Neue Meister. 4.
1529 — Neue Folge. 4.
1157 Notturven-Album. gr. 8.
1905 Opernalbum. Bel. Stücke a. modernen Opera.
868/71 Perles musicales. 4 Bde. gr. 8.
339/44 Pianofortemusik, klassische und moderne, 6 Bde. (Reinecke). 4.
1090 Poinische Tänze (O. v. Kolberg). 4.
1864 Salonmusik. Ausgew. Klavierstücke neuerer Komponisten.
348/50 Schule der Technik. 3 Bde. (Reinecke).
1990 Skandinav. Musik.
1081/82 Skandinav. Volksmusik (Hartmann). 4.
459/60 Sonatenstudien (Köhler). 2 Bde. 4.
1794/98 — Heft 1/3.
1833/37 — Heft 4/6.
1884/86 — Heft 7/9.
1302/4 — Heft 10/12.
762 Sonatinen-Album (Krause). 4.
Synagogal-Melodien. Ausw. alter hebr. (Marschn. W.I.I.).
1156 Tarantellen-Album. gr. 8.
Unsere Meister. — Album, herausg. v. C. Reinecke. 43 Bde. gr. 8.
1710 Weihnachtsalbum. Ausgew. Klavierwerke neuerer Komponisten. 4.
1725 — — Ausgabe für England. 4.
Ouvertüren.
30 Beethoven, 11 Ouvertüren. Kplt. (Pauer). 4.
278 Cherubini, Ouvertüren. Kplt. (Czerny, Schubert). 8.
98 Gluck, Ouvertüren (Schubert). 8.
164 Mendelssohn, 11 Ouvertüren. Kplt. (Jadassohn). gr. 8.
165 — Dieselben (Jadassohn). 4.
198 — 5 berühmte Ouvertüren (Jadassohn). 4.
213 Mozart, Ouvertüren (Richter). 4.
497 — Ouv. z. d. Jugendop. (Walderssee). 4.
614 Schumann, R., Ouvertüren. Kplt. (Brißler usw.) 4.
707 — Ouvert., Scherzo und Finale. Op. 52. (Brißler). 4.
273 Weber, Ouvertüren. Kplt. (Reinecke). 8.
274 — Dieselben (Reinecke). 4.
Für Klavier zu 4 Händen.
522 Bach, J. S., Konzerte (Walderssee). 4.
113 Beethoven, Konzerte (Brißler, Ritter). 4.
1592 — Violinkonzert (Hermann).
1499 — Märsche. 4.
831/111 — 17 Quartette. 3 Bde. (Röntgen). 4.
20 — Septett. Op. 20. Arrang. (Mockw.). 4.
41/42 — 9 Symphonien. Kplt. 2 Bde. (Schäffer, Horn u. A.). 4.
853/61 — Dieselben einzeln. Nr. 1—9. 4.
46 — Klav.-Trios. Kplt. (Herm., Brißler). 4.
46a/b — Dieselben in 2 Abt.
490 — Streich-Trios (Gleichauf-Horn). 4.
369 Beifeldieu, Die weiße Dame (Jadassohn). 4.
83 Chopin, Mazurk. Kplt. (Schubert). q. 4.
85 — Polonaisen. Kplt. (Schubert). q. 4.
86 — Walzer. Kplt. (Schubert). q. 4.
285 Clementi, Sonaten (Dörfel). 4.
Diabelli, Unterrichtswerke. Herausgegeben von Anton Krause.
940 — Bd. I. Melodische Übungsst. Op. 149. 4.
942 — Band II. Jugendfreuden. Op. 163. Sonatinen. Op. 24. 54. 53. 60. 4.
952 — Bd. II. Abt. I. Jugendfreuden. Op. 163. 4.
953 — Bd. II. Abt. II. Sonatin. Op. 24. 54. 53. 60. 4.
943 — Bd. III. Sonatin. Op. 150. 32. 33. 37. 152. 4.
954 — Bd. III. Abt. I. Sonatin. Op. 32. 33. 37. 4.
955 — Bd. III. Abt. II. Sonatin. Op. 150. 152. 4.

Für Klavier zu 4 Händen.

- Nr. Donizetti, Lucrezia Borgia (Richter). q. 4.
1204 Gade, Symphonien. 4.
560 Grenzebach, 36 Klavierstücke zu 4 Händen im Umfange von fünf Tönen.
917 Gurliitt, C. Op. 28. Präludien u. Choräle.
106/7 Händel, 12 Konzerte. 2 Bde. Band I. (Thomas). Band II. (Horn). q. 4.
