

EDITION STEINGRÄBER

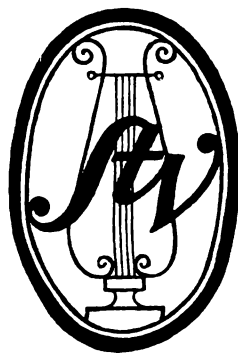
Nr. 2492

BERGER

SONATE D-MOLL

OP. 28

<E. CAHNBLEY>



VIOLONCELLO UND KLAVIER

Unterrichtswerke und Vortragsstücke für Violine solo, Violine und Klavier

Schwierigkeitsgrade sind durch Zahlen angedeutet: Anfangsstufe (1), (2), Mittelstufe (3), (4), Oberstufe und Reife (5), (6)

Nr.	Violine solo
2263	Alard: 10 Etüden aus Op. 10 und 16 (mit begleitender II. Violine) (<i>Marteau</i>) . . . (3-4)
2273	— Op. 19. Künstler-Etüden (<i>Marteau</i>) . . . (4-5)
1414/5	Bach: 6 Sonaten (<i>Biehr</i>) 2 Hefte . . . (6)
2262	— Sämtliche Sonaten u. Partiten (<i>Marteau</i>) . . . (6)
946	Bériot: Op. 102. Violinschule (<i>Meyer</i>) 3 Teile:
947	— I. Elementartechnik
948	— II. Virtuositätslehre
950	— III. Vom Vortrag und seinen Elementen
951	— Op. 123. Schule d. höheren Violinspiels (<i>Meyer</i>)
1820	— Op. 114. 12 Etudes caractéristiques (<i>Meyer</i>) (5)
1820	Berthoud: Lehrgang für spezielle Gymnastik der Finger, des Handgelenks und des Arms. Zur Erleichterung des Gegenstudiums
1937	— Das kunstgerechte Studium des Geigenspiels
1932	Campagnoli: Op. 18. 7 Divertimenti (mit begleitender II. Violine) (<i>Marteau</i>) (4-5)
1245/6	David: Op. 39. Dur u. moll (<i>Meyer</i>) 2 Hefte (4-5)
	(25 Etüden, Capricen und Charakterstücke.)
	— Violinschule (<i>Wald. Meyer</i>) 2 Teile:
1249	— I. Der Anfänger
1250	— II. Der vorgerückte Schüler
1251	— Op. 44. Zur Violinschule Bd. I (mit begleit. II. Violine) (<i>Wald. Meyer</i>) (24 Etüden f. Anfänger.) (1-2)
1252	— Op. 45. Zur Violinschule Bd. II (mit begleitender II. Violine) (<i>Wald. Meyer</i>) (18 Etüden mit Benutzung höherer Lagen) (3-4)
	Dont: Gradus ad Parnassum (mit unterlegter II. Violine) (<i>Hansmann</i>)
2284/6	— Op. 39. Tonleitern u. Intervalle, 3 Hefte (2-3)
2287/8	— Op. 38a. 20 fortschreitende Übung, 2 Hefte (3)
2289	— Op. 38b. 10 Übungen mit Wechsel der unteren Lagen (Anhang zu Op. 38a Heft I) (3)
716	Etüden-Album Band I (<i>Abel u. Marteau</i>) (3-4)
717	— Band II (<i>Abel</i>) (4-6)
	(85 Studien älterer Meister deutscher, französ. und italienischer Schule, fortschreitend geordnet)
1268	Felis: Violinschule für Anfänger
1269	— Op. 190. Gradus ad Parnassum (3-6)
1298	— Neue Methode des Flageoletspiels (3-5)
1520	— Begleitende Violinstimme zu „Clementi, Kuhlau usw., 32 leichte Klavier-Sonatinen“ (2-4)
1676	Fiorillo: 36 Capricen (m. begl. II. Viol. v. <i>Léonard</i> , Fingersatz und Phrasierung von <i>Marteau</i>) (4)
	Für Konzert und Haus. Sammlung klassischer und romantischer Vortragsstücke. Bearbeitet und mit Fingersatz versehen von <i>Henri Marteau</i> siehe: Sivori und Vieuxtemps.
1678	Gaviniés: 24 Matinées in Etüdenform mit begleitender II. Violine (<i>Marteau</i>) (5)
391	Hohmann: Violinschule, umgearbeitet und durch zweckmäßige Übungen vermehrt (<i>Damm</i>) kompl. — Ausgabe in 4 Heften
392/5	— IV. Kursus. Methodisch geordnete Neuausgabe (<i>Burger</i>)
2112	— IV. Kursus. Methodisch geordnete Neuausgabe (<i>Burger</i>)
2196	Kayser: Op. 20. 36 Etüden (<i>Marteau</i>) kompl. (3-4)
2197/9	— Ausgabe in 3 Heften (3-4)
	(Vorstudien zu Kreutzer-Etüden)
1675	Kreutzer: 40 Etüden (mit begl. II. Violine von <i>Léonard</i> , Fingersatz von <i>Marteau</i>) (3-5)
2044	— 40 Etüden (Schülerausgabe) (<i>Marteau</i>) (3-5)
1218	— 41 Etüden (<i>Wald. Meyer</i>) (3-5)
241	— 40 Etüden, erleichtert, (m. begl. II. Viol. v. <i>Abel</i>) (3-4)
2487	Marteau: Op. 35. Sonata fantastica (6)
	Marteau's Studien-Ausgabe mit begleitender II. Violine, siehe: Alard, Campagnoli, Fiorillo, Gaviniés, Kreutzer, Rode, Rovelli. — Für Konzert u. Haus. Siehe: Sivori, Vieuxtemps.
	Mazas: Op. 36. 75 Etüden (kritisch revidiert) (<i>Marteau</i>)
1995	— Heft I: 30 Etudes spéciales (3)
1996	— Heft II: 27 Etudes brillantes (4)
1997	— Heft III: 18 Etudes d'Artistes (3-6)
1933	Palaschko: Op. 51. 18 Elem.-Etüd. in d. 1. Lage (1-2)
2180	— Op. 58. 20 Studien (5)
1674	Rode: 24 Capricen (mit begleitender II. Violine von <i>Léonard</i> , Fingersatz von <i>Marteau</i>) (4-5)
1248	— 24 Capricen (<i>Wald. Meyer</i>) (4-5)
1270/1	— Konzerte Nr. 7 a moll, Nr. 8 e moll (<i>Meyer</i>) (4)
1789	Rovelli: 12 Capricen (m. II. Viol.) (<i>Marteau</i>) (4-5)
2301	Saß: Neue Schule für Geiger
2206	Sitt: Op. 130. 20 Etüden z. täglichen Gebrauch (4-5)
2507	Sivori: Op. 25. 12 Etudes Caprices (<i>Marteau</i>) (4-5)
2506	Vieuxtemps: Op. 55. Six Morceaux (<i>Marteau</i>) (4-5)
1272/3	Viotti: Konzerte Nr. 22 a moll, Nr. 29 e moll (4-5)
1885	Wieniawski: Op. 10. L'écôle moderne (<i>Detri</i>) (5-6)
2291	— Op. 10. L'écôle moderne (<i>Marteau</i>) (5-6)
30	Witting: Violinschule
1224	— Übungen für die 4., 5., 6. und 7. Lage (3-4)
1453/6	Wurm: A B C der Musik, 4 Hefte (Anleitung zur Notenerlernung und Niederschrift)

Nr.	Für 2 Violinen
2263	Alard: 10 Etüden aus Op. 10 u. 16 (<i>Marteau</i>) (3-4)
1932	Campagnoli: Op. 18. 7 Divertimenti (<i>Marteau</i>) (4-5)
1251	David: Op. 44. 24 Etüden (1. Lage) (<i>Meyer</i>) (1-2)
1252	— Op. 45. 18 Etüden (Mittelstufe) (<i>Meyer</i>) (3-4)
	Dont: Gradus ad Parnassum (<i>Hansmann</i>)
2284/6	— Op. 39. Tonleitern u. Intervalle, 3 Hefte (2-3)
2287/8	— Op. 38a. 20 fortschreitende Übung, 2 Hefte (3)
2289	— Op. 38b. 10 Übungen mit Wechsel der unteren Lagen (Anhang zu Op. 38a Heft I) (3)
1963	Draeseke: Op. 86. Suite (Grave, Menuett, Finale) (5)
	Duette älterer Meister (<i>Abel u. Marteau</i>), 3 Bände, (50 Duette für den Unterricht fortschreitend geordnet, mit Vortragsbezeichnungen)
476	— Band I. (1. Lage: 15 Duette von <i>Wanhal</i> , <i>Bruni</i> , <i>Pleyel</i> , <i>Campagnoli</i> und <i>Mazas</i>) (2-3)
477	— Band II. (Die ersten 3 Lagen: 25 Duette von <i>Wanhal</i> , <i>Mozart</i> , <i>Campagnoli</i> , <i>Pleyel</i> , <i>Geminiani</i> und <i>Mazas</i>) (3-4)
478	— Band III. (Sämtliche Lagen: 12 Duette von <i>Pleyel</i> , <i>Haydn</i> , <i>Mazas</i> und <i>Rode</i>) (3-4)
1676	Fiorillo: 36 Capricen (<i>Léonard-Marteau</i>) (4-5)
1678	Gaviniés: 24 Matinées in Etüdenform (<i>Marteau</i>) (5)
469	Gebauer: Op. 10. 12 leichte Duos (<i>Marteau</i>) (1-2)
1349	Jansa: Op. 47. 6 leichte Duos, 1.-3. Pos. (<i>Meyer</i>) (3)
1350	— Op. 36. 6 leichte Duos, 1.—5. Pos. (<i>Meyer</i>) (3)
1351/3	— Op. 46, 74, 81. 18 Duos, (<i>Meyer</i>), 3 Hefte (3-4)
	— Op. 55. 60 Übungen (<i>Wald. Meyer</i>)
1344	— Heft I. 20 kleine Etüden in der 1. Lage (1-2)
1345	— Heft II. 20 kl. Etüden in höheren Lagen (3-4)
1346	— Heft III. 20 Konzertetüden (4-6)
1675	Kreutzer: 40 Etüden (<i>Léonard-Marteau</i>) (4-6)
241	— 40 Etüden, erleichtert (<i>Abel</i>) (3-4)
	Marteau's Studien-Ausgabe mit begleitender II. Violine, siehe: Alard, Campagnoli, Fiorillo, Gaviniés, Kreutzer, Rode, Rovelli.
472	Pleyel: Op. 8. 6 kleine Duos (<i>Marteau</i>) (1-2)
473	— Op. 48. Leichte Duos (<i>Marteau</i>) (2)
474	— Op. 59. Leichte Duos (<i>Abel-Rehfeld</i>) (2)
1674	Rode: 24 Capricen in Etüdenform in den 24 Tonarten (<i>Léonard-Marteau</i>) (4-5)
1789	Rovelli: 12 Capricen (<i>Marteau</i>) (4-5)
	Violin-Duette älterer Meister , siehe: Duette.
1886/7	Wieniawski: Op. 18. 8 Etudes Caprices (<i>Detri</i>) 2 Hefte (6)
2292	— Op. 18. 8 Etudes Caprices (<i>Marteau</i>) kompl. (6)

