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Collegium musicum

Herausgeber

HUGO RIEMANN

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Op. 4 No. 3

Pianoforte

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Orchester-Trio N° 8

C moll.

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

Allegro.

Violino I.

Violino II.

Violoncello.
(e C-B.)

Allegro.

Accom-
pagnamento.

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

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

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

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

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

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

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

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

mp cresc. f

mp cresc. f

mp cresc. f

mp cresc. f

p cresc. f

p cresc. f

p cresc. f

p cresc. f

B mp f dim.

p cresc. f dim.

p cresc. f dim.

B p mp mf pf f dim.

System 1: Three staves (treble, middle, bass). Dynamics include *p*, *cresc.*, and *f*. The music features rapid sixteenth-note passages in the upper staves and a more rhythmic bass line.

System 2: Three staves. Dynamics include *p*, *cresc.*, *f*, *sf*, *rit.*, and *a t.*. The middle staff has a *tr* (trill) marking. The piano part includes *p*, *cresc.*, *f*, *sf*, *dim.*, and *p dolce*. The tempo changes from *rit.* to *a t.* (allegretto).

System 3: Three staves. Dynamics include *cresc.*, *f*, and *p*. The music continues with rhythmic patterns and dynamic contrasts. The piano part includes *f p* and *cresc. f p*.

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

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

Andante.

Third 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 *p*, *mp*, *mf*, *pf*, and *dim.*.

Andante.

Fourth 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 *p*, *mp*, *poco f*, *dim.*, *p*, and *cresc.*. Trills are marked with *tr*. Triplet markings are present at the end of the system.

First system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature is two flats (B-flat and E-flat). The first staff begins with a *poco f* dynamic, followed by *p*, *mp*, *mf*, *p*, *mp*, *p*, and *cresc.*. The second staff begins with *poco f*, followed by *p*, *mp*, and *cresc.*. The third staff begins with *poco f*, followed by *p*, *mp*, *p*, and *cresc.*. The system concludes with a *cresc.* marking.

Second system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature is two flats. The first staff begins with a *f* dynamic, followed by *f*, *p*, *f*, and *p*. The second staff begins with *f*, followed by *f*, *p*, *f*, and *p*. The third staff begins with *f*, followed by *f*, *dim.*, *p*, *f*, and *p*. The system concludes with a *p* marking.

Third system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature is two flats. The first staff begins with a *f* dynamic, followed by *p*, *f*, *p*, and *pp*. The second staff begins with *f*, followed by *p*, *f*, and *pp*. The third staff begins with *f*, followed by *p*, *f*, *p*, and *pp*. The system concludes with a *tr* marking.

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

- System 1:** Violin I and II start with *p*. Piano starts with *p*. Dynamics include *cresc.*, *poco f*, and *f*.
- System 2:** Violin I and II have trills (*tr*) and *cresc.* markings. Piano has *f* and *p* markings.
- System 3:** Violin I and II feature *f* and *dolce* markings. Piano has *f* and *dolce* markings.
- System 4:** Violin I and II have *poco f*, *tr*, and *dim.* markings. Piano has *poco f*, *dim.*, and *p* markings.

First system of musical notation, including vocal lines and piano accompaniment. The vocal parts (soprano, alto, and bass) feature melodic lines with dynamic markings *ff*, *p*, and *poco f*. The piano accompaniment consists of two staves with a dense texture, marked *ff* and *meno f*. A trill is indicated above a note in the vocal parts.

Second system of musical notation. The vocal parts continue with dynamic markings *p* and *f*. The piano accompaniment features a rhythmic pattern of eighth notes, with dynamic markings *p* and *f* alternating.

Third system of musical notation, concluding the page. The vocal parts end with dynamic markings *p*, *f*, *p*, and *pp*. The piano accompaniment concludes with dynamic markings *p*, *f*, *p*, and *pp*. Trills are present in the vocal parts.

Minuetto.

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

The second system of musical notation consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature remains two flats, and the time signature is 3/4. The vocal line starts with a *poco f* (*pocof*) dynamic and includes several trills (*tr*). The piano accompaniment features a more active bass line with chords. Dynamics include *pocof*, *p* (piano), *f* (forte), and *cresc.* (crescendo). The system concludes with a repeat sign.

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

Trio.

a tempo

Minuetto Da Capo.

Prestissimo.

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

Prestissimo.

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

C
a tempo

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

a tempo
C

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

a tempo

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

a tempo

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

First system of musical notation, consisting of three staves. The top two staves are vocal lines, and the bottom staff is a grand staff (piano accompaniment). Dynamics include *p* and *f*.

Second system of musical notation, consisting of three staves. Dynamics include *pp dolce* and *pp*.

Third system of musical notation, consisting of three staves. Dynamics include *pp* and *sempre pp*.

