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HUGO RIEMANN

No. 49

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Op. 9 No. 6

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Orchester-Trio N° 10.

C dur.

Johann Stamitz, Op. 9VI
Bearbeitung von Hugo Riemann.

Allegro.

Violino I.

Violino II.

Violoncello.
(e C.B.)

Accom-
pagnamento.

Allegro.

The musical score consists of four staves. The Violino I and Violino II parts are in treble clef, and the Violoncello part is in bass clef. The Accompanimento part is in grand staff (treble and bass clefs). The tempo is marked 'Allegro.' at the beginning of each system. Dynamic markings include *sf*, *mf*, *f*, *ff*, *dim.*, *p*, *cresc.*, and *sempre f*. Trills are marked with 'tr' above notes. The score shows a progression of dynamics and articulation throughout the piece.

The musical score is arranged in four systems, each containing three staves. The first system includes a vocal line and two piano accompaniment staves. The second system is a grand piano (GP) system with a treble and bass clef. The third system consists of three staves, likely for a vocal line and two piano accompaniment parts. The fourth system is another GP system. The score is marked with various dynamics: *f* (forte), *p dolce* (piano dolce), *cresc.* (crescendo), and *mf* (mezzo-forte). Section markers 'A' and repeat signs are present. The key signature has one sharp (F#), and the time signature is 3/4. The piece concludes with a trill (*tr*) in the vocal line.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. All staves are marked with *p dolce*. The music features flowing melodic lines with slurs and ties.

Second system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The top two staves are marked with *cresc.* and *f*, with a trill (*tr*) in the top staff. The bottom staff is marked with *cresc.*, *f*, *dim.*, *f*, and *dim.*. The piano accompaniment in the bottom staff shows dynamic changes from *cresc.* to *f*, then *dimin.*, *f*, and *dim.*.

Third system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The top two staves are marked with *f* and *ff*. The bottom staff is marked with *f*, *piu f*, and *ff*. The music concludes with a double bar line and repeat dots.

First system of musical notation, consisting of three staves. The top two staves are vocal lines, and the bottom staff is a piano accompaniment. Dynamics include *sf*, *mf*, and *f*. The piano part features a complex texture with many beamed notes and slurs.

Second system of musical notation, consisting of three staves. Dynamics include *sf*, *f*, and *cresc.*. The piano part continues with intricate rhythmic patterns and dynamic markings like *sf* and *ff*.

Third system of musical notation, consisting of three staves. A section labeled 'B' is indicated above the first staff. Dynamics include *f* and *ff*. The piano part features a prominent melodic line in the right hand and a steady accompaniment in the left hand.

The musical score is arranged in two systems, each containing three staves. The top two staves of each system are for the voice, and the bottom staff is for the piano accompaniment. The score is written in a key with one sharp (F#) and a 3/4 time signature. The first system begins with a *p dolce* marking and features a dynamic progression from *mp* to *mf* to *f* to *mf*. The second system includes trills (*tr*) and a *cresc.* marking, with dynamics ranging from *f* to *dim.* to *p* to *mf*. The third system continues with *cresc.* and *f* markings, followed by *dim.*, *p legato*, and *mf*. The fourth system starts with *dim.* and *p*, then *mf*, *f*, and *cresc.*, with a *C* (Crescendo) marking above the staff. The fifth system begins with *rit.*, *p*, *mf*, *f*, and *fp*, followed by *cresc.* and another *C* marking.

rit.
f *f* *più f*
f *f* *più f*
f *f* *più f*
f *f* *più f*

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

tr *tr* *più cresc.* *ff allarg.*
tr *tr* *più cresc.* *ff allarg.*
più cresc. *ff allarg.*
più cresc. *ff allarg.*

Andante.

First system of musical notation, consisting of three staves. The top staff begins with a dynamic marking of *p*, followed by *mp*, *cresc.*, *f*, *p*, and *cresc.*. The middle and bottom staves follow a similar dynamic progression, with *p*, *mp*, *cresc.*, and *f*.

Andante.

Second system of musical notation, consisting of a grand staff (treble and bass clefs). It begins with a dynamic marking of *p*, followed by *cresc.*, *f*, and *p*.

Third system of musical notation, consisting of a grand staff. The top staff includes markings for *cresc.*, *con anima*, *f*, *dim.*, and *p*. The middle and bottom staves include *cresc.*, *poco f*, and *p*. The grand staff includes *cresc.*, *poco f*, and *dim. p*.

