



No. 2277 a

WEISSENBORN

Fagottstudien

Bassoon-Studies

Opus 8. Heft I



254289

Fagott-Studien
von
JULIUS WEISSENBORN
OP. 8.
Bassoon-Studies
by
JULIUS WEISSENBORN

Vol. I. Für Anfänger. For beginners.
Vol. II. Für Vorgesrittene. For advanced pupils.

Eigentum des Verlegers.
7122.

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M7
405
W433

Fagott-Studien.

Für Anfänger.



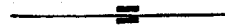
I. Die wesentlichsten Vortragsarten.

A. TENUTO.

Jeder Ton ist weich, aber bestimmt anzustoßen und seinem vollen Werte nach auszuhalten.

Bassoon-Studies.

For beginners.



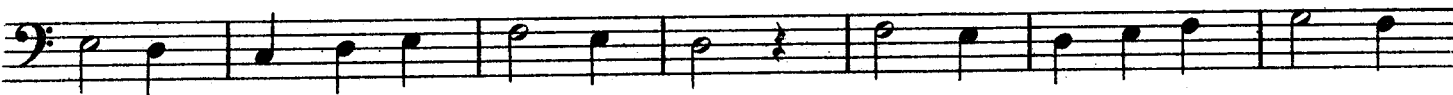
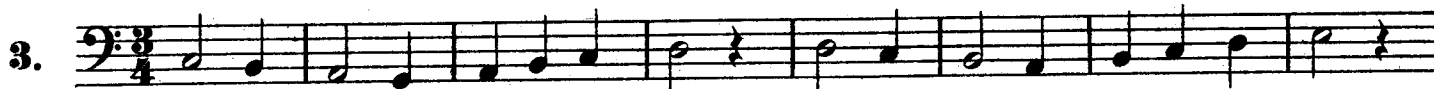
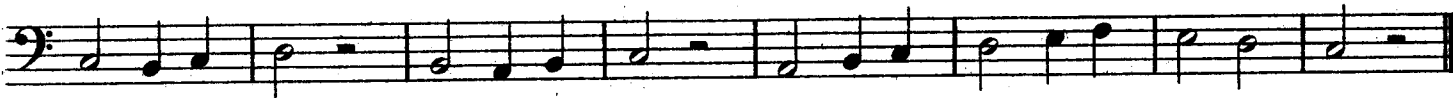
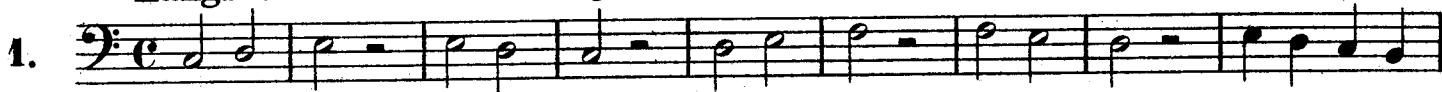
I. The most essential kinds of expression.

A. TENUTO.

Each tone has to be produced softly, but determinately and to be sustained its full value.

Langsames Zeitmaß. *Slowly.*

Julius Weissenborn, Op. 8. Vol. I.



5. Musical staff with a bass clef and a 3/4 time signature. The melody consists of eighth and quarter notes.

Musical staff with a bass clef and a 3/4 time signature, continuing the melody from the first line.

6. Musical staff with a bass clef and a common time signature. The melody consists of quarter and eighth notes.

Musical staff with a bass clef and a common time signature, continuing the melody from the first line.

7. Musical staff with a bass clef and a common time signature. The melody features eighth and quarter notes.

Musical staff with a bass clef and a common time signature, continuing the melody from the first line.

8. Musical staff with a bass clef and a common time signature. The melody includes eighth notes and quarter notes.

Musical staff with a bass clef and a common time signature, continuing the melody from the first line.

9. Musical staff with a bass clef and a common time signature. The melody features eighth notes and quarter notes.

Musical staff with a bass clef and a common time signature, continuing the melody from the first line.

10. Musical staff with a bass clef and a common time signature. The melody features triplet eighth notes and quarter notes.

Musical staff with a bass clef and a common time signature, continuing the triplet melody from the first line.

Musical staff with a bass clef and a common time signature, continuing the triplet melody from the first line.

716134 hughes Ser. 21. 1911.

11. 

12. 


B. LEGATO.


Sostenuto.


1. 


2. 


3. 

4. 

5. 

6. 

7. 

8. 

*) Zeichen zum Athemholen.
 *) *Mark for breathing.*
 Edition Peters.