Für 3 Violinen

2013	Cämmerer: Op. 15. Gavotte Cdur (3)
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Violine und Klavier

Nr.	Album für die Jugend (<i>Hofmann</i>) 4 Bände.
686	— Band I. (Haydn, Andante, Romanze, Serenade, Rondall' Ongarese, Ohsen-Menuett, Menuett; Mozart, Allegretto, Allegro, Menuett, Campagnonier, Andante, Wiegenlied, Andante, Türkischer Marsch.) (2)
687	— Band II. (Beethoven, Türkischer Marsch, Menuett, Scherzo, Andante, Andante cantabile, Allegretto alla Polacca, Allegretto, Andante; Weber, Aufforderung zum Tanz, Ich sah ein Röschchen, Allegretto, Walzer, Arie, Adagio, Arie, Sonatine.) (2)
688	— Band III. (Schubert, Ständchen, Wiegenlied, Sehnsuchts-walzer, Heideröschlein, Moment musical, Andante, Militärmarsch; Mendelssohn, Auf Flügeln des Gesanges, Wer hat dich, du schöner Wald, Notturmo, Arie, Hodzeitsmarsch, Frühlingslied.) (2)
689	— Band IV. (Schumann, Fröhlicher Landmann, Abendlied, Widmung; Chopin, Walzer, Nocturne, Trauermarsch, Polnisches Lied; Rubinstein, Trot de Cavalerie, Mélodie; Tschairowsky, Chant sans paroles, Nocturne, Troikafahrt) (2)
02027	Aloiz: Op. 6. Suite Fdur (5)
03071	Anderssen: Arietta (3-4)
01587	Antalfi: Romanze (3)
01588	— Liebeslied (3)
1160	Bach, J. S.: Adagio aus dem Konzert E dur (<i>Wald. Meyer</i> und <i>R. Schwalb</i>) (5)
1815/6	— Konzerte a moll, E dur (mit begleitender II. Violine) (<i>Marteau</i>) (4)
0720	— Meditation über ein Präludium c moll, Orgel ad lib. (<i>Lange</i>) (3)
2471	Beer, L. I.: Op. 42. Dorfbilder (2-3)

Nr.	Violine und Klavier
1672	Beethoven: Op. 40. Romanze G dur (mit begleitender II. Violine) (<i>Léonard-Marteau</i>) (4)
1673	— Op. 50. Romanze F dur (mit begleitender II. Violine) (<i>Léonard-Marteau</i>) (4)
1183	— Op. 40 u. 50. 2 Romanzen (<i>Meyer u. Schwalb</i>) (4)
1677	— Op. 61. Konzert D dur (mit begleitender II. Violine) (<i>Léonard-Marteau</i>) (6)
1184	— Op. 61. Konzert D dur (<i>Meyer u. Schwalb</i>) (6)
	— Sonaten und Rondo (<i>Abel</i>) 4 Bände
712	— I. Op. 12 Nr. 1—3 (4)
713	— II. Op. 23, 24 und Rondo G dur (3)
714	— III. Op. 30 Nr. 1—3 (4)
715	— IV. Op. 47, 96 (5)
687	— Stücke für die Jugend siehe: Album für die Jugend Band II (2)
1133/8	Behr: Frühlingsblumen, 6 Hefte (2)
	(60 melodische Stücke in leichtem Stil.)
01437	Berghout: Op. 37. Carmen-Fantasie (3-4)
1767	— Op. 47. Sonate c moll (4)
	Bériot: Konzerte (<i>Wald. Meyer</i>)
1167	— Nr. 1. Op. 16 D dur (4)
927/8	— Nr. 2. Op. 32 h moll, Nr. 6 Op. 70 A dur (5)
1168	— Nr. 7. Op. 76 G dur (5)
929	— Nr. 9. Op. 104 a moll (4)
930	— Op. 100. Scène de Ballet (<i>Meyer</i>) (4)
926	— Airs variés Nr. 1, 2, 3, 5, 7 (<i>Meyer</i>) kompl. (4)
1972	— Elégie h moll (<i>Marteau</i>) (4)
973	— 12 Mélodies italiennes (<i>Detri</i>) (2-5)
2504	Berlioz: Träumerei und Caprice (<i>Marteau</i>) (3-4)
1935	Biber: Sonate Nr. 6 c moll (m. II. Viol.) (<i>Marteau</i>) (5)
1936	— Sonate Nr. 7 G dur (mit II. Viol.) (<i>Marteau</i>) (5)
1969	Boccherini: Menuett A dur (<i>Marteau</i>) (3)
01769/74	Cämmerer: Op. 35. 6 Charakterstücke (3)
	(Polonaise, Valse-Caprice, Tarantelle, Berceuse, Humoreske, Mazurka.)
01842	— Op. 37. Ballade (3)
689	Chopin: Stücke für die Jugend, siehe: Album für die Jugend, Band IV (2)
1240	David: Op. 5. Variat. Petit tambour (<i>Meyer</i>) (4)
1241	— Op. 11. Variationen über Mozart (<i>Meyer</i>) (5)
1242/3	— Op. 30. Bunte Reihe (<i>Meyer</i>) 2 Bände (2-3)
1244	— Op. 35. Konzert Nr. 5 d moll (<i>Meyer</i>) (5)
1247	— Op. 39 Nr. 6. Am Springquell (<i>Meyer</i>) (4)
02069	Dessau: Op. 56. 3 Charakterst. Nr. 1. Humoreske (3)
02070/1	— Nr. 2/3. Intermezzo, Perpetuum mobile (4)
726	Ernst: Op. 10. Elégie (<i>Marteau</i>) (4)
2056	— Op. 25. Konzert fis moll (m. II. Viol.) (<i>Marteau</i>) (6)
	Felis: Violinbegleitung zu Clementi-Kleinmichel, 32 Sonatinen (2-4)
01489	Frey: Op. 22. Rondo in Form ein. Tanzszene (3)
1490	— Op. 26. Sonate g moll (5)
01409	— Op. 24. Albumblätter (4)
	(Barkarole, Mazurka, Menuett)
	Für Konzert und Haus. Sammlung klassischer und romantischer Vortragsstücke. Bearbeitet und mit Fingersatz versehen von <i>Henri Marteau</i> (siehe: Bériot, Berlioz, Boccherini, Giuliani, Godard, Gounod, Händel, Léonard, Molique, Mozart, Paganini, Raff, Reber, Rubinstein, Schubert, Sivori, Tschairowsky und Vieuxtemps.)
1971	Giardini: Gigue G dur (<i>Marteau</i>) (3)
1970	— Musette G dur (<i>Marteau</i>) (4)
2511	Godard: Adagio pathét. Op. 28 Nr. 3 (<i>Marteau</i>) (3-4)
2524	— Berceuse de Jocelyn (<i>Marteau</i>) (3-4)
2510	— Canzonetta aus Op. 35 (<i>Marteau</i>) (3-4)
2503	Gounod: Cäcilienhymne (<i>Marteau</i>) (3-4)
2500	— Vision de Jeanne d'Arc (<i>Marteau</i>) (3-4)
2501	Händel: Largo aus Xerxes (<i>Marteau</i>) (3-4)
780	Haydn: Sonaten A, G dur, Rondo G dur (<i>Abel</i>) (3)
686	— Stücke für die Jugend, siehe: Album für die Jugend, Band I (2)
1317	Hermann: Op. 57. Sonate d moll (6)
01421/2	Huber, A.: Op. 13, 14. Barkarole, Mazurka (2)
2141	Huber, H.: Op. 132. Sonata, quasi Fantasia (5)
1442	Jansa: Op. 54. Concertino (Vofß) (4)
1354/64	— Op. 75. Opernfreund (11 Fantasien) (<i>Meyer</i>) (5)
	(Hugenotten, Stumme, Figaro, Robert, Fidelio, Don Juan, Tell, Barbier, Zauberflöte, Fra Diavolo, Wasserträger.)
1923	Karbulka: Op. 33. Konzert Nr. 1 d moll (4)
2004	— Op. 35. Konzert Nr. 2 D dur (4)
365/6	Klassische Vortragsstücke (mit Fingersatzbezeichnung für Schüler v. <i>R. Schwalb</i> und für den künstlerischen Vortrag von <i>H. Bassermann</i>) 2 Bände (2-3, 5)
	Klassisches Jugend-Album siehe: Tschirdt.
2305	Kreutzer: Konzert Nr. 13 D dur (mit begleitender II. Violine) (<i>Marteau</i>) (4)
2309	— Konzert Nr. 18 e moll (mit begleitender II. Violine) (<i>Marteau</i>) (5)
237	Krug: Op. 47. 3 Skizzen (3)
	(Der Hirte bläst, Tarantella, Intermezzo.)
	— Op. 47 mit Orchester, siehe: Streichorchester.

Die meisten der hier angeführten Werke sind auch in Halb-Leinen gebunden <e> lieferbar.

WILHELM BERGER

SONATE D-MOLL

OP. 28

⟨NACHGELASSENES WERK⟩

FÜR VIOLONCELLO UND KLAVIER

Nach dem Originalmanuskript revidiert, bezeichnet und herausgegeben von

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Professor am Bayr. Staatskonservatorium, Würzburg



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SONATE

D moll, Op. 28

⟨Nachgelassenes Werk⟩

I

Nach dem Originalmanuskript revidiert,
bezeichnet und herausgegeben von
ERNST CAHNBLEY

Allegro molto

Violoncello *mf*

Allegro molto

Klavier *mf* *p*

cresc.

cresc.

f *p*

f *p*

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line starts with a rest, then enters with a melodic line. Dynamics include *mf*, *f*, and *mf*. The tempo marking *poco rit.* appears twice. The piano accompaniment features chords and arpeggiated figures. Dynamics include *mp*, *mf*, and *p*.

Second system of musical notation. It consists of three staves. The vocal line continues with a melodic line. Dynamics include *p* and *pp*. The tempo marking *a tempo* appears twice. The piano accompaniment features chords and arpeggiated figures. Dynamics include *pp* and *p*.

Third system of musical notation. It consists of three staves. The vocal line continues with a melodic line. Dynamics include *mf*, *f*, and *fz*. The tempo marking *con fuoco* appears. The piano accompaniment features chords and arpeggiated figures. Dynamics include *cresc.*, *f*, *sfz*, and *sf*.

Fourth system of musical notation. It consists of three staves. The vocal line continues with a melodic line. Dynamics include *fz* and *f con fuoco*. The piano accompaniment features chords and arpeggiated figures. Dynamics include *sfz* and *ff*.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The top staff begins with a dynamic marking of *sfz*, followed by *mf* and *p*. A triplet of eighth notes is marked with a '3'. The grand staff begins with *sfz dim.*, followed by *mf*, *p*, and *espr.* (espressivo).

Second system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The top staff has a dynamic marking of *mf espress.* and *p*. The grand staff has a dynamic marking of *p* and *p*. A triplet of eighth notes is marked with a '3'.

Third system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The top staff has dynamic markings of *mp*, *cresc.*, and *f*. The grand staff has a dynamic marking of *cresc.* and *sfz*. A triplet of eighth notes is marked with a '3'.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The top staff has a dynamic marking of *f*. The grand staff has dynamic markings of *sfz* and *dim.* (diminuendo).

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The music features a melodic line in the upper treble staff and a harmonic accompaniment in the lower staves. Dynamic markings include *mf* and *p*. There are also accents and slurs over the notes.

Second system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and a bass staff at the bottom. The music continues with a melodic line and accompaniment. Dynamic markings include *pp*. Performance instructions *dolce* and *rubato* are written above the grand staff. Slurs and accents are present throughout the system.

Third system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and a bass staff at the bottom. The music continues with a melodic line and accompaniment. Dynamic markings include *cresc.* and *p*. Slurs and accents are present throughout the system.

Fourth system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and a bass staff at the bottom. The music continues with a melodic line and accompaniment. Dynamic markings include *pp*, *ppp*, *pp*, *p*, and *mf*. Performance instruction *espress.* is written above the grand staff. Slurs and accents are present throughout the system.

First system of musical notation. The bass staff features a melodic line with dynamics *mf* and *p dolce*. The piano accompaniment in the grand staff includes dynamics *mf*, *mf dim.*, and *p*.

Second system of musical notation. The bass staff includes dynamics *p*, *p*, and *cresc.*. The piano accompaniment includes dynamics *p*, *pp*, and *cresc. poco a poco*. The system concludes with the marking *poco*.

Third system of musical notation. The bass staff includes markings *rit.*, *a tempo*, *pizz.*, *arco*, and *pizz.*. The piano accompaniment includes dynamics *f*, *p*, and *p*, along with the marking *poco rit.*.

Fourth system of musical notation. The bass staff includes markings *arco*, *pp*, and *cresc.*. The piano accompaniment includes dynamics *p*, *pp*, and *cresc.*.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with slurs and dynamic markings *pp* and *f*. The grand staff contains a piano accompaniment with chords and moving lines. Dynamic markings include *sfz* and *f*.

Second system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The top staff has a melodic line with slurs and dynamic markings *mf* and *dim.*. The grand staff features piano accompaniment with triplets in the bass line. Dynamic markings include *mf*, *legatissimo*, *a tempo tranquillo*, and *p*. Performance instructions include *poco rit.* and *a tempo tranquillo*.