Fourth system of musical notation, consisting of a grand staff. The top staff includes markings for *cresc.*, *poco f*, and *cresc.*. The middle and bottom staves include *cresc.*, *poco f*, and *cresc.*. The grand staff includes *cresc.*, *poco f*, and *cresc.*.

D

f *più cresc.*

ff *p* *cresc.*

ff *p* *cresc.*

ff *p* *cresc.*

ff *p* *meno p* *cresc.*

f *f* *ff allarg.*

f *f* *ff allarg.*

f *f* *ff allarg.*

f *f* *ff allarg.*

This musical score is arranged in three systems, each containing three staves: two for the voice (soprano and alto) and one for the piano. The piano part is written in grand staff notation. The score includes various dynamic markings such as *p* (piano), *cresc.* (crescendo), *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). Performance instructions include slurs, trills (*tr*), and accents. The key signature changes from one sharp (F#) to two flats (Bb and Eb) across the systems. The piece concludes with a section marked 'E' (ritardando) and a final *f* (forte) dynamic.

First system of musical notation, including vocal lines and piano accompaniment. Dynamics include *mf*, *f*, *dim.*, *p*, and *cresc.*. The piano part features complex chordal textures and melodic lines in both hands.

Second system of musical notation, including vocal lines and piano accompaniment. Dynamics include *p*, *pp*, *f*, and *tr*. A fermata is present over a note in the vocal line. The piano accompaniment continues with intricate patterns.

Third system of musical notation, including vocal lines and piano accompaniment. Dynamics include *cresc.*, *f*, *mf*, and *p*. The piano part features a prominent melodic line in the right hand and a supporting bass line.

The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The music begins with a *cresc.* marking, followed by *f* and *ff*. The system concludes with *ff allarg.* and a trill (*tr*) in the vocal lines.

Presto.

The second system is marked **Presto.** and contains three staves. The top two staves are vocal lines, and the bottom is piano accompaniment. The dynamic markings are *mf* and *f*. Trills (*tr*) are present in the vocal lines.

Presto.

The third system is also marked **Presto.** and contains three staves. The top two staves are vocal lines, and the bottom is piano accompaniment. The dynamic markings are *sf mf* and *f*.

The fourth system consists of five staves. The top three staves are vocal lines, and the bottom two are piano accompaniment. The dynamic markings include *f*, *più f*, *p*, and *mp*. Trills (*tr*) are used in the vocal lines.

First system of musical notation. It consists of four staves: two vocal staves (soprano and alto) and a grand piano accompaniment. The vocal staves have dynamics *mp*, *mf*, *f*, and *p*. The piano accompaniment has dynamics *mp*, *mf*, *f*, and *p*. The key signature is one sharp (F#).

Second system of musical notation. It consists of four staves. The vocal staves have dynamics *cresc.*, *f*, *tr*, and *sf*. The piano accompaniment has dynamics *cresc.*, *f*, *sf*, and *f*. The key signature is one sharp (F#).

Third system of musical notation. It consists of four staves. The vocal staves have dynamics *p*, *cresc.*, *f*, and *ff*. The piano accompaniment has dynamics *p*, *cresc.*, *f*, and *ff*. The key signature is one sharp (F#).

Musical score system 1, featuring three staves. The top two staves are for a melodic instrument (likely violin or flute), and the bottom staff is for piano accompaniment. Dynamics include *mf*, *f*, and *più f*. Trills (*tr*) are present in the upper staves.

Musical score system 2, featuring three staves. The top two staves are for a melodic instrument, and the bottom staff is for piano accompaniment. Dynamics include *f* and *mf*. Trills (*tr*) are present in the upper staves.

Musical score system 3, featuring three staves. The top two staves are for a melodic instrument, and the bottom staff is for piano accompaniment. Dynamics include *dim.*, *p*, and *poco cresc.*

G a tempo

mf f p ritard. f

mf ritard. f

mf p ritard. f

mf p ritard. f

a tempo

G

sf sf mf

sf sf mf

sf sf mf

sf sf mf

f dim. p

f dim. p

f dim. p

f dim. p

rinforzando *f*

rinforzando *f*

rinforzando *f*

rinforzando *f*

This system contains the first four staves of music. The first three staves are vocal parts (Soprano, Alto, and Bass) and the fourth is the piano accompaniment. All parts feature a *rinforzando* (rinf.) marking and a dynamic of *f* (forte). The piano part includes a *sf* (sforzando) marking on a chord.

f *più f*

f *più f*

f *più f*

sf *f* *più f* *f*

This system contains the next four staves. The vocal parts continue with dynamics of *f* and *più f*. The piano accompaniment features a *sf* marking and dynamics of *f* and *più f*.

f *ff*

f *ff*

ff

ff

This system contains the final four staves. The vocal parts feature dynamics of *f* and *ff* (fortissimo). The piano accompaniment features a *ff* marking.