C. STACCATO.

Der runde Punkt (•) bezeichnet das weiche, der keilförmige, spitze Punkt (◊), sowie auch die Zeichen: ▢ und ▲, das scharfe Staccato.

The round dot (•) signifies soft, the wedge-like, pointed (◊), also the marks: ▢ and ▲ denote hard staccato.

Allegro moderato.

Ausführung: *Execution:*

1.

Allegretto.

Ausführung: *Execution:*

2.
tu du tu du

Andante.

3.
du tu

Moderato.

4.

Andante con moto.

simile

5.

Moderato.

6.

D. PORTAMENTO.

Andante sostenuto.

Ausführung:
Execution:

1. 

Andantino.

2. 

Andante.

3. 

Andantino.

4. 

E. FORTE, PIANO, CRESCENDO und DIMINUENDO.
and

Sostenuto.

1.

Adagio.

2.

Andante.

3.

Allegro.

4.

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

F. MARCATO, FORZATO, RINFORZANDO, FORTE-PIANO etc.

Alla breve.

1.

p
sempre marcato *f*
rinforzando *f*
sfz *sfz*

Andante.

2.

II. Der Tenorschlüssel.

II. The Tenor_clef.

Alla breve.

1.

Andante.

2.

Allegretto.

3. 



Andante con moto.

4. 





III. Die Tonleitern der 24 gebräuchlichen Tonarten.

1. C_dur.

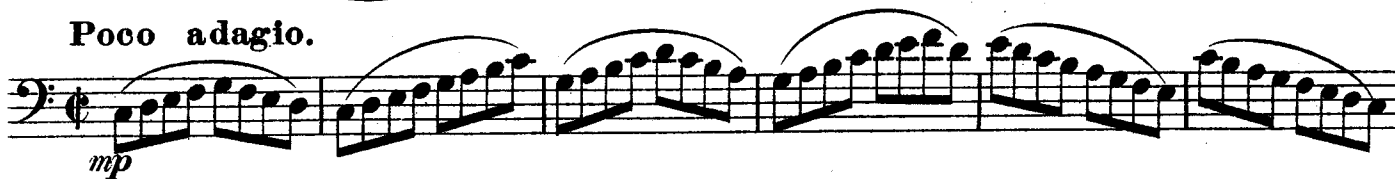
Sostenuto.



Langsam. Slowly.



Poco adagio.





III. The scales in the 24 keys, most commonly used.

1. C_major.

2. A_moll.

2. A_minor.

Sostenuto.



Langsam. *Slowly.*



Poco adagio.



3. F_dur.

3. F_major.

Sostenuto.



Langsam. *Slowly.*



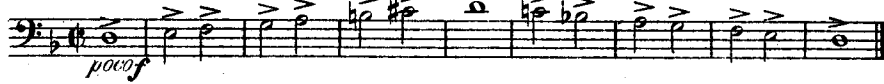
Moderato.



4. D_moll.

4. D_minor.

Sostenuto.



Langsam. Slowly.



Poco lento.



5. B_dur.

5. Bflat_major.

Sostenuto.



Langsam. *Slowly.*



Langsam. *Slowly.*



Andante.



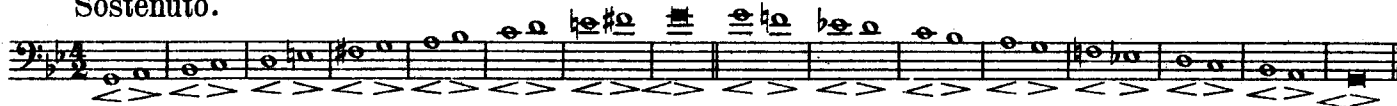
Mit vollem Ton.
With full tone.



6. G_moll.

6. G_minor.

Sostenuto.



Langsam. *Slowly.*



Andante con moto.



Zart, aber ausdrucksvoll.
Delicately, but with expression.



7. Es_dur.

7. E flat_major.

Sostenuto.



Langsam. *Slowly.*



Allegro moderato.



mf



Six staves of musical notation in bass clef. The first five staves contain complex rhythmic patterns with many slurs and accents. The sixth staff shows a more regular, flowing rhythmic pattern.

8. C_moll.

8. C_minor.

Sostenuto.

A single musical staff with notes and rests, marked *Sostenuto*. The notes are mostly half and quarter notes.

Langsam. Slowly.

A single musical staff with notes and rests, marked *Langsam. Slowly.* The notes are mostly quarter and eighth notes.

Andante.

Four staves of musical notation in bass clef, marked *Andante*. The first staff includes a *mf* dynamic marking. The notation features various rhythmic patterns, including triplets and slurs.