Third system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The top staff has a melodic line with slurs and dynamic markings *p* and *pp*. The grand staff features piano accompaniment with chords and moving lines. Dynamic markings include *dim.*, *pp*, and *p dolce*.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The top staff has a melodic line with slurs and dynamic markings *mf*, *p*, and *pp*. The grand staff features piano accompaniment with chords and moving lines. Dynamic markings include *mf* and *pp*. The instruction *molto espressivo* is written across the grand staff.

Tempo I

sempre *pp*

sempre *pp*

This system shows the beginning of the piece. The bass line starts with a melodic line in the right hand and rests in the left. The piano accompaniment begins with a complex chordal texture in both hands, marked *sempre pp*.

ppp *p marcato* *p*

ppp *pp cresc.* *p*

The second system continues the piano accompaniment. The bass line becomes more active with eighth-note patterns. Dynamics include *ppp*, *p marcato*, and *p*. The piano part features *ppp* and *pp cresc.* markings.

mp marcato *mf*

p cresc. *mp cresc.* *mf*

The third system shows a transition in dynamics. The bass line has *mp marcato* and *mf* markings. The piano part has *p cresc.*, *mp cresc.*, and *mf* markings.

f *mf* *pizz.* *p*

f *mf* *dim.* *p* *f*

The final system concludes the piece. The bass line features a *pizz.* (pizzicato) marking. The piano part includes *f*, *mf*, *dim.*, *p*, and *f* markings.

arco
f marcato
f
energico
f

This system features a violin part on a single staff and a piano accompaniment on two staves. The violin part begins with a dynamic of *f* and includes the instruction *arco*. The piano accompaniment starts with *energico* and *f*. The key signature has one sharp (F#).

con fuoco
f
con fuoco
f

This system continues the musical piece. The violin part has a dynamic of *f* and includes the instruction *con fuoco*. The piano accompaniment also features *con fuoco* and *f*. The key signature has one sharp (F#).

f
f
f
ff

This system shows the continuation of the music. The piano accompaniment includes dynamics of *f*, *f*, *f*, and *ff*. The key signature has one sharp (F#).

poco rit
f
ff
dim
dim.
poco rit.
ff

This system concludes the page. The piano accompaniment includes dynamics of *f*, *ff*, *dim.*, and *ff*. The violin part includes the instruction *poco rit.*. The key signature has one sharp (F#).

a tempo tranquillo

p *mp* *p*

p a tempo tranquillo *p*

This system contains the first two staves of music. The upper staff is in bass clef and the lower staff is in treble clef. The music is in a minor key. The upper staff begins with a piano (*p*) dynamic and includes a *dim.* marking. The lower staff begins with a piano (*p*) dynamic and includes a *p* marking.

pp *p*

pp *p*

This system contains the third and fourth staves of music. The upper staff includes *pp* and *p* markings. The lower staff includes *pp* and *p* markings.

dim. *p*

dim. *pp*

This system contains the fifth and sixth staves of music. The upper staff includes *dim.* and *p* markings. The lower staff includes *dim.* and *pp* markings.

mf

V

This system contains the seventh and eighth staves of music. The upper staff includes an *mf* marking. The lower staff includes a *V* marking.

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and another bass staff at the bottom. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *p* (piano) and *pp* (pianissimo). The music features a mix of eighth and sixteenth notes, with some chords and arpeggiated figures.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. Dynamics include *p* and *pp*. The melodic lines in the grand staff continue with similar rhythmic patterns.

Third system of musical notation. Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), *ff* (fortissimo), and *molto cresc.* (molto crescendo). The music becomes more intense with a variety of dynamic markings and some complex chordal textures.

Fourth system of musical notation. Dynamics include *ff*, *mf*, *f cresc.* (f crescendo), and *sfz* (sforzando). The system concludes with a final chord in the grand staff.

molto passione

f con passione

f

f

dim.

dim.

p

poco rit.
pizz.

p

pp

Tempo I

p

Tempo I

pp poco rit.

p

p

cresc.

p

cresc.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *p* (piano). There are also accents and slurs throughout the system.

Second system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). There are also accents and slurs throughout the system.

Third system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). There are also accents and slurs throughout the system.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte), *dim.* (diminuendo), and *cresc.* (crescendo). There are also accents and slurs throughout the system.

First system of a musical score. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff begins with a piano (*p*) dynamic and a *mf* *espressivo* dynamic. The grand staff begins with a piano (*p*) dynamic and includes a *p* *espress.* dynamic marking. The music features a mix of eighth and sixteenth notes with various articulations.

Second system of the musical score. It consists of three staves: a single bass staff at the top and a grand staff below. The top staff has a *mp* *cresc.* dynamic marking. The grand staff has a piano (*p*) dynamic marking and a *cresc.* dynamic marking. The music continues with eighth and sixteenth notes, including a triplet in the top staff.

Third system of the musical score. It consists of three staves: a single bass staff at the top and a grand staff below. The top staff features a *f* dynamic marking. The grand staff features a *sfz* dynamic marking. The music is characterized by sixteenth-note patterns and slurs.

Fourth system of the musical score. It consists of three staves: a single bass staff at the top and a grand staff below. The top staff includes a *pizz. arco* marking. The grand staff features a *sfz* dynamic marking. The music continues with sixteenth-note patterns and slurs.

First system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with notes and rests, marked with *pizz.* and *arco* above it, and *dim.* and *p* below it. The grand staff contains a piano accompaniment with chords and moving lines in both hands, also marked with *dim.* and *p*.

Second system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff below. The top staff has a melodic line starting with a *pp* dynamic. The grand staff features a piano accompaniment with a *pp dolce* dynamic, a *rubato* marking, and a *cresc.* (crescendo) marking. The piano part includes chords and moving lines in both hands.

Third system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff below. The top staff has a melodic line with a *p* dynamic. The grand staff features a piano accompaniment with a *pp* dynamic. The piano part includes chords and moving lines in both hands.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff below. The top staff has a melodic line with dynamics *pp*, *p*, *espress.*, and *mf*. The grand staff features a piano accompaniment with a *ppp* dynamic. The piano part includes chords and moving lines in both hands.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a melodic line with dynamics *mf* and *p dolce*. The grand staff below contains a bass line with dynamics *mf* and *p*, and a right-hand accompaniment line with dynamics *mf* and *p*.

Second system of musical notation, continuing the grand staff from the first system. The bass line features dynamics *p*, *pp*, and *cresc.*. The right-hand accompaniment line features dynamics *p* and *cresc. poco a poco*.

Third system of musical notation. The top staff (single treble clef) includes markings for *poco rit.*, *a tempo*, *f*, and *pizz.*. The grand staff below includes markings for *poco rit.*, *a tempo*, *mf*, and *p*.

Fourth system of musical notation. The top staff includes markings for *arco*, *pizz.*, *p*, *arco tr.*, and *pizz.*. The grand staff below includes markings for *arco*, *p*, and *p*.

pp cresc.

pp cresc.

This system features a bass line starting with a *pp* dynamic and a *cresc.* marking. The piano accompaniment also begins with *pp* and *cresc.* dynamics. The music is in a minor key with a 3/4 time signature.

f

poco rit.

fz *f* *poco rit.*

This system continues the piece with a *f* dynamic in the bass line. The piano part features a *fz* dynamic followed by *f* and a *poco rit.* marking. A triplet of eighth notes is indicated in the bass line.

a tempo tranquillo

mf *dim.*

a tempo tranquillo

mf *legatissimo* *p*

This system is marked *a tempo tranquillo*. The bass line starts with *mf* and *dim.* dynamics. The piano part is marked *mf* and *legatissimo*, featuring triplet patterns in the bass line. The system concludes with a *p* dynamic.

p *pp*

dim. *pp* *p dolce*

This system shows a *p* dynamic in the bass line followed by *pp*. The piano part begins with *dim.* and *pp* dynamics, transitioning to *p dolce* in the final measures.

musical score system 1, featuring a bass line and a grand staff. The bass line starts with a *mf* dynamic. The grand staff includes the instruction *molto espress.* and a *pp* dynamic marking.

musical score system 2, featuring a bass line and a grand staff. The bass line starts with a *pp* dynamic. The grand staff includes a *pp* dynamic marking.

musical score system 3, featuring a bass line and a grand staff. The bass line includes the instruction *cresc. poco a poco* and a *rit.* marking. The grand staff includes the instruction *cresc. poco a poco* and a *rit.* marking.

musical score system 4, featuring a bass line and a grand staff. The bass line includes the instruction *Breit.* and a *ff* dynamic marking. The grand staff includes the instruction *Breit.* and a *ff* dynamic marking.

First system of musical notation. It consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The top staff contains a melodic line with dynamic markings *f*, *ff*, and *fz*. The middle staff contains a complex texture with chords and arpeggios, marked with *f* and *sfz possibile*. The bottom staff contains a bass line with dynamic markings *fz* and *sfz*.

Second system of musical notation, continuing the three-staff format. The top staff has dynamics *fz*, *fz*, *f*, and *mf*. The middle staff features a series of chords with dynamics *sfz* and *mf*. The bottom staff has a bass line with dynamics *sfz* and *mf*.

Third system of musical notation. The top staff is marked *a tempo* and has dynamics *p*, *f*, *p*, and *f*. The middle staff also has dynamics *p*, *f*, *p*, and *f*. The bottom staff includes a section marked *vall* (ritardando) with a series of chords.

Fourth system of musical notation. The top staff starts with *p* and ends with *pizz.* and *pp*. The middle staff has a melodic line with dynamics *pp* and *pp*. The bottom staff has a bass line with dynamics *pp* and *pp*.

II

Andante, ma non troppo, con Variazioni

p

Andante, ma non troppo, con Variazioni

sempre p

pp *p*

mf *p dolce* *pp*

p

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and a bass staff at the bottom. The key signature has two sharps (F# and C#). The first staff begins with a *pp* dynamic and ends with a *cresc.* marking. The grand staff contains complex melodic and harmonic lines with many slurs and ties. The bottom staff provides a bass line with some rests.

Second system of musical notation, continuing the three-staff format. Dynamics include *mf*, *f*, and *p*. The melodic lines in the grand staff are highly active, with many slurs and ties. The bass line continues with rhythmic accompaniment.

Third system of musical notation. It includes markings for *rit.* (ritardando) and *a tempo tranquillo*. Dynamics range from *pp* to *mp*. The right-hand part of the grand staff features a triplet of eighth notes. The bottom staff has a prominent bass line.

Fourth system of musical notation. The top staff features a complex triplet of eighth notes. Dynamics include *p*. The grand staff continues with intricate melodic and harmonic development. The bottom staff provides a steady bass line.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#), and the time signature is 3/8. The top staff begins with a piano (*p*) dynamic and features a melodic line with several triplet markings. The grand staff accompaniment starts with a pianissimo (*pp*) dynamic and includes triplet patterns in both hands.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#), and the time signature is 3/8. The top staff features a forte (*f*) dynamic and includes the instruction *f molto espress.* (forte molto espressivo). The grand staff accompaniment includes *f* and *f espr.* (forte espressivo) markings, along with various triplet and melodic figures.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#), and the time signature is 3/8. The top staff is marked *pp sempre* (pianissimo sempre). The grand staff accompaniment also features *pp sempre* markings and includes triplet patterns in both hands.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#), and the time signature is 3/8. The top staff has dynamics of *pp*, *p*, and *pp*. The grand staff accompaniment has dynamics of *pp*, *p*, and *pp*, with various melodic and harmonic textures.

Poco più mosso

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The vocal line starts with a *mf* dynamic, followed by *pp* and *p*. The piano accompaniment also features *mf*, *pp*, and *p* dynamics. The tempo marking "Poco più mosso" is placed above the piano part. The key signature has two sharps (F# and C#), and the time signature is 3/8.

Poco più mosso

Second system of musical notation, continuing the vocal and piano parts. The piano part features complex chordal textures and arpeggiated figures. Dynamics include *p* and *f*.

Third system of musical notation. The piano part continues with intricate textures, including many sixteenth-note patterns. Dynamics include *p* and *f*.

Fourth system of musical notation, the final system on the page. The piano part features dense chordal textures and arpeggios. Dynamics include *fz* and *f*.