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Elegie, Gmoll (Hermann) (m) 1 Mt. 30 Pf.
- Joseph Joachim**
Hebräische Melodien. Op. 9 (m) 2 Mt.
Variationen über ein eigenes Thema, E dur. Op. 10 (m) 3 Mt. 90 Pf.
- Ernst Naumann**
Sonate, Gmoll. Op. 1 (m) 3 Mt. 90 Pf.
- Carl Reinecke**
Drei Phantasiestücke. Op. 43 (l—xs) 3 Mt. 90 Pf.
Vorspiel zum 5. Akt aus Manfred, Fdur (Hermann). Op. 93 (l) 1 Mt. 30 Pf.
- Anton Rubinstein**
Sonate, Fmoll. Op. 49 (s) 5 Mt.
- Philipp Scharwenka**
Sonate, Gmoll. Op. 106 (s) 5 Mt. 90 Pf.
- Hans Sitt**
Namenlose Blätter, Fmoll und Gdur (Nestmann — Hermann). Op. 10 Nr. 3 und 6 (xl) 1 Mt. 30 Pf.
- Wilhelm Taubert**
Liebesliedchen, Cdur aus: Der Sturm. Op. 134 (Hermann) (l) 1 Mt. 30 Pf.
- Robert Volkmann**
Romanze, E dur. Op. 7 (m) 1 Mt. 30 Pf.

Violoncell und Pianoforte.

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

Violoncell und Pianoforte.

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

Violoncell und Pianoforte.

Julius Klengel

Konzertino Nr. 2, Gdur. Op. 41 (m) 4 Mk. 50 Pf.
Sechs Stücke. 3 Hefte. Op. 44 (m) je 1 Mk. 50 Pf.
Heft I: 1. Romanze. — 2. Alter Tanz. Heft II: 3. Wiegentieb. — 4. Vi-
junta. Heft III: 5. Gavotte. — 6. Capovaria.
Op. 44 soeben erschienen!

Paul Klengel

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

Lieder und Romanzen

Russische, (Ealter) (l—al) 2 Bde. je 3 Mk.

Franz Liszt

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

Jean Louis Nicodé

Sonate, Hmoll. Op. 23 (s) 6 Mk. 90 Pf.

Sonate, Gdur. Op. 25 (s) 6 Mk. 90 Pf.

Hans Pfitzner

Sonate, Fismoll. Op. 1 (as) 6 Mk. 90 Pf.

Sergei Wassiljewitsch Rachmaninoff

Sonate, Gmoll. Op. 19 (as) 8 Mk. 50 Pf.

Prélude. Op. 23 Nr. 10 (Brandouloff) (m) 1 Mk.

Carl Reinecke

Sonate Nr. 2, Ddur. Op. 89 (m) 3 Mk. 90 Pf.

Klage aus König Manfred, Cdur. (l) 80 Pf.

Drei Stücke aus König Manfred (Grimm) (al) 1 Mk. 30 Pf.

Nr. 1. Grazie des Tanzes. — 2. Fromme Dulderin. — 3. In Kenzernacht.

Vorspiel zum 5. Akt aus König Manfred, Fdur (Hermann). (l) 1 Mk. 30 Pf.

Drei Stücke. Op. 146 (m—as) 3 Mk. 90 Pf.

Nr. 1. Arioso. — 2. Gavotte. — 3. Scherzo.

Sonate Nr. 3, Gdur. Op. 238 (m) 5 Mk. 90 Pf.

Anton Rubinstein

Sonate, Ddur. Op. 18 (as) 5 Mk.

Violinsonate Nr. 2, Amoll (Grümmacher). Op. 19 (as) 5 Mk. 90 Pf.

Sonate Nr. 2, Gdur. Op. 39 (as) 5 Mk.

Sonate, Fmoll. Op. 49 (as) 5 Mk.

