

Breitkopf & Härtel's Klavier-Bibliothek

Editions Breitkopf & Härtel
La Bibliothèque du Pianiste.

Breitkopf & Härtel's Editions
The Pianist's Library.

Rudorff

Variationen in Edur

für 2 Klaviere zu 4 Händen

Op. 1

(Bibliothek für 2 Klaviere Nr. 15)

Jedes Klavier Preis 2 Mark

Klavier I

Breitkopf & Härtel
• Leipzig.
• Brüssel • London • New York.

Kaesberg & Oertel

J. Wanderer.

Bibliothek

für zwei Klaviere.

Sammlung von Originalwerken
 nach aufsteigender Schwierigkeit geordnet und zum Gebrauche beim Unterricht,
 sowie für den öffentlichen Vortrag sorgfältig bezeichnet

von
Anton Krause.

		Jede Stimme M. Pf.	Jede Stimme M. Pf.
1.	Clementi, M., Sonate Nr. 1. Bdur.	1. —	11. Huber, Hans, Op. 31. Sonate. Bdur. 2. —
2.	— Nr. 2. Bdur.	1. —	12. Bruch, Max, Op. 11. Fantasie. Dmoll. 2. —
3*	Mozart, W. A., Konzert. f dur. (K. V. 242) 1.50.	1.50.	13. Reinecke, Carl, Op. 66. Impromptu. Adur. 2. —
4.	— Sonate. Ddur. (Köch.-Verz. 448). 3. —	3. —	14. Singer, Otto, Op. 1. Andante mit Variationen. f dur. 2. —
5.	— Fuge. Emoll. (Köch.-Verz. 426). 1. —	1. —	15. Rndorff, G., Op. 1. Variationen. Edur. 2. —
6.	— Konzert. Esdur. (Köch.-Verz. 365). 1.50.	1.50.	16. Schumann, Robert, Op. 46. Andante und Variationen. Bdur. 2. —
7*	Bach, Joh. Seb., Konzert Nr. 3. Dmoll. 1.50.	1.50.	17. Reinecke, G., Op. 94. La belle Grisélidis. f dur. 2. —
8.	— Konzert Nr. 2. Edur. 1.50.	1.50.	18. Liszt, Franz, Concerto pathétique. Emoll. 3. —
9.	Chopin, Friedr., Op. 75. Rondo. Edur. 2. —	2. —	
10.	Krause, Anton, Op. 17. Sonate. Edur. 3. —	3. —	

* Nr. 3 und 7 für 3 Klaviere.

Bei Nr. 3, 6, 7 und 8 ist die Orchesterbegleitung, soweit es thunlich war, in die Principalstimmen mit eingezogen.

Eigentum der Verleger für alle Länder.
Leipzig Breitkopf & Härtel.
 Eingetragen in das Vereinsarchiv.
 Ent^d Sta. Hall.

VARIATIONEN.

PIANOFORTE I.

E. Rudorff, Op. 1.

Moderato quasi Tempo di marcia.

Part. 2.

7

1

espressivo

p crescendo

pp

cre - scen - do al *ff*

poco rit.

Var. I.
Poco più animato, ma tranquillo.

dolce

espressivo

crescendo

diminuendo

p

PIANOFORTE I.

sostenuto

dolciss. poco rit.

Qa. * Qa. * Qa. *

Var. II.
Piu animato.

sempre ppe stacc.

Qa. *

Qa. *

Qa. *

Qa. *

pp

sempre dim.

ppp poco rit.

ppp poco rit. ten.

Qa. * Qa. *

PIANOFORTE I.

Var. III.

Vivace ma con grazia.

p
molto leggiero

ten. *cantabile e legato*
leggiero

espressivo *sf* *cresc.*

pp *cre - scen.*

do *sf* *ten.*

The musical score consists of six systems of piano and bass staves. The first system begins with a piano (*p*) dynamic and a *molto leggiero* instruction. The second system includes *ten.* and *cantabile e legato* markings, with a *leggiero* instruction in the bass line. The third system features *espressivo* and *sf* dynamics. The fourth system has *pp* and *cre - scen.* markings. The fifth system starts with a *do* vocal line and *sf* dynamic. The sixth system concludes with a *ten.* marking. The score is annotated with numerous ornaments and performance directions throughout.

ff
fz *fz con fuoco fz* *fz* *fz* *fz* *fz* *fz*

fz cre - *fz* - *fz* scen - *fz* - *fz* - do *fz* *fz*

Var.V. Con fuoco e con brio.

sempre f *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz*

molto cantabile
mf

e legato *fz* *cresc.*

PIANOFORTE I.

poco calando *a tempo poco a poco crescendo*

sempre crescendo

Var. VI. *Un poco più moderato e grazioso.*

p

espress. *poco rit.* *a tempo* *dim.*

espress.