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and another bass staff at the bottom. The key signature has two sharps (F# and C#). The top staff contains a melodic line with dynamics *cresc.*, *fz*, and *ff con passione*. The middle staff contains a complex accompaniment with *cresc.* and *sfz con passione*. The bottom staff contains a bass line with *ff*.

Second system of musical notation. It consists of three staves. The top staff has dynamics *mf*, *calmando*, and *p*. The middle staff has *fz*, *mf calmando*, and *p*. The bottom staff has *tranquillo* and *dim.*

Poco più mosso

Third system of musical notation, starting with the tempo change *Poco più mosso*. It consists of three staves. The top staff has *f marcatisimo*. The middle staff has *sempre f* and *ffz*. The bottom staff has *tenore marcatisimo* and *ffz*.

Fourth system of musical notation. It consists of three staves. The top staff has *ffz*. The middle staff has *ffz*. The bottom staff has *ffz*.

ff

First system of a musical score in 3/8 time, key of D major. It features a piano accompaniment with a strong fortissimo (ff) dynamic. The right hand plays a series of chords and arpeggios, while the left hand provides a rhythmic accompaniment with eighth notes.

Tempo I

p dolcissimo

Tempo I

p dolce

cresc.

Second system of the musical score. It begins with a tempo marking of 'Tempo I' and a dynamic of 'p dolcissimo'. The piano part features a 'p dolce' dynamic and a 'cresc.' (crescendo) marking. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment.

mf

pp

Third system of the musical score. The right hand starts with a mezzo-forte (*mf*) dynamic and ends with a pianissimo (*pp*) dynamic. The left hand also features a *pp* dynamic. The system includes a slur over the right hand's melodic line.

pp

p

pp

p dim.

Fourth system of the musical score. It features a pianissimo (*pp*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The system concludes with a *dim.* (diminuendo) marking in the right hand.

pp pp pp

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes piano (*pp*) dynamics and various rhythmic patterns.

pizz. p pp mf p mf

Second system of musical notation, including a *pizz.* (pizzicato) instruction. Dynamics range from *pp* to *mf*. The notation includes slurs and accents.

arco p p una corda p

Third system of musical notation, including an *arco* instruction. Dynamics include *p* and *p una corda*. The notation features complex chordal textures.

sempre p sempre p

Fourth system of musical notation, featuring the instruction *sempre p* (always piano). The music consists of continuous rhythmic patterns.

con passione

mp mf f

p mf

This system contains the first system of music. It features a vocal line in the upper staff with a dynamic range from *mp* to *f*, marked *con passione*. The piano accompaniment is in the lower staves, with dynamics *p* and *mf*. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part includes triplet markings in the first two measures.

fff

pp sempre

This system contains the second system of music. The vocal line continues with a dynamic of *fff*. The piano accompaniment features a consistent *pp sempre* dynamic. The piano part consists of a steady eighth-note accompaniment in the bass line and chords in the treble line.

pp

p

pp

This system contains the third system of music. The vocal line has a dynamic of *pp*. The piano accompaniment has dynamics *p* and *pp*. The piano part continues with the eighth-note accompaniment and chords.

pp

ppp

p

pp

ppp

This system contains the fourth system of music. The vocal line has a dynamic of *pp*. The piano accompaniment has dynamics *ppp*, *p*, *pp*, and *ppp*. The piano part continues with the eighth-note accompaniment and chords.

III

Allegro molto appassionato

mf
Allegro molto appassionato

mf

The first system of the score consists of three staves. The top staff is a vocal line in bass clef, 6/8 time, with a tempo marking of 'Allegro molto appassionato' and a dynamic marking of 'mf'. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in 6/8 time. The piano part features a complex rhythmic pattern with many sixteenth notes and slurs.

cresc. *f* *mf*

cresc. *f* *mf*

The second system continues the musical piece. It features dynamic markings of 'cresc.' (crescendo), 'f' (forte), and 'mf' (mezzo-forte) across the vocal and piano parts. The piano accompaniment maintains its intricate rhythmic texture.

dim. *p*

dim. *p*

The third system shows a decrease in volume with dynamic markings of 'dim.' (diminuendo) and 'p' (piano). The vocal line and piano accompaniment continue their respective parts.

cresc. *mf* *f*

cresc. *f*

The fourth system concludes the piece with dynamic markings of 'cresc.' (crescendo), 'mf' (mezzo-forte), and 'f' (forte). The piano accompaniment features a prominent melodic line in the right hand.

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and another bass staff at the bottom. The music is in a key with one flat and a 3/4 time signature. The top bass staff has a melodic line with slurs. The grand staff features a complex rhythmic accompaniment with many sixteenth notes and slurs. The bottom bass staff has a simple harmonic accompaniment.

Second system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The key signature changes to two flats. The top bass staff has a melodic line with slurs and a *p dolce* dynamic marking. The grand staff has a complex rhythmic accompaniment with *f* dynamics. The bottom bass staff has a simple harmonic accompaniment with a *pp* dynamic marking.

Third system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The key signature changes to three flats. The top bass staff has a melodic line with slurs and a *mp* dynamic marking. The grand staff has a complex rhythmic accompaniment with a *p* dynamic marking. The bottom bass staff has a simple harmonic accompaniment.

Fourth system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The key signature changes to two flats. The top bass staff has a melodic line with slurs and dynamic markings of *mp*, *dim*, and *p*. The grand staff has a complex rhythmic accompaniment with a *p* dynamic marking. The bottom bass staff has a simple harmonic accompaniment with a *pp* dynamic marking.

The musical score is divided into four systems. The first system features a violin part with *pizz.* and *arco* markings, and a piano part with dynamics *pp*, *f*, *f con forza*, *f*, and *cresc.*. The second system continues the piano part with *f con fuoco*, *f*, *m.d.*, *ff*, and *sfz*. The third system includes a violin part with *pizz.* and *arco*, and a piano part with *ff marcato*, *f*, *détaché*, and *dim.*. The fourth system shows the piano part with *mf* dynamics and *stacc.* markings.

Musical score system 1, featuring three staves. The top staff is a single melodic line with dynamics *p dolce*, *pp*, and *p*. The middle and bottom staves are piano accompaniment with dynamics *p* and *pp*.

Musical score system 2, featuring three staves. The top staff has dynamics *pp*, *mp*, and *pizz.*. The middle and bottom staves have dynamics *pp*, *p*, and *mf*.

Musical score system 3, featuring three staves. The top staff has dynamics *mp*, *f*, and *arco*. The middle staff has dynamics *p*, *mf*, and *f*. The bottom staff has dynamics *mp* and *deciso*.

Musical score system 4, featuring three staves. The top staff has dynamics *dolce*, *p cresc.*, and a triplet of 3. The middle staff has dynamics *espressivo*, *scherzando*, and *mf*. The bottom staff has dynamics *p cresc.* and *mf*.

First system of musical notation. The bass line begins with a *mf* dynamic and includes a *dim.* marking. The piano part features a *dim.* marking in the right hand.

Second system of musical notation. Both the bass and piano parts start with *p molto cresc.* and reach *ff*. The piano part concludes with a *sfz* dynamic.

Third system of musical notation. The bass line is marked *Breiter* and *Tempo I*. The piano part is marked *Breiter* and *Tempo I*. Dynamics include *ff*, *f*, *sfz*, and *f*. The system includes complex chordal textures and articulation marks.

Fourth system of musical notation. The bass line is marked *sfz marcato* and *ff*. The piano part is marked *f marcato* and *ff*. The system concludes with a *sfz* dynamic.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The grand staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic with a crescendo (*cresc.*) marking.

Second system of musical notation. It consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff features fortissimo (*ff*) and forte (*f*) dynamics. The grand staff features fortissimo (*ff*) and forte (*f*) dynamics.

Third system of musical notation. It consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff includes *dim.*, *mf*, *dim.*, and *p* dynamics. The grand staff includes *dim.*, *mf*, and *p* dynamics.

Fourth system of musical notation. It consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff includes *rit.*, *pp*, and *mf* dynamics, and features first and second endings. The grand staff includes *poco rit.* and *pp* dynamics, and also features first and second endings.

a tempo
pp
a tempo
sempre p e dolcissimo

This system contains the first two staves of music. The top staff is in bass clef with a key signature of one flat and a dynamic marking of *pp*. The middle staff is in bass clef with a dynamic marking of *pp* and a tempo marking of *a tempo*. The bottom staff is in bass clef with a dynamic marking of *sempre p e dolcissimo*. The music features a melodic line in the top staff and a rhythmic accompaniment in the bottom staff.

This system contains the third and fourth staves of music. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music continues with a melodic line in the top staff and a rhythmic accompaniment in the bottom staff.

pizz.
p

This system contains the fifth and sixth staves of music. The top staff is in bass clef with a dynamic marking of *p* and a *pizz.* marking. The bottom staff is in bass clef with a key signature of one flat. The music continues with a melodic line in the top staff and a rhythmic accompaniment in the bottom staff.

tranquillo
arco
p
tranquillo
sempre pp

This system contains the seventh and eighth staves of music. The top staff is in bass clef with a dynamic marking of *p* and a tempo marking of *tranquillo*. The bottom staff is in bass clef with a dynamic marking of *sempre pp* and a tempo marking of *tranquillo*. The music continues with a melodic line in the top staff and a rhythmic accompaniment in the bottom staff.

First system of musical notation. It consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and another single bass staff at the bottom. The top staff begins with a long note and ends with a *pizz.* marking. The grand staff contains a melodic line in the treble clef and a bass line in the bass clef. The bottom staff contains a bass line with some rests.

Second system of musical notation, continuing the three-staff format from the first system. It features a melodic line in the treble clef and bass lines in both the top and bottom staves.

Third system of musical notation. The top staff has a *pizz.* marking and a *p* dynamic. The grand staff features a complex melodic line with a triplet and a long phrase. The bottom staff has a bass line with some rests.

Fourth system of musical notation. The top staff has a *p* dynamic and a *pp* dynamic. The grand staff features a melodic line with a long phrase and a bass line with some rests.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a complex accompaniment with chords and moving lines in both hands.

Second system of musical notation. The top staff is marked "arco" and "p" (piano). It features a melodic line with long, sweeping phrases. The grand staff continues the accompaniment with dense chordal textures and rhythmic patterns. The key signature remains two flats.

Third system of musical notation. The top staff continues the melodic line with "p" dynamics. The grand staff accompaniment features a prominent bass line with sustained notes and moving chords. The overall texture is rich and layered.

Fourth system of musical notation. Both the top and grand staff parts are marked with "cresc." (crescendo) and "f" (forte) dynamics. The melodic line in the top staff becomes more active and rhythmic. The accompaniment in the grand staff also intensifies, with more complex chordal structures and a driving bass line. The system concludes with a final chord in the grand staff.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a bass clef, and a grand staff with a treble and bass clef. The music is in a key with two flats (B-flat and E-flat). The top staff contains a melodic line with slurs and accents. The grand staff contains a complex accompaniment with many beamed notes and slurs. A dynamic marking *f* is present in the top staff.

Second system of musical notation. It consists of three staves: a top staff with a treble clef and a bass clef, and a grand staff with a treble and bass clef. The music is in a key with two flats. The top staff contains a melodic line with slurs and accents. The grand staff contains a complex accompaniment with many beamed notes and slurs. Dynamic markings include *f* in the top staff, *sempre f* in the grand staff, and *sfz* in the bass staff.

Third system of musical notation. It consists of three staves: a top staff with a treble clef and a bass clef, and a grand staff with a treble and bass clef. The music is in a key with two flats. The top staff contains a melodic line with slurs and accents. The grand staff contains a complex accompaniment with many beamed notes and slurs. A dynamic marking *sfz* is present in the bass staff.

Fourth system of musical notation. It consists of three staves: a top staff with a treble clef and a bass clef, and a grand staff with a treble and bass clef. The music is in a key with two flats. The top staff contains a melodic line with slurs and accents. The grand staff contains a complex accompaniment with many beamed notes and slurs. Dynamic markings include *ff* in the top staff and *sfz* in the bass staff.

First system of musical notation, featuring a bass line and a grand staff (treble and bass clefs). The music includes various note values, rests, and dynamic markings such as *ff* and *mf*.