Fourth system of musical notation, consisting of three staves. Includes tempo markings *poco rit.* and *a tempo*, and dynamics *pp*, *p*, and *cresc.*

Fifth system of musical notation, consisting of three staves. Includes tempo markings *poco rit.* and *a tempo*, and dynamics *sempre pp* and *p*.

Musical score for piano and voice, page 16. The score is in B-flat major and 4/4 time. It features a piano accompaniment and a vocal line. The piano part includes complex textures with sixteenth-note runs and chords. The vocal line has lyrics "cre - scen" and dynamic markings like "p", "f", "cresc.", "mf", "pp", "piuf", "dim.", "p", "sf".

Dynamics and markings in the piano part include: *f*, *p*, *cresc.*, *mf*, *f*, *f*, *dim.*, *p*, *f*, *mf*, *p*, *pp*, *mf*, *p*, *pp*, *mf*, *p*, *pp*, *mf*, *p*, *pp*.

Dynamics and markings in the vocal part include: *p*, *f*, *p*, *f*, *cre - scen*, *f*, *f*, *p*, *cre - scen*, *f*, *f*, *p*, *cre - scen*, *p*, *f*, *p*, *f*, *p*, *sf*.

do *f sf p dimin. mf*

do *f sf p p dimin. mf*

do *f sf p p mf*

mf sf p mf

pp cresc.

pp cresc.

p cresc.

p pp cresc.

ff rit. p

ff

ff

ff p rit.

D

a tempo

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

a tempo

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

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

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

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

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

Violine und Pianoforte.

- Wilhelm Taubert**
Liebesliedchen, Cdur aus Der Sturm. Op. 134 (I) 1 Mt. 30 Pf.
- Berthold Tours**
Romanze, Bdur. (Ph. Scharwenka) (I) 1 Mt. 30 Pf.
- Robert Volkmann**
Romanze, Edur. Op. 7 (m) 1 Mt. 30 Pf.
- Adolf Ballhäuser**
Meditation über das Adagio aus Beethovens Cismoll-Sonate (Quasi una Fantasia). Op. 27 Nr. 2 (m) . 1 Mt. 30 Pf.
- Henri Wieniawski**
Original-Thema mit Variationen, A dur. Op. 15 (s) 2 Mt. 60 Pf.
- August Wilhelmj**
Allegro aus dem Militärmarsch von Lipinski. Op. 21 (s) 2 Mt. 60 Pf.
Chopin Notturmo (Original Des dur). Transkription D dur. Op. 27 Nr. 2 (xs) 2 Mt. 50 Pf.
Chopin Notturmo (Original Gmoll). Op. 37 Nr. 1 (s) 1 Mt. 30 Pf.
- Eugène Ysaë**
Lointain Passé. Mazurka Nr. 3, Hmoll. Op. 11 (s) 2 Mt. 60 Pf.
Poème élégiaque, Dmoll. Op. 12 (s) 2 Mt. 60 Pf.
- Hermann Bilcher**
Konzert für 2 Viol. und Pianoforte, Dmoll. Op. 9 (m) 8 Mt. 40 Pf.
Konzert, Hmoll. Op. 11 (m) 9 Mt.

Viola und Pianoforte.

- Woldemar Bargiel**
Adagio, Gdur. Op. 38 (m) 2 Mt. 60 Pf.
- M. Enrico Bossi**
Romanze, Asdur. Op. 89 (xl) 1 Mt. 30 Pf.
- Max Bruch**
Kanzone, Bdur. Op. 55 (m) 2 Mt. 60 Pf.
- Niels W. Gade**
Violin-Sonate, A dur. Op. 6 (xs) 4 Mt.
Violin-Sonate, Dmoll. Op. 21 (xs) 4 Mt.
- Edvard Grieg**
Violin-Sonate, Gdur (Dessauer). Op. 13 (xs) . 3 Mt. 90 Pf.
- Jenő Hubay**
Elegie, Gmoll (Hermann) (m) 1 Mt. 30 Pf.
- Joseph Joachim**
Hebräische Melodien. Op. 9 (m) 2 Mt.
Variationen über ein eigenes Thema, Edur. Op. 10 (m) 3 Mt. 90 Pf.
- Ernst Naumann**
Sonate, Gmoll. Op. 1 (m) 3 Mt. 90 Pf.
- Carl Reinecke**
Drei Phantastestücke. Op. 43 (I—xs) 3 Mt. 90 Pf.
Vorspiel zum 5. Akt aus Manfred, Fdur (Hermann). Op. 93 (I) 1 Mt. 30 Pf.
- Anton Rubinstein**
Sonate, Fmoll. Op. 49 (s) 5 Mt.
- Philipp Scharwenka**
Sonate, Gmoll. Op. 106 (s) 5 Mt. 90 Pf.
- Hans Sitt**
Namenlose Blätter, Fmoll und Gdur (Nestmann — Hermann). Op. 10 Nr. 3 und 6 (xl) 1 Mt. 30 Pf.
- Wilhelm Taubert**
Liebesliedchen, Cdur aus: Der Sturm. Op. 134 (Hermann) (I) 1 Mt. 30 Pf.
- Robert Volkmann**
Romanze, Edur. Op. 7 (m) 1 Mt. 30 Pf.