PIANOFORTE I.

dolce

First system of musical notation for Pianoforte I. It consists of a grand staff with treble and bass clefs. The music features flowing sixteenth-note passages in the right hand and a steady accompaniment in the left hand. Performance markings include *crescendo* in the first measure, *cantando* in the second measure, and *dim. p* in the third measure. The system concludes with a double bar line. Below the staff, there are rhythmic markings: ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

Second system of musical notation. It continues the piece with similar melodic and accompanimental textures. Performance markings include *cresc.* and *cantando*. The system ends with a double bar line. Below the staff, there are rhythmic markings: ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

Third system of musical notation. The right hand features more complex chordal textures. Performance marking *p* is present. The system ends with a double bar line. Below the staff, there are rhythmic markings: ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

Fourth system of musical notation. The piece continues with consistent melodic and harmonic development. Performance marking *p* is present. The system ends with a double bar line. Below the staff, there are rhythmic markings: ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

Fifth system of musical notation. The texture remains consistent with the previous systems. The system ends with a double bar line. Below the staff, there are rhythmic markings: ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

Sixth and final system of musical notation on this page. It concludes the piece with a final cadence. Performance marking *dim.* is present. The system ends with a double bar line. Below the staff, there are rhythmic markings: ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

Var. VII.
Allegro vivace.

The musical score is written for piano and consists of six systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piece is marked "Allegro vivace".

System 1: *sempre f*. Dynamics: *fz*, *fz*, *fz*, *fz*. Performance instruction: *sempre f*. Articulation: accents on the bass line.

System 2: Dynamics: *fz*, *fz*, *fz*, *fz*, *fz*, *fz*. Performance instruction: *fz*.

System 3: Dynamics: *fz*, *fz*, *fz*. Performance instruction: *p leggiero*, *cresc.*. Articulation: accents on the bass line.

System 4: Dynamics: *f*, *p*, *f*. Performance instruction: *espress.*. Articulation: accents on the bass line.

System 5: Dynamics: *f*, *p*. Performance instruction: *cresc.*. Articulation: accents on the bass line.

System 6: Dynamics: *f*. Performance instruction: *cresc.*, *espress.*. Articulation: accents on the bass line.

First system of musical notation. Treble and bass staves. Dynamics include *f*, *p*, and *cresc.*. The bass staff contains several *Qa.* markings with asterisks.

Second system of musical notation. Treble and bass staves. Dynamics include *f*, *ff*, and *rit.*. The bass staff contains several *Qa.* markings with asterisks.

Third system of musical notation. Treble and bass staves. Dynamics include *rit.* and *p*. The tempo marking *a tempo* is present. The bass staff contains several *Qa.* markings with asterisks.

Fourth system of musical notation. Treble and bass staves. Dynamics include *pp*. The bass staff contains several *Qa.* markings with asterisks.

Fifth system of musical notation. Treble and bass staves. Dynamics include *dimin. sempre* and *calando*. The bass staff contains several *Qa.* markings with asterisks.

Var. VIII.
Andante con moto.

Musical notation for the eighth variation. Treble and bass staves. Dynamics include *dolce cantabile*. The bass staff contains several *Qa.* markings with asterisks.

First system of musical notation for the piano part, consisting of two staves (treble and bass). The music includes various notes, rests, and dynamic markings such as *And.* and **.*

Second system of musical notation for the piano part, consisting of two staves. It includes dynamic markings such as *p* and *And.* with asterisks.

Third system of musical notation for the piano part, consisting of two staves. It includes dynamic markings such as *espress.* and *dolce*, along with *And.* and asterisks.

Fourth system of musical notation for the piano part, consisting of two staves. It includes dynamic markings such as *cresc.* and *And.* with asterisks.

Fifth system of musical notation for the piano part, consisting of two staves. It includes dynamic markings such as *f espress.*, *ff rit.*, *rit. pf. 2.*, and *a tempo*, along with *p* and *And.* with asterisks.