9. As_dur.

9. A flat_major.

Sostenuto.



Mit vollem Ton.
With full tone.

Langsam. Slowly.



Poco lento.



mf



10. F_moll.

10. F_minor.

Sostenuto.



Ziemlich langsam. Somewhat slowly.



Langsam. Slowly.



Moderato.

mf

11. Des_dur.

11. Dflat_major.

Sostenuto.

Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*

Andante.

Mit vollem Ton.
With full tone.

12. B_moll.

12. Bflat_minor.

Sostenuto.

Mit vollem Ton.
With full tone.

Langsam. Slowly.

Langsam. Slowly.

Allegro moderato.

f *p*
cresc. *fz* *mf*

13. Ges_und Fis_dur.

13. Gflat_and Fsharp_major.

Sostenuto.

Ges_dur. Gflat_major.
Fis_dur. Fsharp_major.

Mit vollem Ton.
With full tone.

gleichlautend
equivalent

Mit vollem Ton.
With full tone.

Ziemlich langsam. Rather slowly.

gleichlautend
equivalent

Langsam. Slowly.

gleichlautend
equivalent

Alla marcia.

Six staves of musical notation in bass clef, 2/4 time signature. The first staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a dynamic marking of *f marcato*. The second staff continues the melody. The third staff has a dynamic marking of *p* at the beginning and *f* at the end. The fourth staff has a dynamic marking of *p*. The fifth and sixth staves continue the piece with various dynamics and articulations.

14. Es. und Dis. moll.

14. E flat and D sharp minor.

Musical notation for a *Sostenuto* piece. The top staff is in E-flat minor (Es. moll.) and the bottom staff is in D sharp minor (Dis. moll.). The text "gleichlautend equivalent" is written between the staves. The word "dolce" is written above the top staff and below the bottom staff.

Ziemlich langsam. Rather slowly.

Langsam. Slowly.

Musical notation for a piece marked "Ziemlich langsam. Rather slowly." It consists of two staves with the text "gleichlautend equivalent" written between them.

Musical notation for a piece marked "Langsam. Slowly." It consists of two staves with the text "gleichlautend equivalent" written between them.

Andante maestoso.

marcato

f

dolce

p

15. H. dur.

15. B. major.

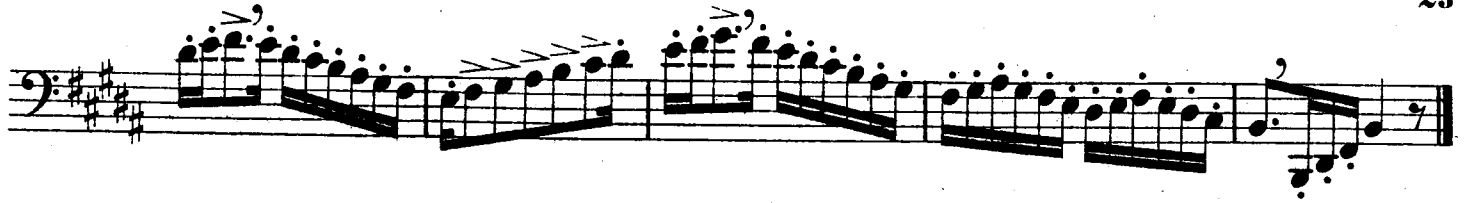
Sostenuto.

Langsam. Slowly.

Ziemlich langsam. Rather slowly.

Andante.
(Synkopen.) (Syncopated notes.)

p *rf p* *rf p* *mf*



16. G_{is}-moll.

16. G sharp-minor.

Sostenuto.



Ziemlich langsam. *Rather slowly.*

Ziemlich langsam. *Rather slowly.*



Langsam. *Slowly*



Andante.



17. E_{dur}.

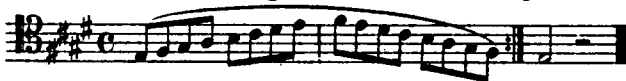
17. E-major.

Sostenuto.



Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*



Poco adagio.

Zart, aber ausdrucksvoll.
Delicate, but expressively.

riten.

18. Cis_moll.

18. C sharp-minor.

Sostenuto.

Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*

Allegro moderato.

poco f

19. A - dur.

19. A - major.

Sostenuto.

Mit vollem Ton.
With full tone.

Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*

Andante.

dolce, ma espressivo

20. Fis-moll.

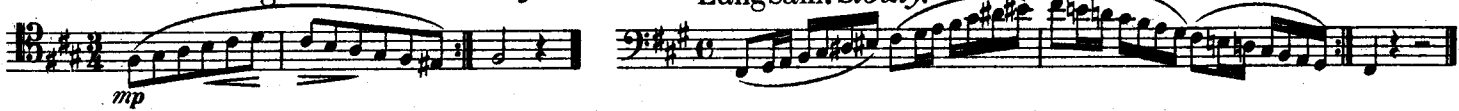
20. F sharp-minor.

Sostenuto.



Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*



Andante.

dolce, ma espressivo



dolce



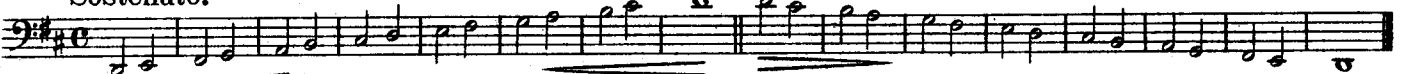
espress.



21. D-dur.

21. D-major.

Sostenuto.



Mit vollem Ton. With full tone.

Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*



Allegro moderato.



22. H. moll.

22. B. minor.

Sostenuto.

Ziemlich langsam. Rather slowly.

Langsam. Slowly.

Allegro moderato.

23. G-dur.

23. G-major.

Sostenuto.

Mit vollem Ton.
With full tone.

Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*

dolce

Allegro.

mf

24. E-moll.

24. E-minor.

Sostenuto.

mf

Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*

Allegretto.

f

simile

p

IV. Akkorde.

IV. Chords.

Allegro moderato.

Allegretto.

2.

mf

Fine. *p*

mf

Da capo sin' al Fine.

Moderato.

3.

mf

Moderato.

4. *dolce*

Fine.

Poco adagio.

5. *dolce*

Andante.
 (Der verminderte Septimen-Akkord.)
 (Chord of the diminished seventh.)

6. *f p f p mf espress. p dolce mf espress.*

Andante con moto.

1. *mp*

Andante con moto.

2^a *poco f*

L'istesso tempo.

2b *poco f*

VI. Terzen., Quarten., Sexten.,
Octaven und Decimenschritte.

VI. Progressions of thirds, fourths,
sixths, octaves and tenths.

Lento.
(Terzen.) (Thirds.)

mf

(Quarten.) (*Fourths.*)

(Sexten.) (*Sixths.*)

(Octaven.) (*Octaves.*)

(Decimen.) (*Tens.*)

(Terzen.) (*Thirds.*)

VII. Die gebräuchlichsten Verzierungen.

1. Der lange Vorschlag.

Andante sostenuto.

Ausführung:
Execution:

dolce, ma con espressione

This musical score is for the first exercise, 'Der lange Vorschlag' (Long appoggiatura), in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of ten staves of music. The first staff includes the tempo marking 'Andante sostenuto' and the performance instruction 'Ausführung: Execution:'. The second staff begins with the instruction 'dolce, ma con espressione'. The music features a series of eighth notes with long, expressive appoggiatura ornaments. The final staff includes several triplet markings over groups of notes.

VII. Mostly used ornamentations.

1. Long appoggiatura.

2. Der kurze Vorschlag.

Allegretto.

2. Short appoggiatura.

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

This musical score is for the second exercise, 'Der kurze Vorschlag' (Short appoggiatura), in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of three staves of music. The first staff includes the tempo marking 'Allegretto' and a dynamic marking 'p'. The second staff features a dynamic marking 'f' and a first ending bracket with two endings. The third staff includes dynamic markings 'p', 'cresc.', and 'f'. The music features eighth notes with short appoggiatura ornaments.

Fine.

p

p

mf

p

f
Da capo
sin' al Fine.

3. Der mehrnotige Vorschlag.

Langsames Walzertempo. Slow waltz-time.

3. Appoggiatura of more notes.

Ausführung:
Execution:

f

p

f

dimin. e rallent. p a tempo

f

4. Der Doppelschlag.

4. The turn.

Andante con moto.

Ausführung:
Execution:

The musical score is written in bass clef with a 3/4 time signature. It consists of ten staves of music. The first staff includes dynamic markings *mf* and *p*, and a *f* marking at the end. The second staff has a *p* marking. The third staff has *mf* and *p* markings. The fourth staff features a crescendo leading to *f* and *espress.*, ending with *Fine.* The fifth staff is marked *dolce, ma con espressione*. The sixth and seventh staves continue the melodic line with various ornaments and triplets. The eighth staff concludes with *Da capo sin' al Fine.*

5. Der umgekehrte Doppelschlag.*)

5. Reversed turn.*)

Alte Schreibweise. *Old notation.*

Larghetto.