Second system of musical notation, continuing the piece. It includes dynamic markings *ff marcato*, *f*, and *mf*. The notation features complex rhythmic patterns and articulation marks.

Third system of musical notation, featuring dynamic markings *pp espress.*, *p*, and *pp*. The music shows a transition in dynamics and includes expressive phrasing.

Fourth system of musical notation, concluding the page. It includes dynamic markings *pizz.*, *pp*, and *pp possibile*. The final measures show a delicate and expressive ending.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music is in a minor key. The grand staff features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The dynamic marking *pp* *espressivo* is placed above the grand staff.

Second system of musical notation. It consists of three staves. The top staff is a single bass staff with a melodic line. The grand staff below has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The dynamic marking *p* is placed below the grand staff. The word *arco* is written above the top staff.

Third system of musical notation. It consists of three staves. The top staff is a single bass staff with a melodic line. The grand staff below has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The dynamic marking *cresc.* is placed above the top staff and below the grand staff.

Fourth system of musical notation. It consists of three staves. The top staff is a single bass staff with a melodic line. The grand staff below has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The dynamic marking *f* is placed above the top staff and below the grand staff. The dynamic marking *mf* is placed below the grand staff.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with a *dim.* (diminuendo) marking. The grand staff features a complex accompaniment with sixteenth-note patterns in the right hand and sustained chords in the left hand, also marked with *dim.*

Second system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *p*, *cresc.*, and *mf*. The middle staff (treble clef) has a melodic line with dynamics *p*, *cresc.*, and *f*. The bottom staff (bass clef) has a bass line with dynamics *p*, *cresc.*, and *f*.

Third system of musical notation. It consists of three staves. The top staff (bass clef) has a melodic line. The middle staff (treble clef) has a melodic line with a complex rhythmic pattern. The bottom staff (bass clef) has a bass line with sustained chords.

Fourth system of musical notation. It consists of three staves. The top staff (bass clef) has a melodic line with a *f* (forte) marking. The middle staff (treble clef) has a melodic line with a *f* marking. The bottom staff (bass clef) has a bass line with sustained chords.

Musical score for a piano piece, page 41. The score is in 3/4 time and consists of five systems of music. Each system includes a vocal line (soprano or alto clef) and a piano accompaniment (treble and bass clefs). The music features various dynamics, articulation, and performance instructions.

System 1: Vocal line starts with *p dolce*. Piano accompaniment starts with *f* and *pp*.

System 2: Vocal line starts with *mp* and ends with *mp*. Piano accompaniment starts with *p* and ends with *p*.

System 3: Vocal line starts with *dim.* and *p*, then *pp*, *f*, and *f*. It includes the instruction *pizz.* and *arco*. Piano accompaniment starts with *dim.* and *pp*, then *con fuoco* and *sfz*.

System 4: Vocal line starts with *con forza* and *f*, then *cresc.* and *sfz*. Piano accompaniment starts with *m.d.* and *m.d.*, then *ff* and *sfz*.

ff *fz*

sfz *sf* *sf*

First system of musical notation, featuring a treble clef staff with a key signature of one flat and a 3/4 time signature. It includes dynamic markings *ff* and *fz*, and articulation marks such as accents and slurs.

pizz. *ff* arco *f* détaché *dim.*

ff marcatissimo *dim.*

Second system of musical notation, including performance instructions like *pizz.* and *arco*, and dynamic markings *ff*, *f*, and *dim.*. It features a complex rhythmic pattern in the treble clef.

mf *mf*

Third system of musical notation, showing a dense texture with many notes in the treble clef and a more sparse bass line. Dynamic markings *mf* are present.

p dolce *pp* *p*

p *pp* *p*

Fourth system of musical notation, characterized by a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. Dynamic markings include *p dolce*, *pp*, and *p*.

pp mp pizz. mp

This system contains two systems of music. The first system has a bass line starting with a half note chord (F#2, B1) and a treble line with a half note chord (F#4, B4). The second system features a piano accompaniment with a bass line of quarter notes and a treble line of eighth notes. Dynamics include *pp* and *p*. A *pizz.* marking is present above the first treble staff.

mf mp mf

This system continues the piano accompaniment. The bass line has a steady eighth-note rhythm, while the treble line features chords and melodic fragments. Dynamics include *mf* and *p*.

arco f p dolce cresc. p espressivo deciso cresc.

This system includes a violin part (top staff) and piano accompaniment. The violin part is marked *arco* and *f*, then *p* and *dolce*. The piano accompaniment has a bass line with a *deciso* character and a treble line with *p espressivo* and *cresc.* markings.

mf scherzando mf

This system features a violin part (top staff) and piano accompaniment. The violin part is marked *mf* and *scherzando*. The piano accompaniment has a bass line with a *mf* dynamic and a treble line with a triplet of eighth notes.

dim. *dim.* *p molto cresc.* **ff**

p **ff**

molto cresc.

This system contains the first two staves of music. The upper staff begins with a *dim.* marking, followed by *dim.* and *p molto cresc.* leading to a **ff** dynamic. The lower staff starts with *p* and *molto cresc.*, also reaching **ff**. The music features a mix of eighth and sixteenth notes with various articulations.

Breiter

Breiter

ff sfz **ff sfz** **ff sfz**

This system contains the next two staves. The word **Breiter** is written above both staves. The dynamics are **ff sfz** throughout. The music is characterized by wide intervals and a broad, spacious feel.

Tempo I

Tempo I

f **f marcato** **ff**

f marcato **f** **ff**

This system contains the third and fourth staves. The tempo marking **Tempo I** appears above both staves. The dynamics are **f**, **f marcato**, and **ff**. The music is more rhythmic and includes *marcato* markings.

p **mf**

p cresc. **mf cresc.**

This system contains the final two staves. The dynamics are **p** and **mf**. The music features *cresc.* markings and continues with rhythmic patterns.

pizz.
ff
mf

pizz.
pp
mf

Più mosso
pizz.
sempre p

Più mosso
sempre pp e staccatissimo

1

pp
mf

pp
mf

sempre spiccato

parco

sempre p

pizz.

pp

pp

arco

p

pp

pp

ancora più mosso
p cresc. poco a poco
ancora più mosso
p sempre ben tenuto
cresc. poco a poco

mf cresc.
mf cresc.

ff
ff

pizz.
arco
fz
ff
ff

AUSGEWÄHLTE WERKE FÜR VIOLONCELLO

S T U D I E N W E R K E

Ed.-Nr.	Schwierigkeitsgrad	Ed.-Nr.	Schwierigkeitsgrad
2238/39		904	
Dotzauer, 39 ausgewählte Etüden aus op. 35, 70 und 155b. Neue Ausgabe. Revidiert, bezeichnet und geordnet von Prof. E. Cahnbley. 2 Hefte		— 21 Exercices mit Begleitung eines 2. Violoncello. Ausgabe von Prof. Rob. Hausmann. Heft 1	
	4-5		4-5
2476/77		1261	
— 60 ausgewählte Etüden (ohne Daumenaufsatz) in der 1. bis 6. Lage aus op. 34, 35, 47, 54, 107, 116, 120, 155 und 160. Neue Ausgabe. Revidiert, bezeichnet und progressiv geordnet von Prof. E. Cahnbley. 2 Hefte		Ebner, op. 48. Oktaventchnik. Tägliche Studien für Violoncello	
	4-6		4
396		2415	
— op. 155. Violoncello-Schule. Neue Ausgabe von Prof. Hugo Becker		Franchomme, op. 7. 12 Capricen für Violoncello mit Begleitung eines 2. Violoncello (ad lib.) Neu bearbeitet von Prof. E. Cahnbley.	
	4-6		4-6
397		2418	
— 24 tägliche Studien zur Erlangung der Virtuosität. Neue, sorgfältig revidierte Ausgabe v. Prof. Rob. Hausmann		— op. 35. 12 Etüden für Violoncello mit Begleitung eines 2. Violoncello (ad lib.). Neu bearbeitet von Prof. E. Cahnbley.	
	4-5		4-6
398		1751	
— 18 Exercices. Neue Ausgabe v. Prof. Rob. Hausmann		Kummer, op. 60. Violoncell-Schule für den ersten Unterricht, nebst 101 zweckmäßigen Übungsstücken. Neue revidierte und umgearbeitete Ausgabe von Jacques van Lier	
	2		
777/9		2414	
— op. 47, 54, 70. Exercices für Violoncello solo von Prof. Rob. Hausmann. 3 Hefte		Lee, op. 70. 40 leichte Etüden. Neu bearbeitet von Prof. E. Cahnbley.	
	4		3-4
877		979a	
— op. 35. 24 Capricci für Violoncello solo. Neue, sorgfältig bezeichnete und revidierte Ausgabe von Prof. Rob. Hausmann		Merk, op. 11. 20 Etüden. Neue Ausgabe. Revidiert und bezeichnet von Prof. E. Cahnbley	
	5		3
970/1		979b	
— op. 123. 100 Leçons mit Begleitung eines 2. Violoncello. Herausgegeben von Norbert Salter. 2 Hefte		— op. 20. 6 Etüden. Neue Ausgabe. Revidiert und bezeichnet von Prof. E. Cahnbley.	
	4-5		4
986/7		1164/5	
— 28 Etüden aus op. 116, 121, 168, 170 und 175. In fortschreitender Ordnung von der angehenden bis zur höchsten Virtuosität. Herausgegeben von Norbert Salter. 2 Hefte		Salter, Orchesterstudien. 2 Bände. Sammlung der thematisch und technisch wichtigsten Solo- und Ensemblestellen der Orchesterliteratur. Bd. I: Konzertmusik. Bd. II: Opernmusik	
	4-6		4-5
2447/8			
Dupont, 21 Exercices mit Begleitung eines 2. Violoncello. Neue Ausgabe. Revidiert und bezeichnet von Prof. E. Cahnbley. 2 Hefte			
	4-5		

KONZERTWERKE / SONATEN / VORTRAGSSTÜCKE

Ed.-Nr.	Schwierigkeitsgrad	Ed.-Nr.	Schwierigkeitsgrad
140		1221	
Bach, Joh. Seb., 6 Suiten für Violoncello solo. Nach den Handschriften in der Berliner Staats-Bibliothek unter Vergleichung der Ausgabe der Bach-Gesellschaft und anderer Druckausgaben revidiert und bezeichnet von Prof. Rob. Hausmann		Mendelssohn-Bartholdy, Sonaten op. 45, B dur, u. op. 58, D dur, und Konzert-Variationen für Violoncello und Pianoforte. Neue Ausgabe von Prof. Rob. Hausmann	
	5-6		5
1219		1188	
— Drei Sonaten für Violoncello und Pianoforte. Bearbeitung der Sonaten für Viola da Gamba und Pianoforte nach dem Autograph der Staats-Bibliothek in Berlin und verschiedenen alten Abschriften von Prof. Rob. Hausmann		Romberg, op. 43. Drei Sonaten für Violoncello und Klavier. Neue Ausgabe von Norbert Salter	
	5		5
1171/2		996	
Beethoven, Sämtliche Sonaten für Violoncello und Pianoforte. Neue korrekte Ausgabe, nach Autographen und Originalausgaben revidiert, sowie mit Fingersatz und Bogenstrichen versehen von Norbert Salter. 2 Bände		— Konzert Nr. 2, D dur, für Violoncello und Klavier. Neue Ausgabe, revidiert und bezeichnet von Norbert Salter	
	5		5
1220		998/	
— Adagio (nachgel. Werk) nach dem Autograph für Violoncello und Klavier zum Konzertgebrauch bearbeitet von Jacques van Lier		— Konzerte Nr. 4-6, für Violoncello und Pianoforte. Nr. 4, e moll. Nr. 5, fis moll. Nr. 6, F dur. Neue Ausgabe von Norbert Salter	
	5		5
2492		1153	
Berger, Wilh., op. 28. Sonate d moll. Für Violoncello und Klavier		— Konzert Nr. 9, h moll, für Violoncello und Pianoforte. Neue Ausgabe von Norbert Salter	
	4		5
1208		997	
Corelli, Preludio e Gavotta für Violoncello mit Klavierbegleitung. Revidierte Ausgabe von Jacques van Lier		— Concertino suisse für Violoncello und Pianoforte. Revidiert und bezeichnet von Norbert Salter	
	5		5
1173		1154/5	
— Suite für Violoncello mit Klavierbegleitung. Revidierte Ausgabe von Jacques van Lier		— Sechs berühmte Vortragsstücke für Violoncello und Pianoforte. Zum Unterricht progressiv geordnet und revidiert von Norbert Salter. 2 Bände	
	5		4
1163		790	
Haydn, Konzert, D dur, für Violoncello und Orchester. Nach der Originalausgabe für Violoncello mit Klavierbegleitung bearbeitet von Rob. Schwalzm, mit Kanzenzen, Fingersätzen und Bogenstrichen versehen von Hugo Becker		Schumann, op. 113. Märchenbilder. Vier Stücke für Pianoforte und Viola. Bearbeitung für Pianoforte und Violoncello von Prof. Rob. Hausmann	
	5		4
2439		385/6	
Lalo, Ed., Konzert D moll für Violoncello und Orchester. Für Violoncello mit Klavierbegleitung neu herausgegeben von Prof. E. Cahnbley		Violoncello-Album, 50 klassische Vortragsstücke von Bach, Beethoven, Boccherini, Mendelssohn, Mozart, Schubert, Schumann usw. Für Violoncello und Pianoforte eingerichtet und mit Bogenstrichen und Fingersätzen versehen von Robert Schwalzm. 2 Bände	
	5		3-4
1174		2478/79	
— J. van Lier, J. van, Sechs Stücke italienischer Meister des 16., 17. u. 18. Jahrhunderts. Für Violoncello mit Klavierbeglgt.		Vortrags-Album für Violoncello mit Klavierbegleitung. Für den Konzert- und Unterrichtsgebrauch herausgegeben von Prof. E. Cahnbley. Heft 1. Locatelli, Aria / Martini, Gavotte / Boccherini, Allegro / Händel, Arie / Mozart, Andante / Haydn, Menuett	
	4-5		5
1207			
— Vier Stücke italienischer Meister des 17. und 18. Jahrhunderts. Für Violoncello mit Klavierbegleitung			
	4-5		