Sixth system of musical notation for the piano part, consisting of two staves. It includes dynamic markings such as *dol.*, *espress.*, *rall.*, *dim.*, and *pp*, along with *And.* and asterisks.

PIANOFORTE I.

Finale.

Allegretto animato.

a tempo

molto rit.

a tempo

p *molto rit.* *f* *p* *sempre assai leggero*

♩. * ♩. *

mf *p*

p

The first system of music consists of two staves. The treble staff begins with a melodic line in G major, featuring eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with eighth notes. A dynamic marking of *p* (piano) is placed above the treble staff, and a dynamic marking of *f* (forte) is placed above the bass staff.

The second system continues the piece. The treble staff has a dynamic marking of *p* at the beginning and *fz* (forzando) in the middle. The bass staff has a dynamic marking of *fz* at the beginning. There are also some markings that look like "Qa." with an asterisk below the bass staff.

The third system features a *fz* dynamic marking in both the treble and bass staves. The treble staff has a melodic line with slurs, and the bass staff has a more rhythmic accompaniment.

The fourth system includes a *cresc.* (crescendo) marking in the treble staff and a *dim.* (diminuendo) marking in the bass staff. Both staves have *fz* markings. There are also "Qa." markings with asterisks below the bass staff.

The fifth system shows a *dim.* marking in the treble staff and a *p* marking in the bass staff. The bass staff has a more active accompaniment with eighth notes. There are also "Qa." markings with asterisks below the bass staff.

The sixth system concludes the page with a *p* dynamic marking in the bass staff. The treble staff continues with a melodic line, and the bass staff provides accompaniment.

PIANOFORTE I.

First system of musical notation, consisting of a treble staff and a bass staff. The music features dense chordal textures and rhythmic patterns. There are two fermatas in the bass staff, each marked with a 'Qa.' and an asterisk.

Second system of musical notation. The treble staff contains dynamic markings: *fz*, *scen*, *fz do*, and *ff*. The bass staff has two fermatas marked with 'Qa.' and an asterisk.

Third system of musical notation. The treble staff includes the instruction *poco a poco diminuendo* and the dynamic marking *mf*. The bass staff has two fermatas marked with 'Qa.' and an asterisk.

Fourth system of musical notation. The treble staff includes dynamic markings *p*, *dim.*, and *molto*, along with the instruction *poco a poco rall.*. The bass staff has two fermatas marked with 'Qa.' and an asterisk.

Fifth system of musical notation. The treble staff includes the instruction *Adagio* and dynamic markings *dim.*, *sempre pp*, and *ma cantabile e legato*. The bass staff has two fermatas marked with 'Qa.' and an asterisk.

First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff bracket on the left. The music features complex chords and melodic lines. Performance markings include *p* (piano), *dim.* (diminuendo), and *p espressivo*. Below the staves, there are handwritten annotations: "A. * A. * A." under the first measure, "* A. * A. * A. * A. * A. *" under the second measure, and "A. *" under the third measure.

Second system of musical notation, continuing the piece with similar complex textures and melodic development.

Third system of musical notation, featuring a *p* marking and a crescendo hairpin. Handwritten annotations "A. * A. *" are present below the staves.

Fourth system of musical notation, showing further melodic and harmonic progression. Handwritten annotations "A. * A. *", "A. * A. *", and "A. * A. *" are visible below the staves.

Fifth system of musical notation, concluding the page. It includes markings for *poco a poco rall.*, *pp* (pianissimo), and *dimin. sempre*. Handwritten annotations "A. * A. * A." and "* A. * A. *" are present below the staves.

Breitkopf & Härtels Klavierbibliothek.



Für Klavier zu 4 Händen.  Nach Gruppen geordnet.

I. Heftausgabe. Jedes Werk 1 Mk. (mit † bez. 2 Mk., mit †† 3 Mk.).

II. Nummerausgabe. Jedes Werk 30 Pf. (mit † bez. 60 Pf., mit †† 90 Pf.).

Abweichende Preise sind angegeben, die der Volksausgabe bleiben unberücksichtigt.



Konzerte und Konzertstücke.

Bearbeitungen.

Heftausgabe.