125a/b Haydn, 12 Symphonien. 2 Bde. (Rietz). 4.
862/75 — Dieselben einzeln. Nr. 1—14.
2027 — Symphonien Nr. 16 (Oxford) (O. Taubmann).
2028 Symphonie Nr. 18 (Abschieds-) (O. Taubmann).
127 — Trios (Burchard). q. 4.
127a/b — — in 2 Abteilungen. gr. 4.
1599 Henselt, 10 Etuden aus Op. 5. Bearb.
1513 Herold, Marie (François).
1280 Hofmann, Op. 52. Der Trompeter v. Säckingen. 4.
1685 — Op. 54a. 2 Serenaden. [Klingen. 4.
1281 — Op. 57. Ekkehard. 4.
1578 Op. 79. Waldmärchen.
488/89 Krause, Instrukt. Sonaten. 2 Bde. 4.
294 Kuhlau, Sonatinen. 4.
422 Liszt, Aus E. Wagners Op. Transcr. 4.
606/7 — Symp. Dicht. (v. Komp.). 2 Bde. 4.
28 Lortzing, Zar u. Zimm. (Schub.). q. 4.
43 — Undine (Schubert). q. 4.
397 Mendelssohn, Pianofortew. Kplt. (Rietz). 4.
157 — 79 Lieder. Kplt. (Cramer u. Schub.). 4.
1706 — Märsche.
301 — Oktett (v. Komponisten). q. 4.
163 — Orgelwerke. Kplt. (Schubert). q. 4.
183a/b — Dieselben in 2 Abteilungen. 4.
302 — Pianoforte-Quartette. Kplt. (Brißler). 4.
178 — Streichquartette. Kplt. (Czerny, Rietz u. Andere). q. 4.
178a/c — Dieselben in 3 Abteilungen. 4.
183 — Symp. Kplt. (Herm., Rietz). q. 4.
876/80 — Dieselben einzeln. Nr. 1—5.
390 — Pf. Trios. Kplt. (Richter, Schubert). 4.
393 — Athalia. 4.
394 — Lobgesang (vom Komp.). 4.
395 — Oedipus (Schubert). 4.
396 — Sommerschmerz (Horn). 4.
1233 — Op. 25. Konzert. 4.
1231 — Op. 40. Konzert. 4.
1296 — Violin-Konzert. Op. 64. 4.
104 Meyerbeer, Hugenotten (Schubert). q. 4.
105 — Prophet. q. 4.
1298 — Krönungsmarsch, Walzer, Redowa, Schlittschuhstanz u. Galopp a. d. Proph.
216 Mozart, Orig.-Komp. Kplt. (Dörfel). 4.
1426 — Requiem. 4.
230/31 — 12 Symphonien. 2 Bde. (Schub.). q. 4.
881/92 — Dieselben einzeln.
893 — Symphonie. (Serenade VII) D dur (Schubert). q. 4.
894 — Symphonie. (Serenade IX) D dur (Schubert). q. 4.
895 — Symphonie. G dur $\frac{3}{4}$ (Schubert). (Köch.-Verz. Anh. 293). q. 4.
949 — Symphonie. F dur (Köch.-Verz. 98) (Burchard). q. 4.
998 — Symphonie. C dur C (Köch.-Verz. 162) (Burchard). q. 4.
999 — Symphonie D dur C (Köch.-Verz. 181) (Burchard). q. 4.
1000 — Symphonie. B dur C (Köch.-Verz. 182) (Burchard). q. 4.
1142 — Symphonie. G moll C (Köch.-Verz. 183) (Burchard). q. 4.
1268 — Symphonie. Es dur C (Köch.-Verz. 181) (Burchard).
1154 — Symphonie. G dur $\frac{3}{4}$ (Köch.-Verz. 119) (Burchard). q. 4.
1254 — Symphonie. C dur $\frac{3}{4}$ (Köch.-Verz. 200) (Burchard).
1271 — Symphonie. A dur. C (Köch.-Verz. 201) (Burchard).
1431/32 Neumann, Op. 1. Klavierstücke für Anfänger. 2 Hefte. 4.
1318 Nicodé, Op. 29. Bilder a. d. Süden. 4.
1630 Reinecke, Op. 47. 3 Sonatinen.
1637 Scharwenka, Ph., Op. 21. Tanz-Suite.
262a/b Schubert, Pianofortwerke. 2 Bde. Kplt. (Reinecke). 4.
1458 — Pianofortwerke. Bd. 3. Suppl. 4.
486 — Märsche (Reinecke). 4.