EDITION STEINGRÄBER

Unterrichtswerke und Vortragsstücke für Violine und Klavier, Viola, Violoncello

Schwierigkeitsgrade sind durch Zahlen angedeutet: Anfangsstufe (1), (2), Mittelstufe (3), (4), Oberstufe und Reife (5), (6)

- Nr. Violine und Klavier**
- 0720 **Lange:** Meditation über ein Präludium v. Bach (3)
- 2190 **Leclair:** Sonate Nr. 6 c-moll „Le Tombeau“ (mit begleitender II. Violine) (Marteau) . . . (5)
- 2512/17 **Léonard:** Op. 41 Nr. 1/6. Solostücke (Marteau) (3)
- 2518 — Op. 60. Romance (Marteau) . . . (3-4)
- 2519 — Op. 61 Nr. 1. Hahn und Hennen (Marteau) (3-4)
- 2520 — Op. 61 Nr. 2. Im Walde (Marteau) . . . (3-4)
- 2521 — Op. 61 Nr. 3. Kaße und Maus (Marteau) (3-4)
- 2522 — Op. 61 Nr. 4. Esel und Treiber (Marteau) (3-4)
- 2523 — Op. 61 Nr. 5. Serenade des Hasen (Marteau) (3-4)
- 2526/31 — Op. 62. 6 Solostücke Nr. 1/6 (Marteau) (3-4)
- 1294 **Lübeck:** Op. 19 Nr. 1. Albumblatt . . . (2-3)
- 242/3 **Marsche-Album** (37 Märsche) 2 Bände . . . (2)
- Märsche und Tänze** siehe: Ungarische.
- 2253 **Marteau:** Op. 18. Konzert Cdur . . . (6)
- mit Orchester, siehe: Großes Orchester.
- Op. 25. 24 Capricen, Bravourstudien 6 Hefte
- 2254 — Heft 1. Improvisation (Terzenstudie), Präludium (Sextenstudie), Negerlänze (Oktavenstudie), Im Anmarsch (Duzimenstudie), Im Anmarsch (Terzenstudie) . . . (6)
- 2255 — Heft 2. Walzer (2. Lage), Appassionata (2. Lage), Nocturno (3. Lage), Impromptu (4. Lage) (6)
- 2256 — Heft 3. Amerikanische Toccata (4. Lage), Intermzzo (5. Lage), Tarantella (6. Lage), Herbststimmung (Saitenwedelstudie) . . . (6)
- 2257 — Heft 4. An einer Quelle (Triller- und Tremolo-Studie), Am Spinnrad (Geflüchtigkeitsstudie), Caprice Viennois (Staccatostudie), Melancholie (Tremolostudie) . . . (6)
- 2258 — Heft 5. Vergebliches Ständchen (Flageolettstudie), Harlekin (Dizzicatostudie), Bauerntanz (7. Lage), Gigue (Rhythmische Studie) . . . (6)
- 2259 — Heft 6. Perpetuum mobile (Spiccatostudie), Lamento (Studie für den Ausdruck und die Zurückhaltung des Bogens), Phantastischer Walzer (Trillerstudie), Der Sturm (Chromat. Studie) (6)
- Für Konzert und Haus** (siehe: Bériot, Berlioz, Boccherini, Giardini, Godard, Gounod, Händel, Léonard, Molière, Mozart, Paganini, Raff, Reber, Rubinstein, Schubert, Sivori, Tschai-kowsky und Viextemp.)
- Marteau's Studien-Ausgabe** (mit begleitender II. Violine), siehe: Bach, Beethoven, Biber, Ernst, Leclair, Kreutzer, Mendelssohn, Mozart, Paganini, Rode, Spohr, Tartini, Tschai-kowsky, Viextemp., Viotti.
- Meister der Violine, Alte (Abel)** 2 Bde. in 4 Hefen (36 Originalkompositionen älterer Meister.)
- 718 a — Band I Heft 1 (Dusseck, Ries, Schmitt, Haydn) (2-4)
- 718 b — Band I Heft 2 (Mozart, Kuhlau) . . . (2-4)
- 1814 **Mendelssohn:** Op. 64. Konzert e-moll (mit begleitender II. Violine) (Léonard-Marteau) (5)
- 1185 — Op. 64. Konzert e-moll (Meyer) . . . (5)
- 438 — 20 Lieder ohne Worte (Schwalm) . . . (3)
- 688 — Stücke für die Jugend, siehe: Seite 18 Album für die Jugend, Band III . . . (2)
- 01496 **Meyer:** Tanzender Faun. Konzert-Etüde . . . (5)
- 1967 **Molique:** Op. 55. Saltarella A dur (Marteau) (5)
- 1817 **Mozart:** Konzert Nr. 1 B dur (K. 207) (mit begleitender II. Violine) (Marteau) . . . (4)
- 1818 — Konzert Nr. 2 D dur (K. 211) (mit begl. II. Violine) (Marteau) . . . (4)
- 1307 — Konzert Nr. 4 D dur (K. 218) (Meyer) . . . (5)
- 1158 — Konzert Nr. 5 A dur (K. 219) (Meyer) . . . (5)
- 1159 — Konzert Nr. 6 Es dur (K. 268) (Meyer) . . . (5)
- 1966 — Rondo concertant B dur (K. 269) (Marteau) (4)
- 781 — Ausgewählte Sonaten und Rondos (Abel) (3)
- 2154/7 — 22 Sonaten u. Variation. (Marteau) 4 Bde. (3-4)
- Band I. Sonate e-moll (K. 60), A dur (K. 61), C dur (K. 296), G dur (K. 301), B dur (K. 378), Es dur (K. 302).
- Band II. Sonate C dur (K. 303), e-moll (K. 304), A dur (K. 305), B dur (K. 372), D dur (K. 306), F dur (K. 377).
- Band III. Sonate F dur (K. 376), G dur (K. 379), C dur (K. 404), Es dur (K. 380), A dur (K. 402), C dur (K. 403), F dur (K. 547).
- Band IV. Sonate B dur (K. 454), Es dur (K. 481), A dur (K. 520), 12 Variationen „La Bergère Célimène“ (K. 359), 6 Variation. „Hélas, j'ai perdu mon amant“ (K. 360).
- 686 — Stücke für die Jugend, siehe: Album für die Jugend, Band I . . . (2)
- 01860 **Offenbach:** Barcarole aus Hoffmann's Erzähl. (2)
- Original-Kompositionen älterer Meister** siehe: Meister der Violine.
- 2061 **Paganini:** Op. 6. Es dur-Konzert Nr. 1 nach D dur transp. (mit II. Violine) (Léonard-Marteau) (6)

- Nr. Violine und Klavier**
- 01910/5 **Palaschko:** Op. 52. 6 Arabesken . . . (3-4) (Thema mit Variationen, Mazurka, Serenade, Indisches Lied, Aus aller Zeit, Studie.)
- Potpourri-Album:** je 6 Potpourris (Spindler)
- 0340 — I. Postillon, Norma, Weiße Dame usw. (3)
- 0341 — II. Zampa, Figaro, Freischütz usw. (3)
- 0343 — IV. Mamsell Angst, Stradella, Oberon usw. (3)
- 0344 — V. Orpheus, Prophet, Hans Heiling usw. (3)
- 0345 — VI. Carmen, Verschwend., Waffenschmied, (3)
- 0346 — VII. Wildschütz, Kalif, Fra Diavola usw. (3)
- 0347 — VIII. Nachlager, Regimentstochter, Undine (3)
- 2502 **Raff:** Kavatine (Marteau) . . . (3-4)
- 03154 **Rahwes:** Op. 1. Legende . . . (4-5)
- 1968 **Reber:** Op. 15 Nr. 5. Berceuse G dur (Marteau) (2)
- 02001 **Rijnsdorp:** Op. 1. 2 Melodien . . . (2)
- 2353 **Rode:** Konzert Nr. 4 A dur (mit begleitender II. Violine) (Marteau) . . . (4)
- 1940 — Konzert Nr. 6 B dur (mit II. Violine) (Marteau) (4)
- 1270/1 — Konzert Nr. 7 a-moll, Nr. 8 e-moll (Meyer) (4) (Nur Violinosolo-Stimme.)
- 2525 **Rubinstein:** Op. 3 Nr. 1. Melodie (Marteau) (3-4)
- 689 — Stücke für die Jugend, siehe: Album für die Jugend Band IV . . . (2)
- 01423 **Schmitt:** 4 leichte Stücke . . . (3-4) (Slawisches Lied, Russisches Scherzando, Berceuse, Ländler.)
- 722 **Schmitt:** Op. 325. Schatzkästlein (188 Melodien) (2)
- 724 **Schubert:** Op. 137. Sonatinen (Abel) . . . (2-3)
- 2509 — Ständchen (Marteau) . . . (3-4)
- 688 — Stücke für die Jugend, siehe: Album für die Jugend Band III . . . (2)
- 689 **Schumann:** Stücke für die Jugend, siehe: Album für die Jugend Band IV . . . (2)
- 01181 **Schwalm:** Andante cantabile . . . (2)
- 1324/42 **Singelée:** Opernfantasien (Meyer) 19 Hefte (2-4) (Lucia, Prophet, Regimentstochter, Hugenotten, Norma, Lucrezia, Barber, Stimme, Zampa, Freischütz, Zauberflöte, Afrikanerin, Tell, Fra Diavolo, Robert, Postillon, Weiße Dame, Oberon, Preziosa.)
- 2505 **Sivori:** Schlaf, mein Kindchen (Marteau) . . . (3-4)
- 2092 **Söchting:** Op. 103. Steyrische Ländler . . . (3) (Mit II. Violine, Cello, Harmonium ad. lib.)
- 1843 — Op. 118. 5 leichte Vortragsstücke . . . (2) (Romanze, Walzer, Kinderfest-Marsch, Wiegenlied, Gavotte.)
- 2000 **Spohr:** Op. 2. Konzert Nr. 2 d-moll (mit begleitender II. Violine) (Léonard-Marteau) . . . (4)
- 1986 — Op. 47. Konzert Nr. 8 a-moll (Gesangsszene) (mit begl. II. Violine) (Léonard-Marteau) (5)
- 2057 — Op. 35. Konzert Nr. 9 d-moll (mit begleitender II. Violine) (Léonard-Marteau) . . . (5)
- 0434 **Strauß-Album** (Spindler) . . . (2)
- 228 **Tänze-Album** . . . (2-3)
- Tänze und Märsche** siehe: Ungarische.
- 2191 **Tartini:** Sonate g-moll „Didone abbandonata“ (mit begleitender II. Violine) (Marteau) . . . (5)
- 2250 — Sonate g-moll „Teufelstriller“ (mit begleitender II. Violine) (Marteau) . . . (6)
- 934 **Tschai-kowsky:** Op. 35. Konzert D dur (Detri) (6)
- 2251 — Dasselbe mit begl. II. Violine (Marteau) (6)
- 2508 — Op. 26. Sérénade mélancolique (Marteau) (4)
- 689 — Stücke für die Jugend, siehe: Seite 18 Album für die Jugend Band IV . . . (2)
- 354 **Tschirch:** Klassisches Jugend-Album (68 Stücke) (1)
- 850 **Ungarische, türkische und slawische Tänze und Märsche** (Schwalm) . . . (3) (Enthält die Originalmelodien der bekanntesten Ungarischen Tänze von Brahms.)
- 2007 **Viextemp's-Marteau:**
- Op. 10. Konzert Nr. 1 E dur (mit begleitender II. Violine) . . . (6)
- 1946 — Op. 11. Fantaisie-Caprice A (mit II. Violine) (5)
- 2020 — Op. 19. Konzert Nr. 2 fis-moll (mit begl. II. Violine) . . . (5-6)
- 1947 — Op. 22 Nr. 3. Réverie Es (mit II. Violine) (5)
- 1987 — Op. 25. Konzert Nr. 3 A (mit II. Violine) (6)
- 2062 — Op. 31. Konzert Nr. 4 d-moll (mit II. Violine) (6)
- 1948 — Op. 35. Fantasia appassionata G dur (mit begleitender II. Violine) . . . (5)
- 1949 — Op. 37. Konzert Nr. 5 a-moll (mit II. Violine) (5)
- 1950 — Op. 38. Ballade und Polonaise G dur (mit begleitender II. Violine) . . . (5)
- 1973 — Op. 45 Nr. 4. Gavotte D dur . . . (4)
- 1954/5 **Viextemp's-Auswahl:** 12 Stücke (Marteau) 2 Bände . . . (3-4) (I. Chant d'Amour, Souvenir, Hilarité, Andante, Morceau brillant de Salon, Réverie, II. Ballade, Elégie, Adagio religioso, Letzte Rose, Romanze, Gavotte.)