Bach, J. S., 1. Konzert für Klavier mit Begl. von Streich-Quintett. Dm. (Röhr.) †

Bach, 6 Konzerte für Klavier u. Orchester. (Waldersee.) (VA. 522.) 5 M.

Einzel: Nr. 1, E. †
Nr. 2, A. †
Nr. 3, D. †
Nr. 4, Fm. †
Nr. 5, Gm. †
Nr. 6, Dm. †

Beethoven, Klavierkonzerte. (Bd. IX der Gesamt-Ausgabe für Unterricht und praktischen Gebrauch.) 10 M.

Beethoven, 5 Klavierkonzerte. (Brissler, Ritter.) (VA. 113.) 1 1/2 M.

Beethoven, Op. 15. Klavierkonzert, Nr. 1, C. (Brissler.) †

Beethoven, Op. 19. Klavierkonzert, Nr. 2, B. (Ritter.) †

Beethoven, Op. 37. Klavierkonzert, Nr. 3, Cm. (Ritter.) †

Beethoven, Op. 56. Konzert f. Klav., Viol. u. Vcell. m. Orch.-Begl. C. (Hermann.) †

Beethoven, Op. 58. Klavierkonzert, Nr. 4, G. (Ritter.) †

Beethoven, Op. 61. Konzert für Violine und Orchester, D. (Hermann.) †

Beethoven, Op. 73. Klavierkonzert, Nr. 5, Es. (Brissler.) †

Chopin, Op. 21. Klavierkonzert, Nr. 2, Fm. (Schubert.) †

Chopin, Op. 22. Große Polonaise für Klavier und Orchester, Es. (Schubert.) †

Händel, Concerto grosso, C. (Horn.) †

Händel, Konzert B. (Jadassohn.) †

Händel, Große Konzerte für Streichinstrumente mit Continuo:

Nr. 1, G. (Jadassohn.) †
Nr. 2, F. (Jadassohn.) †
Nr. 3, Em. (Jadassohn.) †
Nr. 4, Am. (Jadassohn.) †
Nr. 5, D. (Jadassohn.) †
Nr. 6, Gm. (Jadassohn.) †
Nr. 7, B. (Naumann.) †
Nr. 8, Cm. (Naumann.) †
Nr. 9, F. (Naumann.) †
Nr. 10, Dm. (Naumann.) †
Nr. 11, A. (Naumann.) †
Nr. 12, Hm. (Naumann.) †

Händel, Konzerte für Orgel und Orchester. (Thomas, Horn.)

2 Bde. (VA. 1067.) je 3 M.

Nr. 1, Gm. (Thomas.) †

Nr. 2, B. (Thomas.) †

Nr. 3, Gm. (Thomas.) †

Nr. 4, F. (Thomas.) †

Nr. 5, F. (Thomas.) †

Nr. 6, B. (Thomas.) †

Nr. 7, B. (Horn.) †

Nr. 8, A. (Horn.) †

Nr. 9, B. (Horn.) †

Nr. 10, Dm. (Horn.) †

Nr. 11, Gm. (Horn.) †

Nr. 12, B. (Horn.) †

Händel, Konzerte für Oboe und Streichorch. Nr. 2, B. †

Händel, Konzert für Oboe und Streichorch. Nr. 3, Gm. †

Henselt, Op. 1. Konzert-Variationen über „Io son ricco“ aus Der Liebestrank von Donizetti, E. †

Henselt, Op. 11. Konzert-Variationen über „Eh' ich die Normandie verlassen“ aus Robert der Teufel von Meyerbeer, B. †

Mendelssohn, Op. 22. Capriccio brillant, H. †

Mendelssohn, Op. 25. Klavier-Konzert, Gm. (Schubert.) (VA. 1233.) 1 M.

Mendelssohn, Op. 29. Rondo brillant, Es. †

Mendelssohn, Op. 40. Klavier-Konzert, Em. (Zerny.) (VA. 1234.) 1 M.

Mendelssohn, Op. 64. Violin-Konzert. (VA. 1236.) 1 M.

Mozart, Klavierkonzerte. (Brunetti):

Nr. 18, B. (436.)

Nr. 21, C. (503.)

Nr. 27, B. (595.)

Mozart, Konzert für Klarinette und Orchester, A. (Naumann.) †

Niccolai, Op. 4. Introdukt. u. Polonaise, B.