Neue Schreibweise. *Modern notation.*

The musical score is presented in seven staves. The first two staves are grouped together, with the top staff labeled 'Alte Schreibweise. Old notation.' and the bottom staff labeled 'Neue Schreibweise. Modern notation.'. The first staff begins with a piano (*p*) dynamic and a *Larghetto* tempo. The second staff includes a triplet of eighth notes. The third and fourth staves show a dynamic progression from *cresc.* to *f* and then *p*. The fifth staff is marked *cantabile*. The sixth and seventh staves conclude with a *p* dynamic followed by a *f espress.* section.

*) Der umgekehrte Doppelschlag wurde früher mit einem umgekehrten oder aufrechtstehenden Doppelschlagszeichen (∞ od. 2) notirt; in neuerer Zeit schreibt man denselben gewöhnlich in bestimmten Notenwerthen aus.
Edition Peters.

*) The reversed turn was formerly notated by a reversed or an upright sign thus ∞ or 2; in modern times one generally writes it out in full in music.

6. Der Pralltriller.

6. The Mordent.

Allegro moderato.

Ausführung:
Execution:

The musical score consists of ten staves of music in bass clef with a common time signature (C). The first staff includes the tempo marking 'Allegro moderato.' and the dynamic marking 'mf'. The music features a series of trills and mordents, with some notes marked with '2' or '3' indicating fingerings. The piece concludes with a double bar line.

7. Der Triller.

7. The trill.

Andante risoluto.

Ausführung:
Execution:

The musical score is written in bass clef with a common time signature (C). It consists of ten staves of music. The first staff features a complex trill exercise with sixteenth notes, marked with a *p* dynamic. The second staff continues with a trill and includes a *fp* dynamic marking. The third staff shows a trill with a *cresc.* marking leading to a *f* dynamic, followed by a *p* dynamic. The fourth staff includes a *dolce* marking. The fifth staff features a trill with a *cresc.* marking leading to a *f* dynamic, followed by a *p* dynamic. The sixth staff includes a *ritard.* marking. The seventh staff features a trill with a *f* dynamic, followed by a *p* dynamic. The eighth staff includes a *ritard.* marking. The ninth staff features a trill with a *f* dynamic, followed by a *p* dynamic. The tenth staff includes a *ritard.* marking. The score is annotated with various musical notations including trills (*tr*), dynamics (*p*, *fp*, *f*, *cresc.*, *dolce*), and articulation marks.





EDITION PETERS

E. P. VIOLONCELLO SOLO

- 238a **Bach:** Sechs Sonaten (Suiten) (Grützmacher)
 — Dieselben. Neu revidiert von Becker
 238b **Bottermund:** Paganini-Variationen
 2447 **Davidoff:** Violoncelloschule (Becker)
 2077 **Doizauer:** Op. 107, 12 Übungsstücke (mit II. Vcllo.)
 — Op. 120, 18 fortschreitende Studien
 2590 — Op. 155 Violoncelloschule (Schröder)
 2531a/b — Etüden-Auswahl, progress. (do.), 2 Hefte
 2508 **Duport:** 21 Etüden (Grützmacher)
 8469 **Franchomme:** Op. 7, 12 Capricen (Klengel)
 8470 — Op. 35, 12 Etüden (Klengel)
Grützmacher: Op. 88 Technologie (Klengel)
 I 12 Studien ohne Daumenaufsatz
 II 12 Studien mit Daumenaufsatz
 2837a/b — Op. 72 Etüden f. Anfänger (mit II. Vcllo.), 2 Hefte
 2248 **Kummer:** Op. 57, 10 leichte Etüden (mit II. Vcllo.)
 — Op. 60 Violoncelloschule für den ersten Unterricht
 — Op. 106 Mittelschwere Studien (mit II. Vcllo.)
 8288 **Merk:** Op. 11, 20 Exercices (Becker)
 8970a/c **Reger:** Drei Suiten Op. 131c
 1994 **Schröder:** Op. 81 Die ersten Übungen

ZWEI VIOLONCELLI VCLLO.-VIOLINE VCLLO.-VIOLA

- 2528 **Beethoven:** Drei Duette, Vcllo.-Violine
 — Duett „Mit obliq. Augengläsern“, Vcllo.-Vla.
 2533 **Doizauer:** Drei Sonaten, Vcllo. Duett (Schröder)
 2077 — Op. 107, 12 Übungsstücke, Vcllo. Duett
 2837a/b **Grützmacher:** Op. 72 Leichte Etüden, Vcllo. Duett
 2248 **Kummer:** Op. 57 Leichte Etüden, Vcllo. Duett
 — Op. 106 Mittelschwere Studien, Vcllo. Duett
 2107 **Romberg:** Op. 43 Drei Sonaten, Vcllo. Duett
 2169