1298 — Polonaisen. 4.
466 — Symphonie. C dur. q. 4.
Schumann, R., Klavierwerke. Mit Fingersatz und Vortragszeichen versehene instruktive Ausgabe. Nach den Handschriften und persönlicher Ueberlieferung herausgegeben von Clara Schumann. Originale:
645 In einem Bande. Kplt. Nr. 1/4. 4.
700 1. Bilder aus Osten. Op. 68.
701 2. Zwölfvierhänd. Klavierstücke. Op. 85.
702 3. Neun charakterist. Tonstücke. Op. 109.
703 4. Kinderball. Op. 130.
Bearbeitungen:
499 Klavierwerke. Bd. I. Carnaval. Op. 9. Phantasiestücke. Op. 12. Kinderszenen. Op. 15.
500 — Bd. II. Novelletten. (Jadassohn). Op. 21.
501 — Band III. Phantasie. Op. 17. Sonate. Op. 22. Drei Romanzen. Op. 23.
836 Carnaval. Op. 9 (Schmitz). 4.
837 Phantasiestücke. Op. 12 (Röhr). 4.
838 Kinderszenen. Op. 15 (Schubert). 4.
839 Phantasie. Op. 17 (Horn). 4.
810 Sonate. Op. 22 (Reinecke). 4.
841 Romanzen. Op. 23 (Schubert). 4.
805 Konzert. Op. 54 (Horn). 4.
806 Konzertstück. Op. 92 (Naumann). 4.
646 Symphonien. Kplt. (Jansen). 4.
736/39 — Dieselben einzeln. Nr. 1—4.
801 Andante u. Variationen Op. 46 (Schubert). 4.
708 Ouvertüre, Scherzo u. Finale. Op. 52 in E. (Brißler).
437 Quartette. Op. 41. Kplt. (Dresel). 4.
648 Quintett und Quartett. Op. 44. 47. (Schumann-Horn). 4.
576 Trios, Phantasiest., Märchen Erzählungen f. Pianof., Viol. u. Vcell. (Naumann). 4.

Für Klavier zu 4 Händen.

- Nr. Schumann, R., Klavierwerke. Bearbeitungen:
738 Erstes Trio. Op. 63. (Naumann). 4.
754 Zweites Trio. Op. 80. (Naumann). 4.
755 Drittes Trio. Op. 110. (Horn). 4.
736 Phantasiestücke. Op. 88. (Naumann). 4.
757 Märchen Erzählungen. Op. 132. (Jansen). 4.
528 Das Paradies u. d. Peri. Op. 50. (Schubert). 4.
537 Manfred. Op. 115. (Reinecke). 4.
1434 Tours, Klavierstücke.
514 Wagner, Lohengrin. 4.
1403 — — mit übergel. Text u. szen. Bemerk. (Kleinmichel). Deutsch-engl. 4.
493 — Lyr. Stücke a. Lohengr. (Jadassohn). 4.
572 — Lyr. Stücke aus Tristan und Isolde. 4.
269 Weber, Pianofortwerke. Kplt. (Reinecke). 4.
16 — Freischütz (Rösler). 4.
19 — Oberon (Ritter). 4.
908 Wohlfahrt, Der Klavierfreund. Kart. qu. 4.
1590 Jugendbibliothek. Bd. I. Klassiker. 4.
1561 — Bd. II. Romantiker. 4.
1893 — Heft I. Beethoven.
1899 — Heft II. We.-er.
345/471 Pianofortwerke, klass. u. mod. ABde. (Roin.)
Ouvertüren.
32 Beethoven, 11 Ouvertüren. Kplt. (Bagge). 4.
279 Cherubini, Ouvert. Kplt. (Schubert). q. 4.
99 Gluck, Ouvertüren (Schubert). q. 4.
1470 Haydn, Ouvertüre zu Orlando paladino (Liebeskind). 4.
1471 — Ouv. z. L'isola disabitata (Liebeskind). 4.
166 Mendelssohn, 11 Ouvertüren. Kplt. 4.
199 — 5 berühmte Ouvertüren. 4.
214 Mozart, Ouvertüren. 4.
556 Reinecke, Ouvertüren.
647 Schumann, R., Ouvertüren. Kplt. (Brißler-Naumann). 4.
708 — Ouvert., Scherzo u. Finale. Op. 52. 4.
275 Weber, Ouvertüren. Kplt. (Brißler). 4.
Für zwei Klaviere zu 8 Händen.
1203a Beethoven, Märsche, Pianoforte I. 4.