Schumann, R., Op. 54. Klavier-Konzert, Am. (Horn.) (VA. 805.) 1 1/2 M.

Schumann, Op. 92. Konzertstück, G. (Naumann.) (VA. 806.) 1 1/2 M.

Schumann, Op. 129. Konzert für Vcell. und Orchester, Am. (Jadassohn.) †

Kammermusikwerke.

Bearbeitungen.

Heftausgabe.

Bach, J. S., Bourrée, Hm., aus der 2. Violin-Sonate. (Tows.)

Bach, Bourrée, G., aus der 4. Vcell.-Sonate. (Tows.)

Bach, Ciaconna, Dm., aus der 4. Violin-Sonate. (Reinecke.) ††

Bach, Gavotte, E., aus der 6. Violin-Sonate. (Tows.)

Bach, Sarabande, D., aus der 6. Vcell.-Sonate. (Tows.)

Bargiel, Op. 15a. Oktett für Streich-Instrumente, Cm. ††

Bargiel, Op. 15b. Streich-Quartett Nr. 3, Am. ††

Bargiel, Op. 37. 3. Klavier-Trio, B. (Hermann.) ††

Beethoven, 17 Quartette. (Röntgen.) 3 Bde. (VA. 33 III.) je 4 M.

Beethoven, Sämtl. Klavier-Trios. (Hermann, Brissler.) (VA. 46.) 4 M.

Beethoven, Sämtl. Streich-Trios. (Gleichauf, Horn.) (VA. 499.) 3 M.

Beethoven, Op. 1. Klavier-Trios. (Hermann):

Nr. 1, Es. †

Nr. 2, G. †

Nr. 3, Cm. †

Beethoven, Op. 3. Streich-Trio, Es. †

Beethoven, Op. 4. Streich-Quintett, Es. (Schmidt.) †

Beethoven, Op. 8. Serenade für Streich-Trio, D.

Beethoven, Op. 9. Streich-Trios. Nr. 1, G.

Beethoven, Op. 11. Klavier-Trio, B. (Hermann.) †

Beethoven, Op. 16. Quintett für Klavier und Blasinstrumente, Es. (Naumann.) †

Beethoven, Op. 18. Streich-Quartette. (Röntgen):

Nr. 1, E. | Nr. 4, Cm.

Nr. 2, G. | Nr. 5, A.

Nr. 3, D. | Nr. 6, B.

Beethoven, Op. 20. Septett. (Mockwitz.) (VA. 20.) 1 M.

Beethoven, Op. 29. Streich-Quintett, C. (Schmidt.) †

Beethoven, Op. 40. Romane für Violine u. Orch., G. (Hermann.)

Beethoven, Op. 50. Romane für Violine u. Orch., F. (Hermann.)

Beethoven, Op. 59. Streich-Quartette. (Röntgen):

Nr. 1, F. †

Nr. 2, Em. †

Nr. 3, C. †

Beethoven, Op. 70. Klavier-Trios. (Brissler):

Nr. 1, D. †

Nr. 2, Es. †

Beethoven, Op. 71. Sextett für Blasinstrumente, Es. (Schubert.)

Beethoven, Op. 74. Streich-Quartett, Es. (Schmidt.) †

Beethoven, Op. 81b. Sextett für Streich-Quintett u. 2 Hörner, Es. (Schmidt.)

Beethoven, Op. 95. Streich-Quartett, Fm. (Röntgen.) †

Beethoven, Op. 97. Klavier-Trio, B. (Hermann.) †

Beethoven, Op. 127. Streich-Quartett, Es. (Röntgen.) †

Beethoven, Op. 130. Streich-Quartett, B. (Naumann.) †

Beethoven, Op. 131. Streich-Quartett, Cism. (Röntgen.) †

Beethoven, Op. 132. Streich-Quartett, Am. (Röntgen.) †

Beethoven, Op. 133. Große Fuge für Streich-Quartett, B. (Röntgen.) †

Beethoven, Op. 135. Streich-Quartett, F. (Röntgen.) †

Beethoven, Rondino für Blasinstrumente, Es. (Naumann.)