VIOLONCELLO UND KLAVIER

- 289 **Bach, J. S.:** Viola da Gamba Sonaten (Grützmacher)
 2068 **Bach, C. Ph. E.:** Sonate G moll (Grützmacher)
 1418c **Beethoven:** Album, 12 Transkriptionen
 — Horn-Sonate Op. 17 (Grützmacher)
 748 — Sämtliche Sonaten (Grützmacher)
 748b — Sämtliche Variationen (Grützmacher)
 8897a **Brahms:** Op. 88 Sonate E moll (Klengel)
 8897b — Op. 99 Sonate F dur (Klengel)
 1928 **Chopin:** Sonate und Polonaise (Balakirew)
 1918 — Album (Walzer, Mazurkas, Nocturnes usw.)
 1996 **Goltermann:** Op. 13 Deux Pièces de Salon
 — Op. 15 Grand Duo D moll
 2207 — Op. 25 Grand Duo F moll
 2161 — Op. 96, Vier Salonstücke
 8904 **Grieg:** Op. 84 Elegische Melodien (Wittenbecher)
 2157 — Op. 86 Sonate A moll
 2880 — Op. 16 Peer Gynt-Suite I (Morgenstimm, usw.)
 8517 — Op. 55 Peer Gynt-Suite II (Solvejgs Lied usw.)
 2831a/b — Ausgewählte Lyrische Stücke, 2 Hefte
 8194 **Händel:** Sonate F dur (Cahnbley)
 8949 **Haydn-Klengel:** Konzert D dur m. neuen Kadenz.
 8700 **Herzogenberg:** Op. 62 Legenden
 8701 — Op. 94 Sonate Es dur
 1418a/d **Klassische Stücke:** 4 Hefte
 8756 **Kögler:** Sonate F dur
 8771 **Kornauth:** Sonate E moll
 8799 **Lalo-Klengel:** Konzert D moll
 8625 **Liszt-Singer:** Meditation
Meister für die Jugend (Goltermann), 3 Bände:
 Haydn-Mozart, Beethoven-Schubert
 Mendelssohn-Schumann
 2810/1 **Melodien-Album:** I 62 Volksmelodien
 2812 — II 41 Opernmelodien
 730a **Mendelssohn:** Original-Kompositionen
 730b — Lieder ohne Worte (Grützmacher)
 1735 **Mendelssohn, Arnold:** Op. 70 Sonate Fis moll
 8540 **Mollque:** Op. 45 Konzert D dur (Hausmann)
 2979 **Moszkowski:** Gitarre
 2224 **Mozart-Grützmacher:** Fagott-Sonate
 2170 **Popper:** Op. 69 Suite A dur
 2241 **Raff:** Kavatine (Sitt)
 8873 **Reger:** Op. 116 Sonate A moll
 8283 **Romberg:** Divertimenti Op. 42, 46, 65
 2023a — Konzertstücke Op. 50, 51, 61
 2023b — Konzert No. 1 Op. 2 B dur
 1843a — Konzert No. 2 Op. 3 D dur
 1843b — Konzert No. 3 Op. 6 G dur
 1843c

† Partitions in - 16 à disposition

E. P. VIOLONCELLO UND KLAVIER (Fortsetzung)

- 1843d **Romberg:** Konzert No. 4 Op. 7 E moll
 1843e — Konzert No. 5 Op. 30 Fis moll
 1843f — Konzert No. 6 Op. 31 F (militaire)
 1843g — Konzert No. 7 Op. 44 C (suisse)
 1843h — Konzert No. 8 Op. 48 A dur
 1843i — Konzert No. 9 Op. 56 H moll
 1843k — Konzert No. 10 Op. posth. E dur
 2891 **Schubert:** Ausgewählte Lieder (Goltermann)
 2873 **Schumann:** Original-Kompositionen
 2374 — Konzert Op. 129 A moll (Grützmacher)
 2874 **Servais:** Op. 5 Konzert H moll
 8269 **Sinding:** Nordische Ballade Op. 105
 8068a — Preludium-Andante funebre
 8068b — Intermezzo-Improptu
 8776 **Tschalkowsky:** Rokoko-Variationen
 8465 **Volkmann:** Konzert Am. m. Kadenz. (Wittenbecher)
Wagner-Album (Wittenbecher), 2 Bände:
 — I Lohengrin, Tannhäuser, Holländer usw.
 — II Meistersinger, Walküre, Tristan usw.