- Nr. Violine und Klavier**
- 365/6 **Violin-Album** (mit Fingersatzbezeichnung für Schüler von R. Schwalm und für den künstlerischen Vortrag von H. Bassermann) 2 Bände . . . (2-3, 5) (61 klassische Vortragsstücke von Bach, Beethoven, Haydn, Kreutzer, Lully, Mendelssohn, Mozart, Schubert, Schumann usw.)
- 1938 **Viotti:** Konzert Nr. 25 a-moll (mit begleitender II. Violine) (Marteau) . . . (4)
- 2354 — Konzert Nr. 29 e-moll (m. II. Viol.) (Marteau) (5)
- 1272/3 — Konzert Nr. 22 a-moll, Nr. 29 e-moll (Meyer) (4-5) (Nur Violinosolo-Stimme.)
- 01852/8 **Walter:** Op. 53. 7 Solostücke . . . (3-4) (Cavatine, Bourée, Bagatelle, Walzer, Humoreske, Arioso, Nordische Weise.)
- 687 **Weber:** Stücke für die Jugend, siehe: Album für die Jugend Band II . . . (3)
- 2231 **Weismann, Jul.:** Op. 60. 4 Stücke . . . (3)
- Wienlawski's Detri:**
- 1871 — Op. 4. Polonaise de Concert D dur . . . (6)
- 1872 — Op. 5. Adagio élégique . . . (4-6)
- 1873 — Op. 6. Souvenir de Moscou . . . (4-6)
- 1874 — Op. 7. Capriccio-Valse . . . (5)
- 1875 — Op. 9. Romance. paroles et Rondo élégique (5)
- 1876 — Op. 11. Le Carnaval russe . . . (6)
- 1877 — Op. 12. 2 Mazourkas: Sielanka, Chanson polonaise . . . (4)
- 1878 — Op. 10. Scherzo-Tarantelle . . . (5)
- 1879 — Op. 17. Légende . . . (5)
- 1880 — Op. 19. 2 Mazourkas: Obertass et Dudziarz (4)
- 1881 — Op. 21. 2me Polonaise brillante A dur . . . (5)
- 1882 — Op. 22. Konzert Nr. 2 d-moll . . . (6)
- 1883 — Op. 22. — Romanze daraus . . . (4)
- 1884 — Op. 23. Gigue . . . (4)
- 1952 — Kujawiak, Mazourka . . . (3)
- 0414/5 **Winding:** 6 Stücke aus Op. 44 u. 45, 2 Hefte (3)
- 0727 — Op. 46. 3 Albumblätter (Lange) . . . (2)
- 879/80 **Wolf:** Op. 199. 10 Sonatinen, 2 Hefte . . . (2-3)
- Viola**
- 1295 **Lübeck:** Op. 19 Nr. 1. Albumblatt f. Viola u. Kl. (4)
- 1988 **Palaschko:** Op. 55. 12 Studien für Viola solo (2)
- 2207 **Sitt:** Op. 132. Gavotte und Mazurka für Viola und Klavier . . . (3-4)
- 2208/9 — Sammlung klassischer und moderner Stücke für Viola und Klavier, 2 Hefte . . . (3-4) (I. Corelli, Sarabande und Gigue; Nardini, Larghetto; Stradella, Arie: Pietà, Signore; Bach, Andante; Veracini, Arie; Haydn, Adagio; Beethoven, Adagio; Mendelssohn, Lied ohne Worte. II. Schumann, Schlummerlied; Schubert, Am Meer; Laub, Adagio; Viextemp, Espoir; Sitt, Gavotte; Tschai-kowsky, Lied ohne Worte; Sitt, Mazurka; Viextemp, Souvenir.)
- Violoncello solo**
- 140 **Bach, J. S.:** 6 Suiten (Sonaten) (Hausmann) (5)
- 877 **Doßauer:** Op. 35. 24 Capricen (Hausmann) (5)
- 777/9 — Op. 47, 54, 70. Exercices (Hausmann) . . . (4)
- 398 — Op. 120. 18 Exercices (Hausmann) . . . (2)
- 970/1 — Op. 123. 100 Leçons mit II. Violoncello (Salter) 2 Hefte . . . (4-5)
- 396 — Op. 155. Violoncelloschule (Hugo Becker)
- 397 — Op. 155b. 24 tägl. Studien (Hausmann) (4-5)
- 2238/9 — 39 ausgewählte Etüden aus Op. 35, 70 und 155 b (Cahnbley) 2 Hefte . . . (4-5)
- 2476/7 — 60 ausgew. Etüden (Cahnbley) 2 Hefte . . . (4-5)
- 986/7 — 28 ausgewählte Etüden aus Op. 116, 121, 168, 170 und 175 (Salter) 2 Hefte . . . (4-5)
- 904 **Dupont:** 21 Exercices mit II. Violoncello, Heft 1 (Hausmann) (Heft 2 fehlt) . . . (4-5)
- 904/5 e — 2 Hefte komplett gebd.
- 1261 **Ebner:** Op. 48. Oktaventechnik . . . (4)
- 2415 **Franckomme:** Op. 7. 12 Capricen mit II. Vlc. (Cahnbley) . . . (5-6)
- 2418 — Op. 35. 12 Etüden mit II. Vlc. (Cahnbley) (4-6)
- 1751 **Kummer:** Op. 60. Violoncelloschule (Lier) . . .
- 2414 **Lee:** Op. 70. 40 leichte Etüden (Cahnbley) (2-3)
- 979 a **Merk:** Op. 11. 20 Etüden (Cahnbley) . . . (3)
- 979 b — Op. 20. 6 Etüden (Cahnbley) . . . (4)
- 1164/5 **Salter:** Orchesterstudien, 2 Bände . . . (4-5) (Sammlung der thematisch und technisch wichtigsten Solo- und Ensemblestellen der Orchesterliteratur.)

Die meisten der hier angeführten Werke sind auch in Halb-Leinen gebunden (e) lieferbar.

EDITION STEINGRÄBER

Vortragstücke für Violoncello und Klavier — Orchestermusik

Schwierigkeitsgrade sind durch Zahlen angedeutet: Anfangsstufe (1), (2), Mittelstufe (3), (4), Oberstufe und Reife (5), (6)

Nr. Violoncello und Klavier

- 03071 **Anderssen:** Arietta für Violoncello oder Violine und Klavier (3-4)
1219 **Bach, J. S.:** 3 Sonaten (Hausmann) (5)
1171/2 **Beethoven:** Sämtl. Sonaten (Salter), 2 Bde. (5)
1220 — Adagio (Nachlaß) (Lier) (5)
2088/90 **Berghout:** Op. 54. 3 Intermezzi (4)
Erzählung, Lied, Andante amoroso.
03076 **Brodersen:** Op. 18. Sonate (5)
(Molto moderato, Scherzando, Andante ma non troppo, Allegro marcato.)
2014 **Cämmerer:** Op. 16. Berceuse Fdur (4)
2015 — Op. 17. Tarantelle a moll (4)
2016 — Op. 18. Legende Bdur (4)
1775/80 — Op. 36. 6 Stücke (4)
Bolero, Caprice, Italienisches Liedchen, Mazurka, Barcarole, Ständchen.
1208 **Corelli:** Preludio e Gavotta (Lier) (5)
1173 — Suite (Lier) (5)
01259 **Ebner:** Op. 42. Konzertwalzer (4)
01260 — Op. 47. Tarantella (4)
1163 **Haydn:** Konzert Ddur (Becker u. R. Schwalm) (4)
385/6 **Klassische Vortragstücke** siehe: Violoncello-Album (4)
1548 **Kronke:** Op. 24. Suite (6)
238 **Krug:** Op. 47. 3 Skizzen (3)
1845 **Kummer:** Op. 73. Concertino (Wörl) (5)
2439 **Lalo:** Konzert d moll (Cahnbley) (5)
1862 **Lendvai:** Op. 3. Suite Nr. 1. Vieille chanson (5)
1901 — Op. 3 Nr. 1a. Air (5)
1863 — Op. 3 Nr. 2. Menuet galant (5)
1864 — Op. 3 Nr. 3. Chanson à la Watteau (5)
1174 **Lier:** 6 Stücke italienischer Meister (4-5)
(Frescobaldi, Corrente; Galuppi, Adagio; Martini, Ballett; Rossi, Allegro; Zipoli, Präludium.)
1207 — 4 Stücke italienischer Meister (4-5)
(Mattioli, Adagio; Rossi, Andantino; Zipoli, Courante; Gigue.)
1293 **Lübeck:** Op. 19 Nr. 1. Albulblatt (4)
1297 — Op. 19 Nr. 2. Minuetto (4)
1221 **Mendelssohn:** Originalkompositionen (Sonate Bdur, Ddur, Variations concertantes Ddur) (Hausmann) (5)
1870 **Merk:** Op. 13. Variationen (Wörl) (4)
1161 **Molique:** Op. 45. Konzert Ddur (Salter) (5)
996 **Romberg:** Op. 3. Konzert Nr. 2 Ddur (Salter) (5)
998 — Op. 7. Konzert Nr. 4 e moll (Salter) (5)
999 — Op. 30. Konzert Nr. 5 Fisdur (Salter) (5)
1000 — Op. 31. Konzert Nr. 6 Fdur (Salter) (5)
1188 — Op. 43. 3 Sonaten (Salter) (5)
1153 — Op. 50. Konzert Nr. 9 h moll (Salter) (5)
997 — Op. 78. Concertino suisse (Salter) (5)
1154/5 — 6 berühmte Vortragstücke (Salter), 2 Bde. (4)
790 **Schumann:** Op. 113. Märchenbild (Hausmann) (4)
1533 **Söchting:** Op. 80 Nr. 1. Sonatine Ddur (2)
1534 — Op. 80 Nr. 2. Sonatine a moll (5)
385/6 **Violoncello-Album** (Schwalm), 2 Bände (3-4)
(50 klassische Stücke von Bach, Beethoven, Boccherini, Chopin, Haydn, Mendelssohn, Mozart, Schubert, Schumann u. a.)
02135 **Zanger:** Bearbeit. Nr. 1. Ukrain. Volkslied (3)
02136 — Nr. 2. Jensen, Op. 32 Nr. 9. Serenade (3)
02137 — Nr. 3. Jensen, Op. 8 Nr. 7. Träumerei (3)
02138 — Nr. 4. Jensen, Op. 1 Nr. 1. Lehn's deine Wang' (5)
02139 — Nr. 5. Raff, Op. 82 Nr. 11. Elégie (3-4)