Bruch, Op. 5. Klavier-Trio, Cm. (Riedel.) ††

David, Op. 32. Streich-Quartett, Am. ††

Eichborn, Op. 11. Brill. Rondo für Waldhorn mit Orchester, F. †

Eichborn, Op. 12. 1. Suite für Waldhorn und Pianoforte, E. †

Gade, Op. 17. Oktett für Streichinstrumente, F. (Orch.) ††

Gade, Op. 29. Novelletten für Klavier, Violine u. Vcell., Am. ††

Gade, Op. 42. Klavier-Trio, F. (Hermann.) ††

Haydn, Op. 54 Nr. 2. Klavier-Quartett, C.

Haydn, 12 Trios. (Burchard.) (VA. 127.) 3 1/2 M.

Haydn, Klavier-Trio Nr. 1, G. (Burchard.)

Haydn, Klavier-Trio Nr. 2, Fism. (Burchard.)

Haydn, Klavier-Trio Nr. 3, C. (Burchard.)

Haydn, Klavier-Trio Nr. 4, E. (Burchard.)

Haydn, Klavier-Trio Nr. 5, Es. (Burchard.)

Haydn, Klavier-Trio Nr. 6, D. (Burchard.)

Haydn, Klavier-Trio Nr. 7, A. (Burchard.)

Haydn, Klavier-Trio Nr. 8, C. (Burchard.)

Haydn, Klavier-Trio Nr. 9, A. (Burchard.)

Haydn, Klavier-Trio Nr. 10, Em. (Burchard.)

Haydn, Klavier-Trio Nr. 11, Es. (Burchard.)

Haydn, Klavier-Trio Nr. 12, Es. (Burchard.)

Hering, Notturmo, G. u. Wiegenlied, G. aus den 30 Miniaturen, Op. 19.

Hofmann, Op. 59. Oktett für Streich- und Blasinstrumente, F. ††

Jadassohn, Op. 59. 3. Klavier-Trio, Cm. (Althberg.) ††

Jadassohn, Op. 79. Klavier-Quintett, Cm. ††

Kalkbrenner, Op. 149. 5. Klavier-Trio, As.

Kühnau, Op. 32. Klavier-Quartett, Cm.

Mendelssohn, Sämtl. Klavier-Quartette. (Brissler.) (VA. 392.) 3 M.

Mendelssohn, Sämtl. Streich-Quartette. (Zerny, Riedel.) (VA. 178.) 4 M.

Mendelssohn, Sämtl. Klavier-Trios. (Richter, Schubert.) (VA. 390.) 2 M.

Mendelssohn, Op. 1. Klavier-Quartett, Cm. (Brissler.) †

Mendelssohn, Op. 2. Klavier-Quartett, Fm. (Brissler.) †

Mendelssohn, Op. 3. Klavier-Quartett, Hm. (Brissler.) †

Mendelssohn, Op. 12. 1. Streich-Quartett, Es.

Mendelssohn, Op. 13. 2. Streich-Quartett, Am.

Mendelssohn, Op. 20. Oktett. (VA. 391.) 1 M.

Mendelssohn, Op. 44 Nr. 1. 3. Streich-Quartett, D. †

Mendelssohn, Op. 44 Nr. 2. 4. Streich-Quartett, Em. †

Mendelssohn, Op. 44 Nr. 3. 5. Streich-Quartett, Es. †

Mendelssohn, Op. 49. Großes Klavier-Trio, Dm. †

Mendelssohn, Op. 66. 2. Großes Klavier-Trio, Cm. †

Mendelssohn, Op. 80. 6. Streich-Quartett, Fm.

Mendelssohn, Op. 81. Andante, Scherzo, Kapriccio und Fuge für Streich-Quartett

Mendelssohn, Op. 87. Streich-Quintett, B. †

Mozart, Klavier-Trio Nr. 1, G. [496.]

Mozart, Klavier-Trio Nr. 2, B. [502.]

Mozart, Klavier-Trio Nr. 3, E. [542.]

Mozart, Klavier-Trio Nr. 4, C. [545.]

Mozart, Klavier-Trio Nr. 5, G. [564.]

Mozart, Klavier-Trio Nr. 6, B. [554.]

Mozart, Klavier-Trio Nr. 7, Es. [498.]

Mozart, Streich-Quartett Nr. 1, G. [387.] (Naumann.)

Mozart, Streich-Quartett Nr. 2, Dm. [421.] (Naumann.)

Mozart, Streich-Quartett Nr. 3, B. [458.] (Naumann.)

Mozart, Streich-Quartett Nr. 4, Es. [428.] (Naumann.)