1203b — — Pianoforte II. 4.
1229 — Phantasie. Op. 80. 4.
— 9 Symphonien.
265/68 Erster Band. Nr. 1—5. Pianoforte I, II (Schubert, Hermann). q. 4.
267/68 Zweiter Band. Nr. 6—9. Pianoforte I, II (Burchard, Horn, Schubert). q. 4.
1174/82 — Dieselben einzeln. Nr. 1—9. 4.
1208a/b — Märsche. Pianof. I, II. (Burchard-Horn).
1229 — Phantasie m. Chor. Op. 80 (Gleichauf). 4.
1299/1300 Jugendbibliothek, 2 Bände.
461/62 Mendelssohn, Sämtl. Ouvert. 2 Bde. q. 4.
461/62 a/b — Dieselben in 2 Abteilungen.
1253 — Erste Symphonie. Op. 11. 4.
1300 — Zweite Symphonie. Op. 52. 4.
467/11 Schubert, Symp. C d. Pianof. I, II. q. 4.
835 Schumann, Ouvert. Manfred (Hermann). 4.
Für zwei Klaviere zu 4 Händen.
568/69 Bach, Konzerte. Pianoforte I, II (Krause Krug, Maas). 4.
566 Beethoven, Konz. f. 2 Pianof. Pianof. II. (Original-Pianoforte-Stimme hierzu siehe Nr. 22.)
— Symphonien (Naumann-Bage):
1910/11 Bd. I (Nr. 1—5). Pfte. I, II.
1912/13 Bd. II (Nr. 6—9). Pfte. I, II.
65 Chopin, Op. 73. Rondo (Reinecke). (Enthalten in Bd. X der Pfte.-Werke).
1264 — Konzerte u. Konzertstücke. Pfte. II. 4.
(Original-Pianoforte-Stimme hierzu siehe Nr. 94.)
508/9 Liszt, Symphon. Dichtungen. 2 Bde.
(Zur Ausführung sind 2 Exempl. nötig.)
451/52 Mendelssohn, Ouvertüren. Pianoforte I, II (Horn, Naumann u. Andere). 4.
1487 Schubert, 7. Symp. C dur (Klindworth). 4.
649 Schumann, R., Op. 48. Andante u. Variat.
1445 — Quartett. Op. 47 (Waage). 4.
830 — Konzert. Op. 54. (Horn). 4.
831 — Konzertstück. Op. 92 (Hermann). 4.
832 — Konzert-Allegro. Op. 134 (Busoni). 4.
1507/8 Bibliothek für 2 Pianoforte (Krause). Abt. I (Nr. 1—6). Pfte. I, II.
530/32 Klavierkonzerte alter und neuer Zeit. Pianoforte II. Bd. I/IV. 4.
(Original-Pianoforte-Stimmen hierzu siehe Nr. 282/284, 523.)
Für Orgel.
10 Bach, 371 Choräle (siehe auch 4st. Ges.) (Becker, Dörfel). q. 8.
730 — 69 Choralmelodien mit beziffertem Bass (Becker). q. 8. (s. auch 4st. Gesänge).
1237 — 15 große Choralvorspiele. q. 4.
1365 Cecilia. 100 Orgelstücke (Schweich). 4.
1473 Gade, Op. 22. Drei Tonstücke. 4.
1475 Hartmann, Laudate Dominum. 100 Orgelstücke. qu. 4.
162 Mendelssohn, Orgelwerke. Kplt. q. 8.
1837 — Sonaten. Op. 65. Orig.-Ausg. 4.
1844 Sauer, Orgel-Album. Kl. 4. qu.
Für Harmonium.
1934 Bibl. Op. 49. 6 Stücke aus Tristan u. Isolde v. R. Wagner
476/77 Harmonium. Samml. von Tonstücken, für 1482/ Harmonium bearb. v. R. Bibl. 3 Bde. 4.
970/79 — Die 2 ersten Bände in 10 Heften. 4.
1924/28 — Sammlung von Tonstücken über Komp. d. 17., 18. u. 19. Jahrh. (Bibl.). Op. 65. Neue Folge. 5 Hefte.
1538 Haydn, Mich., Album.
1024/ Unsre Lieblinge. Die schönsten Melodien alter und neuer Zeit in leichter Bearbeitung (Reinhold). Heft I/II. 4.
1438 Wagner, Melodien aus Lohengrin f. Harm. u. Klavier (Reinhold). 4.
1449 — Szenen aus Lohengrin (Reinhold). 4.
1459 — Tonbilder aus Lohengrin (Gyurits). 4.