STREICHTRIOS

- 194 **Beethoven:** Streichtrios und Serenade Op. 25
 2082 **Hermann:** Capriccio Op. 2 für 3 Violinen
 1419 **Mozart:** Divertimento K. No. 563 Es dur
 † 8453a **Reger:** Serenade Op. 141a, Viol.-Vla.-Flöte (Viol. II)
 † 3153b — Streichtrio Op. 141b D moll Viol., Vla., Vcllo.

KLAVIERTRIOS

- 166a **Beethoven:** Sämtliche Trios (David)
 166b — Septett und II. Symphonie
 8710 **Boss:** Trio Op. 107 D moll
 8711 — Trio sinfonico Op. 123 D dur
 8898 **Brahms:** Sämtliche Trios (G. Schumann)
 8899a — Trio Op. 8 H dur
 8899b — Horn-Trio Op. 40 Es dur (m. Viola, Violoncello)
 8899c — Trio Op. 87 C dur
 8899d — Trio Op. 101 C moll
 8899e — Klarinetten-Trio Op. 114 Amoll (m. Violine, Viola)
 8902 — Doppelkonzert Op. 102
 1919 **Chopin:** Trio Op. 8 G moll (Balakirew)
 8745 **Frank:** Trio Op. 1 No. 1 Fis dur
 8638 **Gade:** Op. 29 Novelletten
 8793 **Graener:** Trio Op. 61
 2829 **Grieg:** Op. 85 Norwegische Tänze (Sitt)
 2799 — Op. 46 Peer Gynt-Suite I (Sitt)
 8518 — Op. 55 Peer Gynt-Suite II (Sitt)
 192a/c **Haydn:** Sämtliche Trios, 8 Bände
 288a/c **Hofmann:** Drei leichte Trios
 763 **Hummel:** Sämtliche Trios
 889a/b **Klassische Stücke,** 2 Hefte
 8759 **Kögler:** Trio Op. 85 A dur
 8770 **Kornauth:** Trio Op. 27 H moll
 2641 **Marschner:** Romanze B dur
Meister für die Jugend (Hofmann), 3 Bände:
 Haydn-Mozart, Beethoven-Schubert
 Mendelssohn-Schumann
 8365 **Mendelssohn:** Sämtliche Trios
 1740 **Moszkowski:** Spanische Tänze
 3255 **Mozart:** Sämtliche Trios (David)
 198 — Symphonie concertante, Klavier, Violine, Viola
 2206 **Raphael:** Trio Op. 11 C dur
 8884 **Reisiger:** Trios, 2 Bände
 1077a/b **Schubert:** Sämtliche Trios (David)
Schülertrios (2.-8. Grad):
 8189a No. 1 Berens F dur
 8189b No. 2 Berens G moll
 8189c No. 3 Berens D dur
 2980a No. 4 Hofmann D moll
 2980b No. 5 Hofmann G dur
 2980c No. 6 Hofmann D dur
 2980d No. 7 Sitt G dur
 2980e No. 8 Sitt B dur
 2377 **Schumann:** Sämtliche Trios
 2378 — Op. 88 Phantasiestücke
 8061 **Sinding:** Trio Op. 64 A moll
 8186 — Trio Op. 87 C dur
 2835a/b **Sitt:** Zwei leichte Trios Op. 63
 8875 **Telemann:** Concerto E dur (mit Viola oder Vcllo.)
 2738a/b **Trio-Album** (Sitt) 2 Bände
 8777 **Tschalkowsky:** Trio Op. 50 A moll
 8466 **Volkmann:** Trio Op. 5 B moll
 1473 **Weber:** Trio Op. 63 G moll