Violoncell und Pianoforte.

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

Violoncell und Pianoforte.

- Bernhard Cossmann**
Sechs Salonstücke (m-s). 2 Hefte je 2 Mt. 60 Pf.
Heft 1 Nr. 1. Notturmo. — 2. Humoreske. — 3. Erinnerung.
Heft 2 Nr. 4. Impromptu. — 5. Romanze. — 6. Tarantelle.
- Gabriel Fauré**
Sonate, A dur (Hüllwed). Op. 13 (xs) 6 Mt. 90 Pf.
- Wilhelm Fikenhagen**
Resignation. Geistliches Lied ohne Worte, Esdur. Op. 8 (xl) 1 Mt. 30 Pf.
Drei kleine Stücke (im Umfange einer Quarte). Op. 16 (I) 2 Mt. 60 Pf.
Nr. 1. Serenade. — 2. Feiermanns Lied. — 3. Schlummerlied.
Perpetuum mobile, Ddur. Op. 24 (s) 2 Mt. 60 Pf.
Leichte Variationen in der 1. Lage, Gdur. Op. 25 (I) 2 Mt. 60 Pf.
Albumblatt, Gdur. Op. 26 (xl) 1 Mt. 30 Pf.
Drei Salonstücke in der 1. Lage, ohne Klüftung der Finger. Op. 27 (I) 2 Mt. 60 Pf.
Nr. 1. Kavatine. — 2. Gondellied. — 3. Mazurka.
Drei kleine Stücke im Umfange einer Quarte in der 1. Lage. Op. 29 (I) 2 Mt. 60 Pf.
Nr. 1. Kinderliedchen. — 2. Slavische Melodie. — 3. Schifferlied.
- Gabriel-Marie**
La Cinquantaine (m) 1 Mt. 60 Pf.
- Niels W. Gade**
Sonate Nr. 1, A dur. Op. 6 (xs) 5 Mt. 90 Pf.
Sonate Nr. 2, Dmoll. Op. 21 (m) 4 Mt.
- Georg Goltermann**
Konzert, Amoll. Op. 14 (xs) 4 Mt. 50 Pf.
Andante, Edur aus dem Konzert. Op. 14 (xl) . 1 Mt. 30 Pf.
- Edvard Grieg**
Sonate, Gdur (Hermann). Op. 13 (m) 3 Mt. 90 Pf.
- Friedrich Grünmayer**
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. Albumblatt. — 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.
Konzert-Stücke, 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) 3 Mt. 90 Pf.
Sechs Stücke. Op. 26 (I—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 (I) 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. Albumblatt. — 2. Gavotte. — 3. Religiös. — 4. Intermezzo capriccioso. — 5. Arioso. — 6. Saltarello.
Suite Nr. 2, Amoll. Op. 40 (s) 4 Mt. 50 Pf.

Violoncell und Pianoforte.

Julius Klengel

Konzertino Nr. 2, Gdur. Op. 41 (m) 4 Mt. 50 Pf.
Sechs Stücke. 3 Hefte. Op. 44 (m) je 1 Mt. 50 Pf.
Heft I: 1. Romanze. — 2. Alter Tanz. Heft II: 3. Wiegentied. — 4. Ma-
zurta. Heft III: 5. Gavotte. — 6. Capobard.
Op. 44 (soeben erschienen!)

Paul Klengel

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

Lieder und Romanzen

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

Franz Liszt

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

Jean Louis Nicodé

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

Hans Pfitzner

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

Sergei Wassiljewitsch Rachmaninoff

Sonate, Gmoll. Op. 19 (xs) 8 Mt. 50 Pf.
Prélude. Op. 23 Nr. 10 (Brandouff) (m) 1 Mt.

Carl Reinecke

Sonate Nr. 2, Ddur. Op. 89 (m) 3 Mt. 90 Pf.
Klage aus König Manfred, Cdur. (l) 80 Pf.
Drei Stücke aus König Manfred (Grimm) (xl) . 1 Mt. 30 Pf.
Nr. 1. Stägle des Tanzes. — 2. Fromme Dulderin. — 3. In Lenzenacht.
Vorspiel zum 5. Akt aus König Manfred, Fdur (Hermann). (l)
1 Mt. 30 Pf.
Drei Stücke. Op. 146 (m—xs) 3 Mt. 90 Pf.
Nr. 1. Arioso. — 2. Gavotte. — 3. Scherzo.
Sonate Nr. 3, Gdur. Op. 238 (m) 5 Mt. 90 Pf.