Kammer- und Orchestermusik

- 1210 **Bach:** Konzert d moll für 2 Violinen und Klavier (Wald. Meyer u. R. Schwalm) (5)
1507 **Berghout:** Op. 42. Quartett für Klavier, Violine, Viola, Violoncello (4)
1571 — Op. 43. Trio Es dur für Klavier, Violine, Violoncello (4)
03073 **Brodersen:** Op. 16. Streichquartett, Part. (10⁴) (4-5)
03074 — Stimmen
1508 **Burger:** Op. 66. Jugend-Trio für Klavier, Violine und Violoncello (4)
2357 **Elmas:** Trio für Klavier, Violine, Violoncello (5)
2358 — Quartett für Klavier, Violine, Viola, u. Vlc. (5)
2403 **Erbe:** Der junge Quartettspieler. 10 klassische u. mod. Torsätze für Streichquartett übertragen (J. S. Bach, Sarabande aus der franz. Suite, Händel, Aira. d. 5. Suite, Mozart, Themaa. d. A. dur Klav.-Sonate; Beethoven, Op. 119 Nr. 8. Bagatelle; Mendelssohn, Op. 7 Nr. 6. Sehnsüchtig; Schumann, Op. 124 Nr. 18. Botschaft; Henselt, Op. 5 Nr. 4. Ave Maria; Rubinstein, Op. 95 Heft 9. Berceuse; Hofmann, Op. 88 Nr. 2. Am Abend; Erbe, Op. 21. Albulblätter.) Partitur (10⁴) (2-3)
2470 — Stimmen (Violine I/II, Vla., Vlc.)
1989 **Handke:** Op. 23. Rondoletto Ddur für 2 Violinen und Klavier (5)

Nr. Kammer- und Orchestermusik

- 2481 **Hausmusik.** Eine Auswahl klassischer und romantischer Stücke für 2 Violinen und Violoncello (Paul Klengel) Heft 1 (2-3)
(Händel, Sarabande aus der Suite XI für Cembalo, Gigue aus der Suite XIV für Cembalo; J. S. Bach, Gavotte I und II aus der 6. Cello-Suite, Gavotte aus der 5. französischen Suite, Sarabande aus der 3. Partita, Menuett I und II aus der französischen Suite, Scherzo aus der 3. Partita, Gavotte aus d. 6. französ. Suite.)
Haydn: Schottische und walisische Volkslieder für Gesang, Klavier, Violine (oder Flöte) und Violoncello (Engelke) 4 Hefte
2450 — Heft I. Die braune Heide und Yarrows Höhn (Rob. Burns); Einst ging ich im Sommer (Rob. Burns); Willst du mit nach Flandern gehn (Schottisches Volkslied), Dort wo durchs Ried das Hädlein zieht (Rob. Burns); Schlaf in deiner engen Kammer (Schottisches Volkslied), Berg um Berg und Teil inmitten (J. Rodenberg); Ihr Blumen dort am Ufersaum (Rob. Burns); Fließ leise mein Bädlein (Rob. Burns); Weit über den Forth (Rob. Burns.) Partitur und Stimmen.
2451 — Heft II. Jung Iokei tat sich sehr hervor (Rob. Burns); Ich muß zurück in jene Stadt (Rob. Burns); Durchs Feld macht ich morgens (Rob. Burns); O, wär mein Lieb ein Fliederbusch (Rob. Burns); Am Blumenstrand des klaren Dee (Rob. Burns); Ein Wanderer kommt von ferne (Gust. Schüler); Holdes Mädchen, willst du gehn (Rob. Burns); O Maid, die mich gefangen heut (Rob. Burns); So lang die liebe Sonne lacht (H. Löns); Mein süßes Liebchen, schlafst du noch (Rob. Burns); Treu und herzlichlich, Robin Adair (Volkslied.) Partitur und Stimmen.
1315 **Hermann:** Op. 55. Quartett Bdur für Klavier, Violine, Viola u. Violoncello (6)
1316 — Op. 56. Trio für Klavier, Violine und Violoncello (6)
1412 **Klammer:** Op. 50. Scène de Ballet für Klavier, Violine, Violoncello (3)
2036 **Leichtentritt:** Op. 1. Streichquartett Fdur, Partitur (4-5)
2037 — Stimmen
2270 **Marteau:** Op. 17. Streichquartett Nr. 3 Cdur, Partitur (10⁴) (5)
2271 — Stimmen
2248 — Op. 20. Serenade für 9 Blasinstrumente. Partitur (10⁴)
2249 — Stimmen (Flöte I/II, Oboe I/II, Klarinette I/II, Baß-Klarinette, Fagott I/II)
1182 **Popp:** Op. 521. Glückliche Stunden, 6 leichte Trios für Klavier, Flöte und Violine (2)
Quartettspieler, Der junge siehe: Erbe.
2266 **Scherchen:** Op. 1. Streichquartett Nr. 1, Partitur (10⁴) (5)
2267 — Stimmen
1447 **Söchting:** Op. 77. Im Walde. Trio-Suite für Klavier, Violine u. Violoncello (3)
1543 — Op. 92. Quartett-Sammlung für 3 Violinen und Violoncello (15 Sätze von Bach, Beethoven, Clementi, Mozart, Weber u. a.) Nur Stimmen
2092 — Op. 103. Steyrische Ländler für Klavier, Violine I/II, Violoncello, Harmonium ad lib. (3)
2092a/c — Violine I/II, Violoncello
2092 d — Harmonium
2433 **Strässer:** Op. 52. Streichquartett Nr. 5, g moll Partitur (10⁴) (5)
2434 — Stimmen
2012 **Trapp:** Op. 3. Quintett c moll für Klavier, 2 Violinen, Viola u. Violoncello (5)
1313 **Tuczek:** Streichquartett f moll, Partitur (6)
1314 — Stimmen
2241a/c **Weihnachtsstücke, Klassische** (Stahl) Ergänzungs-Stimmen (Violine I/II, Violoncello)

Streich- und Haus-Orchester

- 2144 **Bach, C. Ph. Em.:** Konzert Es dur für 2 Klaviere zu 4 Händen und Orchester (Schwartz), Ausgabe für 2 Klaviere m. einbez. Orch. (Part 4-5) Orchesterstimmen
2146 — Konzert Fdur für 2 Klaviere zu 4 Händen und Orchester (Schwartz), Ausgabe für 2 Klaviere m. einbez. Orchesterpart. (4-5) Orchesterstimmen
2147 — Orchesterstimmen
Bach, W. Fr.: Konzert Es dur für 2 Klaviere zu 4 Händen und Orchester (Schwartz) (Partitur und Stimmen nur leihweise.)
2042 **Berghout:** Op. 52. Suite für 5stimmiges Streichorchester-Part. (3-4)
2043a/e — Stimmen (Violine I/II, Viola, Violonc., Baß)

Nr. Streich- und Hausmusik

- Burger:** 4 Sätze aus Sinfonien von Haydn, siehe: Haydn.
03083a **Cot-Vidal:** Rejoneando, Paso Doble f. Salon-Orch. — für kleines Orchester.
03083b — Duplierstimmen (Viol. I/II, Viola, Vlc., Baß)
2403 **Erbe:** Der junge Quartettspieler. 10 klassische und moderne Tonsätze für Streichquartett übertragen. Partitur (10⁴) (2-3)
2470 — Stimmen (Vle. I/II, Vla., Vlc.) (Inhaltsangabe siehe: Kammermusik.)
1990 **Handke:** Op. 25. Serenade Fdur für vierstimmiges Streichorchester. (Speziell für Schüler- und Seminarorchester.) Partitur
1991a/d — Stimmen (Violine I/II, Viola, Cello-Baß)
2481 **Hausmusik.** Eine Auswahl klassischer und romantischer Stücke für 2 Violinen und Violoncello (Paul Klengel) Heft 1 (2-3)
(Inhaltsangabe siehe: Kammermusik.)
Haydn: 4 Sätze aus Sinfonien für 5stimmiges Schülerstreichorchester mit Harmonium od. Orgel ad lib. (Burger.)
1956 — (I. Allegro. II. Andante con moto. III. Menuett mit Trio. IV. Alla breve.) Partitur
1957a/e — Stimmen (Violine I/II, Viola, Vlc., Baß) Daraus einzeln:
2010 — 3. Satz: Menuett aus „La Chasse“, Partitur und Stimmen
239 **Krug:** Op. 47 Nr. 1. Der Hirte bläst im Mondenschein. Skizze für Violine oder Violoncello oder Flöte mit Streichorchester (3)
1543 **Söchting:** Op. 92. Quartett-Sammlung f. 3 Violinen und Violonc. (15 Sätze von Bach, Beethoven, Clementi, Mozart, Weber u. a.) Nur Stimmen
387 a **Wolf-Ferrari:** Serenade Es dur für 5stimmiges Streich-Orchester. Partitur
387 b — Stimmen (Violine I/II, Viola, Violonc., Baß)

Großes Orchester — Militärmusik Chorwerke mit Orchester

- Berghout:** Symphonie in c moll für großes Orchester, Part. u. Orchesterstimmen nur leihweise.
2268 **Erdmann:** Op. 10. Symphonie für großes Orchester. Partitur
2269 — Orchester-Stimmen
01400 **Kronke:** Op. 8. Königsmarsch für Militär-Musik. Nur Stimmen
— Op. 14. Symphonische Variationen über ein nordisches Thema für Klavier und Orchester.
1451 — Ausgabe für 2 Klaviere zu 4 Händen (6)
1493 — Partitur
1494 — Orchesterstimmen
Marteau: Op. 18. Konzert Cdur für Violine u. Orchester. Partitur u. Stimmen nur leihweise.
2248 — Op. 20. Serenade für 9 Blasinstrumente, Partitur (10⁴)
2249 — Stimmen (Flöte I/II, Oboe I/II, Klarinette I/II, Baß-Klarinette, Fagott I/II)
— Op. 23 Nr. 3. Introduzione e Fuga meditativa für großes Orchester, nur leihweise.
785 **Riemann:** Maizenzeit. Marsch über 3 Tanzlieder Neidhards von Reuenthal für Militärmusik. Partitur
786 — Stimmen
788 — Maizenzeit, für Militärmusik instrumentiert von Botge, Partitur
789 — Stimmen
Riemenschneider: Op. 45. Fantasie über „In allen meinen Taten“, für Orgel und Orchester.
1299 a — Orgelstimme (5)
1299 b — Partitur
1299 c — Orchesterstimmen
1627 — Op. 57. „Mondnacht“. Stimmungsbild für großes Orchester. Partitur
1627 a — Orchesterstimmen
01813 **Sattelmair:** Op. 163. L'Andalousienne. Valse espagnole für Orchester. Stimmen
1223 a **Schwalm:** Op. 109. Psalm 100 für Männerchor und Orchester. Partitur
1223 b — Orchesterstimmen
1223 c — Chorstimmen: Tenor I, II, Baß I, II
Strauß, Richard: Burleske d moll für Klavier und Orchester
404 a — Klavierstimme (mit unterlegt. II. Klavier) (6)
404 b — Partitur
404 c — Orchesterstimmen
1781 — Partitur. Studienausgabe (16⁴)
Weidenhagen: Op. 31. Hymnus: „An den Gesang“ für Männerchor und Orchester.
1810 — Klavier-Auszug
1809 — Partitur
1812 — Orchesterstimmen
1811 — Chorstimmen (Tenor I/II, Baß I/II)

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