† Taschen-Partituren sind erhältlich

E. P. STREICH-QUARTETTE

- 195a/c **Beethoven:** Sämtliche Streich-Quartette, 8 Bände
 8062a/d — Dieselben, Partitur (Klavierauszug-Format)
 8386 **Boccherini:** Neun Streich-Quartette
 8908 **Brahms:** Sämtliche Streich-Quartette
 1946 **Cherubini:** Streich-Quartette
 2192 **Dittersdorf:** Streich-Quartett Es dur
 8746 **Frank:** Streich-Quartett D dur
 † 2489 **Grieg:** Streich-Quartett Op. 27 G moll
 † 8209 — Unvollendetes Streich-Quartett F dur
 8281a — Peer Gynt
 15a/b **Haydn:** Sämtliche Streich-Quartette, 2 Bände
 289a/b — 80 berühmte Streich-Quartette, 2 Bände
 1026a/b — 12 Quartette, Partitur (Klavierauszug-Format)
 † 8399 **Klose:** Streich-Quartett Es dur
Meister für die Jugend (Sitt), 3 Bände:
 Haydn-Mozart, Beethoven-Schubert
 Mendelssohn-Schumann
 8772/3 **Mendelssohn:** Sämtliche Streich-Quartette
 8774 **Mendelssohn, A.:** Streich-Quartett Op. 67 D dur
 1742 **Moszkowski:** Spanische Tänze
 † 8475 **Mozart:** Sämtliche Streich-Quartette, 2 Bände
 3282a — 10 Quartette, Partitur (Klavierauszug-Format)
 16/17 — Quartette K. No. 21, 25, 28 mit Flöte
 1087a/b **Nielsen:** Streich-Quartette Op. 44 F dur
 † 8906 **Oppel:** Streich-Quartett Op. 83 F moll
 † 8942 **Quartett-Album** (Sitt) 2 Bände
 2739a/b **Reger:** Streich-Quartett Op. 121 Fis moll
 † 8284 **Schubert:** Sämtliche Streich-Quartette, 2 Bände
 168a/b — 4 ausgewählte Quartette Op. 29, 161, D moll, C moll
 3220 **Schumann:** Sämtliche Streich-Quartette
 2979 **Sinding:** Streich-Quartett Op. 70 A moll
 † 8067 **Smetsana:** Streich-Quartett E moll (Aus m. Leben)
 † 2685 **Straesser:** Streich-Quartett Op. 42 E moll
 † 3720 **Tschalkowsky:** Drei Streich-Quartette, einzeln
 8172a/c **Wagner:** Opern-Transkriptionen
 8451a

KLAVIER-QUARTETTE

- 8873 **Bach, Joh. Chr.:** Konzert Op. 7 No. 5 Es dur
 2894 **Beethoven:** Quartett Op. 16 Es dur
 8904 **Brahms:** Sämtliche Klavier-Quartette
 8246 **Goetz:** Quartett Op. 6 E dur (Sitt)
Meister für die Jugend, 3 Bände:
 Haydn-Mozart, Beethoven-Schubert
 Mendelssohn-Schumann
 8365/4 **Mendelssohn:** Sämtliche Klavier-Quartette
 8965 **Mozart:** Sämtliche Klavier-Quartette
 1741 **Prinz Louis Ferdinand:** Quartett Op. 5 Es dur
 272 **Reger:** Quartett Op. 133 A moll
 8386 **Schubert:** Quartett (Adagio und Rondo) F dur
 9977 **Schumann:** Quartett Op. 47 Es dur
 1847 **Schubert:** Quartett Op. 163 C dur
 2880 **Weber:** Quartett Op. 8 B dur
 2177

STREICH-QUINTETTE

- 599 **Beethoven:** Sämtliche Streich-Quintette
 2281 **Boccherini:** Quintett C dur (Lauterbach)
 8905a **Brahms:** Quintett Op. 88 F dur
 8105b — Quintett Op. 111 G dur
 8905c — Klarinetten-Quintett Op. 115 H moll (m. Viola II)
 8242 **Bruckner:** Quintett F dur
 8281e **Grieg:** Peer Gynt
 1743 **Mendelssohn:** Sämtliche Streich-Quintette
 3282e **Moszkowski:** Spanische Tänze
 18/19 **Mozart:** Sämtliche Streich-Quintette, 2 Bände
 8997 **Reger:** Klarinetten-Quintett Op. 146 (mit Viola II)
 775 **Schubert:** Quintett Op. 163 C dur

KLAVIER-QUINTETTE

- † 8660 **Brahms:** Quintett Op. 84 F moll
 8743 **Frank:** Quintett F moll
 2908 **Maurer:** Concertante für 4 Violinen und Klavier
 † 2923 **Pfitzner:** Quintett Op. 23 C dur
 † 8068 **Reger:** Quintett Op. 64 C moll
 169 **Schubert:** Forellen-Quintett Op. 114 (mit II. Vcllo.)
 2381 **Schumann:** Quintett Op. 44 Es dur

SEXTETTE, SEPTETTE, OKTETTE

- † 2446 **Beethoven:** Septett Op. 20 Es dur
 8906a **Brahms:** Streich-Sextett Op. 18 B dur
 8906b — Streich-Sextett Op. 36 G dur
 1782 **Mendelssohn:** Streich-Oktett Op. 20 Es dur
 1849 **Schubert:** Oktett Op. 166 F dur

† Pocked Scores available