Anton Rubinstein

Sonate, Ddur. Op. 18 (xs) 5 Mt.
Violinsonate Nr. 2, A moll (Grümmacher). Op. 19 (xs) 5 Mt. 90 Pf.
Sonate Nr. 2, Gdur. Op. 39 (xs) 5 Mt.
Sonate, Fmoll. Op. 49 (xs) 5 Mt.

Philipp Scharwenka

Zwei Stücke. Op. 98 (m) 2 Mt. 60 Pf.
Nr. 1. Elégie. — 2. Capriccio slave.

Georg Schumann

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

Hans Sitt

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

Robert Volkmann

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

Adolf Wallnöfer

Meditation über das Adagio aus Beethovens Sonate in Cis moll.
Op. 27, 2 (Quasi una Fantasia) (m) 1 Mt. 30 Pf.

Streich=Septette und =Quintette.

Christian Barnekow

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

Hakon Børresen

Septett für 2 Violinen, 2 Bratschen und 2 Violoncelle, Gdur.
Partitur 6 Mt., Stimmen 7 Mt. 20 Pf.

Felix Weingartner

Quintett, E dur für 2 Violinen, 2 Bratschen und Violoncell.
Partitur (Taschenformat) 2 Mt. Stimmen 15 Mt.

Streich=Quartette.

Ferruccio Busoni

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

Benjamin Godard

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

Hugo Rauh

Quartett, Fdur. Op. 40. Partitur 3 Mt. Stimmen 3 Mt. 60 Pf.
Quartett Nr. 2 (in Ddur). Op. 41. Partitur 3 Mt.
Stimmen 3 Mt. 60 Pf.

Streich=Quartette.

Edonard Lalo

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

Ludolf Nielsen

Quartett, Adur. Op. 1. Partitur 3 Mt. Stimmen 2 Mt. 40 Pf
Quartett Nr. 2, Cmoll. Op. 5. Partitur (Taschenformat) 2 Mt
Stimmen 6 Mt

Bitězslav Novák

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

Leone Sinigaglia

Quartett, Partitur (Taschenformat) 1 Mt.
Stimmen 8 Mt. 40 Pf.

Felix Weingartner

Quartett, Dmoll. Op. 24. Partitur 3 Mt. Stimmen . 6 Mt.
Quartett, Fmoll. Op. 26. Partitur 3 Mt. Stimmen . 6 Mt.
Quartett Nr. 3, Fdur. Op. 34. Partitur 3 Mt. Stimmen 6 Mt.

Philipp Wolfrum

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

Klavier=Septette und =Quintette.

Heinrich von Herzogenberg

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

Salomon Jadassohn

Quintett, Cmoll. Op. 70 9 Mt. 60 Pf.
Quintett Nr. 3, Gmoll. Op. 126 9 Mt. 60 Pf.

Bruno Mugellini

Quintett, Ddur 10 Mt. 80 Pf.

Felix Weingartner

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

Klavier=Quartette.

Adolf Barjanský

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

Christian Barnekow

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

Hermann Goetz

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

Klavier=Trios.

Hans Huber

Trio Nr. 1, Esdur. Op. 20 7 Mt. 80 Pf.
Trio Nr. 2, E dur. Op. 65 7 Mt. 80 Pf.

Salomon Jadassohn

Trio Nr. 2, E dur. Op. 20 4 Mt. 20 Pf.
Trio Nr. 3, Cmoll. Op. 59 4 Mt. 20 Pf.
Trio Nr. 4, Cmoll. Op. 85 7 Mt. 80 Pf.

Hugo Rauh

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

Désiré Pâque

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

Carl Reinecke

Trio, Ddur. Op. 38 4 Mt. 20 Pf.
Trio, Amoll. Op. 188 4 Mt. 20 Pf.
Trio Nr. 2, Cmoll. Op. 230 7 Mt. 80 Pf.
Trio, Bdur. Op. 274. Für Pianoforte, Violine und Viola.
7 Mt. 80 Pf.

Camille Saint-Saëns

Liszt, Orpheus. Symphonische Dichtung Nr. 4 . 2 Mt. 10 Pf.

Philipp Scharwenka

Trio, Cis moll. Op. 100 7 Mt. 80 Pf.
Trio, Gdur. Op. 112 7 Mt. 80 Pf.
Duo für Violine, Viola und Pianoforte, Adur . 4 Mt. 20 Pf.

Kaver Scharwenka

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

Philipp Wolfrum

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