Mozart, Streich-Quartett Nr. 5, A. [464.] (Naumann.)

Mozart, Streich-Quartett Nr. 6, C. [465.] (Naumann.)

Mozart, Streich-Quartett Nr. 7, D. [575.] (Naumann.)

Mozart, Streich-Quartett Nr. 8, B. [589.] (Naumann.)

Mozart, Streich-Quartett Nr. 9, F. [590.] (Naumann.)

Mozart, Streich-Quartett Nr. 10, D. [499.] (Naumann.)

Mozart, Streich-Quintett Nr. 1, Cm. [406.] (Naumann.)

Mozart, Streich-Quintett Nr. 2, C. [515.] (Naumann.)

Mozart, Streich-Quintett Nr. 3, Gm. [516.] (Naumann.)

Mozart, Streich-Quintett Nr. 4, D. [593.] (Naumann.)

Mozart, Streich-Quintett Nr. 5, Es. [614.] (Naumann.)

Mozart, Quintett für Klarinette, 2 Violinen, Bratsche u. Vcell., A. [551.] (Naumann.)

Mozart, Quintett für Horn, Violine, 2 Bratschen und Baß, Es. [407.] (Schubert.)

Mozart, Quintett für Klavier u. Blasinstrumente, Es. [452.] (Naumann.)

Mozart, Serenade. Eine kleine Nachtmusik für Streichinstrumente, G. [525.] (Naumann.) †

Naumann, Op. 9. Streich-Quartett, Gm. ††

Naumann, Op. 12. Streich-Trio, D. ††

Richter, Op. 25. Streich-Quartett, Em. (Riser.) ††

Rubinstein, Op. 49. Sonate für Pffe. und Viola, Fm. (Brissler.) ††

Schumann, Op. 41. 3. Streich-Quartette. (Dresel.) (VA. 437.) 2 M.

Schumann, Op. 44. Klavier-Quintett, Es. (Cl. Schumann.) †

Schumann, Scherzo aus dem Quintett Op. 44, Es. (Cl. Schumann.)

Schumann, Op. 47. Klavier-Quartett, Es. (Horn.)

Schumann, Op. 44 und Op. 47 zusammen. (VA. 648.) 3 M.

Schumann, Op. 63. 1. Klavier-Trio, Dm. (VA. 753.) 2 M.

Schumann, Op. 80. 2. Klavier-Trio, Gm. (VA. 754.) 2 M.

Schumann, Op. 88. Phantasiestücke. (Naumann.) (VA. 756.) 2 M.

Schumann, Op. 110. 3. Klavier-Trio, Gm. (VA. 755.) 2 M.

Schumann, Op. 132. Märchen Erzählungen. (Jansen.) (VA. 757.) 1 M.

Schumann, Trios, Phantasiestücke, Märchen Erzählungen für Klavier, Violine und Vcell. (VA. 578.) 5 M.

Spohr, Op. 95. Duo concertant für Klavier und Violine, Gm. †

Spohr, Quartett, Gm. (Schumann.)

Svensen, Op. 3. Oktett für Streichinstrumente, A. (Hermann.) 6 M.

Taubert, Op. 93. 2. Streich-Quartett, E. ††

Thullie, Op. 6. Sextett für Klavier und Blasinstrumente, B. ††

Veit, Op. 7. 3. Streich-Quartett, Es. ††

Volkman, Op. 9. Streich-Quartett Nr. 1, Am. (Stocker.) 6 M.

Wolfgram, Op. 21. Klavier-Quintett, Bm. ††

Opern und andere grössere

Gesangwerke.

Klavierauszüge.

Heftausgabe.

Auber, Die Sirene. ††

Beethoven, Op. 72. Fidelio. ††

Beethoven, Op. 84. Musik zu Goethes »Egmont«. ††

Beethoven, Op. 85. Christus am Ölberge. ††

Beethoven, Op. 86. M-se. ††

Beethoven, Op. 112. Meeresstille und glückliche Fahrt. †

Beethoven, Op. 113. Die Ruinen von Athen. ††

Bellini, Romeo und Julia. ††

Bellini, Die Unbekannte. ††

Boieldieu, Die weiße Dame. (VA. 350.) 2 M.

Cherubini, Ali Baba. 6 M.

Cherubini, Medea. 6 M.

Cherubini, Requiem, Cm. ††