Philipp Scharwenka

Zwei Stücke. Op. 98 (m) 2 Mk. 60 Pf.

Nr. 1. Elégie. — 2. Caprice slave.

Georg Schumann

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

Hans Sitt

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

Robert Volkmann

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

Adolf Wallnöfer

Meditation über das Adagio aus Beethovens Sonate in Cismoll.

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

Streich-Septette und -Quintette.

Christian Barnekow

Quintett, Gmoll für 2 Violinen, Bratsche und 2 Violoncelle.

Partitur 3 Mk. Stimmen 6 Mk.

Hakon Børresen

Septett für 2 Violinen, 2 Bratschen und 2 Violoncelle, Gdur.

Partitur 6 Mk., Stimmen 7 Mk. 20 Pf.

Felix Weingartner

Quintett, Edur für 2 Violinen, 2 Bratschen und Violoncell.

Partitur (Zaschenformat) 2 Mk. Stimmen 15 Mk.

Streich-Quartette.

Ferruccio Busoni

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

Benjamin Godard

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

Hugo Rann

Quartett, Fdur. Op. 40. Partitur 3 Mk. Stimmen 3 Mk. 60 Pf.

Quartett Nr. 2 (in Ddur). Op. 41. Partitur 3 Mk.

Stimmen 3 Mk. 60 Pf.

Streich-Quartette.

Edouard Lalo

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

Ludolf Nielsen

Quartett, Adur. Op. 1. Partitur 3 Mk. Stimmen 2 Mk. 40 Pf.

Quartett Nr. 2, Cmoll. Op. 5. Partitur (Zaschenformat) 2 Mk.

Stimmen 6 Mk.

Vítězslav Novák

Quartett, Ddur. Op. 35. Partitur (Zaschenformat) 2 Mk.

Stimmen 6 Mk.

Leone Sinigaglia

Quartett, Partitur (Zaschenformat) 1 Mk.

Stimmen 8 Mk. 40 Pf.

Felix Weingartner

Quartett, Dmoll. Op. 24. Partitur 3 Mk. Stimmen 6 Mk.

Quartett, Fmoll. Op. 26. Partitur 3 Mk. Stimmen 6 Mk.

Quartett Nr. 3, Fdur. Op. 34. Partitur 3 Mk. Stimmen 6 Mk.

Philipp Wolfrum

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

Klavier-Septette und -Quintette.

Heinrich von Herzogenberg

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

Salomon Jadassohn

Quintett, Cmoll. Op. 70 9 Mk. 60 Pf.

Quintett Nr. 3, Gmoll. Op. 126 9 Mk. 60 Pf.

Bruno Mugellini

Quintett, Ddur 10 Mk. 80 Pf.

Felix Weingartner

Septett, Emoll für Pianoforte, 2 Violinen, 2 Bratschen und

Violoncell. Op. 33. 12 Mk.

Klavier-Quartette.

Adolf Darjanský

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

Christian Barnekow

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

Hermann Goetz

Quartett, Edur. Op. 6 8 Mk. 70 Pf.

Klavier-Trios.

Hans Huber

Trio Nr. 1, Esdur. Op. 20 7 Mk. 80 Pf.

Trio Nr. 2, Edur. Op. 65. 7 Mk. 80 Pf.

Salomon Jadassohn

Trio Nr. 2, Edur. Op. 20. 4 Mk. 20 Pf.

Trio Nr. 3, Cmoll. Op. 59 4 Mk. 20 Pf.

Trio Nr. 4, Cmoll. Op. 85 7 Mk. 80 Pf.

Hugo Rann

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

Désiré Pâque

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

Carl Reinecke

Trio, Ddur. Op. 38 4 Mk. 20 Pf.

Trio, Amoll. Op. 188 4 Mk. 20 Pf.

Trio Nr. 2, Cmoll. Op. 230 7 Mk. 80 Pf.

Trio, Bdur. Op. 274. Für Pianoforte, Violine und Viola.

7 Mk. 80 Pf.

Camille Saint-Saëns

Liszt, Dyrheus. Symphonische Dichtung Nr. 4 2 Mk. 10 Pf.

Philipp Scharwenka

Trio, Cismoll. Op. 100 7 Mk. 80 Pf.

Trio, Gdur. Op. 112 7 Mk. 80 Pf.

Duo für Violine, Viola und Pianoforte, Adur 4 Mk. 20 Pf.

Kaver Scharwenka

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

Philipp Wolfrum

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